

https://dspace.org/

Personality traits influencing style adoption among the youth in South Africa

Venter, Marike

2013-04-09
http://hdl.handle.net/10539/12647

Downloaded from a DSpace repository. https://dspace.org/

PERSONALITY TRAITS INFLUENCING STYLE ADOPTION AMONG THE YOUTH IN SOUTH AFRICA

In full fulfillment of the requirements for the degree Masters of Commerce at the University of the Witwatersrand

Marike Venter
396345

Supervisor: Dr G. Johnson
February 2012

PROTOCOL NUMBER H110706

ABSTRACT

Purpose – This study provides a theoretical framework that explores the personality traits that influence style adoption among the youth in South Africa. Five personality traits form part of the framework, namely fashion consciousness, the need for uniqueness, susceptibility to interpersonal influence, individualism/collectivism, and masculinity/femininity.

Methodology – A quantitative approach was undertaken and the data were collected by means of self-administered questionnaires among 400 university students. Established multi-item scales were adapted for the study, and a pilot test was used to confirm the validity of the multi-item scales and the correctness of the data-gathering procedure. Following the data gathering and coding, validity and reliability tests were carried out on the entire sample. A regression analysis was used to test the relationships between the constructs.

Findings – The findings suggest that the dominant factors influencing style *adoption* are susceptibility to interpersonal influence and masculinity/femininity. Fashion consciousness, the need for uniqueness, individualism/collectivism and masculinity/femininity, influence the *knowledge* acquired of style. One's *attitude* towards style is influenced by the need for uniqueness and masculinity/femininity.

Research Limitations - The results of this study may not be appropriate for generalizing across the majority of youth culture in South Africa, and in a global context. However, understanding one segment of the youth may be beneficial to practitioners in South Africa, and may encourage exploration into other youth segments through continuous resampling and reassessment of difference ages and gender populations.

Implications - By examining the youth and their sense of style, the study facilitates the possibility of consumer-behaviour research that not only includes style in a broad sense, but also explores *post-modern* and *classic* style expressions, thus providing a better understanding of modern youth culture in a local context, and the influence of their personality traits on style adoption.

TABLE OF CONTENTS

ABSTRACT…… i

TABLE OF CONTENTS……ii

LIST OF TABLES……... viii

LIST OF FIGURES…… x

LIST OF APPENDICES…… xi

DECLARATION…… xii

ACKNOWLEDGEMENTS……..xiii

CHAPTER 1: INTRODUCTION

1.1 Introduction…….....1
1.2 Background…….....1
1.3 Research Problem…….....2
1.4 Research Objectives…….....3
1.5 The Proposed Conceptual Model…….....3
1.6 Contribution of the Research…… 5
1.7 Research Methodology…….....7
1.7.1 Research Philosophy…….....8
1.7.2 Research Design…….....8
1.7.3 Sampling……... 8
1.7.4 Data Gathering and Analysis……..... 8
1.7.5 Reliability and Validity……..... 9
1.8 Conceptual Framework.....9

1.9 Structure of the Thesis……..... 10

CHAPTER 2: YOUTH CULTURE

2.1 Introduction…….....12

2.2 History of Youth Culture……....…….12

2.2.1 Youth Culture and Anthropology……13

2.2.2 Youth Culture and Sociology……....13

2.2.3 Youth and Modernity……...……..14

2.2.4 The Birth of Counterculture: Youth Subcultures……...……...14

2.3 The Youth and Identity……..……...15

2.3.1 Intrinsic Development of Identity…….15

2.3.2 Extrinsic Development of Identity……16

2.4 The Youth and Fashion……..18

2.5 The Youth in a South African Context……..19

2.6 Conclusion…….20

CHAPTER 3: LITERATURE REVIEW: FASHION THEORY

3.1 Introduction……...…21

3.2 The History of Fashion……..21

3.2.1 Haute Couture Fashion……..21

3.2.2 Ready-to-Wear Fashion……...…..23

3.3 The Dimensions of Fashion……...……26

3.3.1 Fashion Cycles…….……..27

3.3.2 Fashion Models…….…28

3.3.2.1 The Trickle Theories……..29

3.3.2.2 Sprole's Fashion Adoption Model……29

3.3.2.3 Symbolic Interactionist Theory: Fashion Process……..……30

3.3.2.4 Fashion Transformation Process Model……...…….31
3.4 Fashion Adoption……..35
3.4.1 Adopter Categories……36
3.4.1.1 Fashion Innovators…….36
3.4.1.2 Early Adopters…….……..36
3.4.1.3 Early Majority……37
3.4.1.4 Late Majority…….37
3.4.1.5 Laggards……37
3.5 Factors Influencing Style Adoption……...38
3.5.1 Personality Traits……...38
3.5.1.1 Fashion Consciousness……..39
3.5.1.2 Need for Uniqueness……..39
3.5.1.3 Susceptibility to Interpersonal Influence…….....40
3.5.1.4 Cultural Values……..41
3.5.1.5 Gender……....43
3.6 Conclusion…….44

CHAPTER 4: CONCEPTUAL FRAMEWORK AND RESEARCH HYPOTHESES

4.1 Introduction……....45
4.2 The Tested Variables…….....46
4.2.1 The Dependent Variables…….……..46
4.2.2 The Independent Variables……....46
4.3 Conceptual Model Development and Hypotheses…….…46
4.3.1 Personality Traits and Knowledge…….…46
4.3.2 Personality Traits and Attitude……..49
4.3.3 Personality Traits and Decision to Adopt…….….50
4.3.4 The Decision-making Process……..……..52

4.4 Conclusion…….54

CHAPTER 5: RESEARCH METHODOLOGY

5.1 Introduction……...55
5.2 Research Approach……...55
5.3 Research Philosophy……..…...55
5.4 Research Design……...57
5.5 Sampling……...59
5.6 The Instrument……..60
5.6.1 Testing for Scale Reliability…….…….60
5.6.2 Testing for Scale Validity…….…….....60
5.6.3 Assessment of Scales……....61
5.6.3.1 Fashion Consciousness Scale……....61
5.6.3.2 Need for Uniqueness Scale……...62
5.6.3.3 Susceptibility to Interpersonal Influence Scale…….65
5.6.3.4 Individualism/Collectivism Scale……..67
5.6.3.5 Masculinity/Femininity Scale……..…..68
5.6.3.6 Knowledge Scale…….…..71
5.6.3.7 Attitude Scale……...…….72
5.6.3.8 Adoption Scale……..……74
5.7 Statistical Testing……..…….75
5.7.1 Confidence Levels for Testing……..…….……75
5.7.2 Regression Analysis…….……..76
5.8 Conclusion…….……76

CHAPTER 6: EMPIRICAL FINDINGS

6.1 Introduction……...…….77

6.2 Scale Validity and Reliability……...…….77
6.3 Hypotheses Testing……78
6.3.1 Personality Traits and Knowledge……...…..79
6.3.2 Personality Traits and Attitude……..…83
6.3.3 Personality Traits and Decision to Adopt……..86
6.3.4 Knowledge, Attitude and Decision to Adopt Style…….…...90
6.4 Conclusion……93

CHAPTER 7: DISCUSSION

7.1 Introduction…….…..94
7.2 Review and Discussion of the Main Points…….…..94
7.2.1 Main Effects of Personality Traits and Knowledge of Style……..…94
7.2.2 Personality Traits and Attitudes Towards Style……..…..95
7.2.3 Personality Traits and Decision to Adopt Style……...….96
7.2.4 Knowledge, Attitude and Decision to Adopt Style…….…..97
7.3 Contribution…….…97
7.3.1 Conceptual Contribution…….…..….97
7.3.2 Theoretical Contribution……...98
7.3.3 Marketing Contribution……....98
7.4 Limitations……..…….…..100
7.5 Recommendations for Future Research…….……100

REFERENCES…….....102

APPENDICES……...….121

LIST OF TABLES

Table 1.1: Research Hypotheses…….6

Table 5.1: Paradigm Features: Positivist and Interpretivist Approach……..……56

Table 5.2: Fashion Consciousness Scale……...……61

Table 5.3: Fashion Consciousness Scale: Factorial Analysis and Reliability……...62

Table 5.4: Need for Uniqueness Scale…….…..63

Table 5.5: Need for Uniqueness Scale: Factorial Analysis and Reliability……...64

Table 5.6: Susceptibility to Interpersonal Influence Scale……...…65

Table 5.7: Susceptibility to Interpersonal Influence Scale: Factorial Analysis and Reliability....66

Table 5.8: Individualism/Collectivism Scale…….....67

Table 5.9: Individualism/Collectivism Scale: Factorial Analysis and Reliability…….....68

Table 5.10: Masculinity/Femininity Scale……..……..…….69

Table 5.11: Masculinity/Femininity Scale: Factorial Analysis and Reliability……...…..70

Table 5.12: Attitude Scale……..…...71

Table 5.13: Attitude Scale: Factorial Analysis and Reliability…….…72

Table 5.14: Knowledge Scale…….....73

Table 5.15: Knowledge Scale: Factorial Analysis and Reliability……....73

Table 5.16: Adoption Scale…….....74

Table 5.17: Adoption Scale: Factorial Analysis and Reliability……..…….....75

Table 6.1: Hypotheses: Findings…..……..78

Table 6.2: Personality Traits and Knowledge of Style……..……..…..80

Table 6.3: Susceptibility to Interpersonal Influence and Knowledge……..……..…....82

Table 6.4: Masculinity/Femininity and Knowledge……..……...….83

Table 6.5: Personality Traits and Attitude……..…….…..84

Table 6.6: Fashion Consciousness and Attitude Towards Style……..…….....86

Table 6.7: Susceptibility to Interpersonal Influence and Attitude Towards Style……..…...…86

Table 6.8: Personality Traits and Decision to Adopt Style……..……..…....87

Table 6.9: Susceptibility to Interpersonal Influence and Decision to Adopt Style……...…..…...89

Table 6.10: Masculinity/Femininity and Decision to Adopt Style Among Genders…….…..…...89

Table 6.11: The Influence of Knowledge on Attitude Towards Style…….…….…....90

Table 6.12: The Influence of Knowledge on Decision to Adopt Style……..……..…..91

Table 6.13: The Influence of Attitude on Decision to Adopt style……91

Table 6.14: The Influence of Attitude on Decision to Adopt Style with Gender and Style Interactions…….....92

Table 6.15: Decision to Adopt Style is Moderated by Attitude…….92

LIST OF FIGURES

Figure 1.1: Proposed Model for Style Adoption……..……4

Figure 3.1: Fashion Cycles……...……...28

Figure 3.2: The Fashion Transformation Process Model…….…...34

Figure 3.3: Fashion Adopter Categories…….35

Figure 4.1: Conceptual Framework for Style Adoption…….45

Figure 4.2: Personality Traits Influence Knowledge of Style…….48

Figure 4.3: Personality Traits Influence Attitudes Towards Style……..50

Figure 4.4: Personality Traits Influence Decision to Adopt Style……..51

Figure 4.5: Knowledge Influences Attitude Towards Style……..……..52

Figure 4.6: Knowledge Influences Decision to Adopt Style……...53

Figure 4.7: Attitude Influences Knowledge of Style……...……53

Figure 4.8: Knowledge Influences Decision to Adopt Style and is Mediated by Attitude…….54

Figure 5.1: Classification of Marketing Research Designs…….....57

LIST OF APPENDICES

Appendix 1.1: Questionnaire Eccentric Style.……..….121

Appendix 1.2: Questionnaire Classic Style……...……129

Appendix 1.3: Data…….150

DECLARATION

Personality Traits Influencing Style Adoption among the Youth in South Africa

University of the Witwatersrand

2012

396345

Masters Dissertation

I declare that this is my own work and is, to the best of my knowledge and belief, original, except where is has been acknowledged in the text.

I am aware that plagiarism is the "failure to acknowledge the ideas or writing of another" or "presentation of the ideas or writing of another as one's own". In this context 'others' refers to any other person including that of a student, academic, professional, published author or other resource such as the internet.

Appended to this research is a copy of all research resources utilized in this study.

Signed……..

Marike Venter

February 2012

ACKNOWLEDGMENTS

My sincere gratitude and appreciation are extended to:

- Dr. Guillaume Johnson for the exceptional learning experience provided by his guidance and supervision;
- Marianne Engelbrecht for her assistance as co-supervisor;
- The respondents for their cooperation and willingness to participate in the research; and
- My family for their continued love and support throughout the writing of this thesis.

CHAPTER 1: INTRODUCTION

1.1 Introduction

Over several decades, the fashion diffusion process, and fashion adoption, have been the topics of many discussions in the fashion literature (Beaudoin, Moore & Goldsmith, 2000; Huddleston, Ford & Bickle, 1993; Johnson, Lennon, Jasper, Damhorst & Lakner, 2003; MacGillivray, Koch & Domina, 1998; Polegato & Wall, 1980; Summers, 1970). In his most recent addition of *Diffusion of Innovations*, Rogers (2005) discussed the relationship between personality traits and consumer-adopter categories (Johnson, 2008). However, previous studies have failed to substantiate personality traits among distinct fashion adoption categories (Behling, 1992). More specifically, the vast amount of literature that has explored youth culture and style, has merely focused on Western/developed society, and has overlooked emerging markets. Consequently, this study provides a theoretical framework that explores personality traits that influence style adoption in South African youth. The purpose of this chapter, is to provide an introduction to the study by presenting the research question and objectives, and the research methodology.

1.2 Background

The global fashion industry is rapidly growing, and the number of fashion events held in several emerging markets has more than doubled over the past four years (Grail Research Report, 2009). Within emerging markets, fashion is amongst the sectors that gains the most from global trade liberalization, and provides job opportunities for unskilled labour in both developed and developing countries (Nordas, 2003). African fashion has undergone a transformation process, following European colonisation and an increase in international trade (Martin, 1994; Jewsiewicki, 2008). Historically, pre-colonial style-clothing is often associated with tradition, and symbolises differences in tribe, gender, rank and marital status, whilst also denoting a sense of pride and power (DeBerry-Spence, 2006; Rabine, 2002). Europeans - through colonization and international trade - challenged this convention, by imposing Western-style clothing (Louchran, 2009). Westernised style and European dress became more popular as international trade increased (Martin, 1994; Jewsiewicki, 2008).

Due to Africa's engagement in consumer culture and an increased involvement in international trade, the continent is actively becoming part of the global system, and African consumerism has surfaced (Arnould, 1989). Consumption in the democratic South Africa has replaced the struggle, and at the core of the youth lies a mix of fashion, music and the consumption of popular culture (Everatt, 1994). Consequently, fashion and dress prove to be the ideal vehicle for South African youth to re-map previously fixed racial identities (Corrigall, 2011). Through fashion, the youth express their identity, and use style as a communication tool of individual identities (Singh, 2011). As a result, style has become the most prominent means of identity expression in youth culture (Kjeldgaard & Askegaard, 2006; Ziehe, 1992; Wilska, 2002). By expressing identities through their discourses with style, the youth reflect post-modern style behaviour (Bennett, 1999; Kjeldgaard, 2009). The post-modern paradigm on style constitutes identity expression through the relationship with style, rather than using style for its semiotic content (Ziehe, 1992). Through the reflexive choice of style and switching style identities, a core concept of post-modern style is the fragmentation of style symbols, thus leading to fragmented style identities (Bennett, 1999; Kjeldgaard, 2009). Thus, identities are fluid and unique, and are constructed by the arbitrary mixing and matching of fashion items (Bennett, 1999; Kjeldgaard & Askegaard, 2006; Maffesoli, 1996; Wilska, 2002). Despite the post-modern view on fashion, there continues to be a demand for classical fashion, that comprises the symbolic meaning of fashion items that are relatively stable over time (Sproles, 1994). Classical fashions represent styles with relatively small changes, rather than evolutionary or dramatic changes. For example, blue jeans and white T-shirts have been classic styles over a fairly long period.

This study aims to explore post-modern and classical style adoption, in South African youth.

1.3 Research Problem

Style adoption refers to the process by which a new style is adopted by consumers in the marketplace, after its introduction (King & Ring, 1980). Adoption models are used to explain and predict the movement of new products through the consumer decision-making process (Belleau, Nowlin, Summers & Jiao Xu, 2001). This study is developed within the theoretical and methodological framework of innovation adoption. An innovation is defined as an idea, a practice, or an object, that is perceived as new by individuals or a group of adopters (Rogers, 1995).

The post-modern paradigm on style is a relatively new phenomenon, and in the context of this study is considered as an innovation. Within this conceptual framework, little research has explored style adoption in Africa. With changing style identities evident among the youth in South Africa, there is a need to better understand the adoption of post-modern style. This study proposes a style-adoption model that investigates the factors influencing style adoption, and contributes to the academic field of consumer behaviour.

Therefore, the primary question guiding this study is:

"*What personality factors influence style adoption among the youth in South Africa?"*

1.4 Research Objectives

This study aims to achieve the following research objectives:

- Examine style adoption;
- Identity the personality traits that influence style adoption;
- Compare post-modern versus classic style adoption; and
- Get a better understanding of the role of gender and style adoption.

1.5 The Proposed Conceptual Model

Several factors influence the consumer-adoption process (Forsythe, Butler & Kim, 1991; Gam, 2009; Huyskens & Loebbecke, 2007; Law, Zhang & Leung, 2004; Rogers, 1995; Sproles & Burns, 1994; Watchravesringkan, Hodges & Kim, 2010). The innovation adoption theory suggests that it is the process by which an innovation is communicated through certain channels over time, in members of a social system (Belleau et al., 2001; Cheng, Kao & Lin, 2004; Rogers, 2005; Sharma, 2009). Personality traits, in particular, are of significance with regard to the adoption of a new product (Hung, Ku & Chang, 2003).

By means of a proposed conceptual model, the study seeks to investigate the personality traits that influence style adoption (see Figure 1.1, below).

Figure 1.1: Proposed Model for Style Adoption

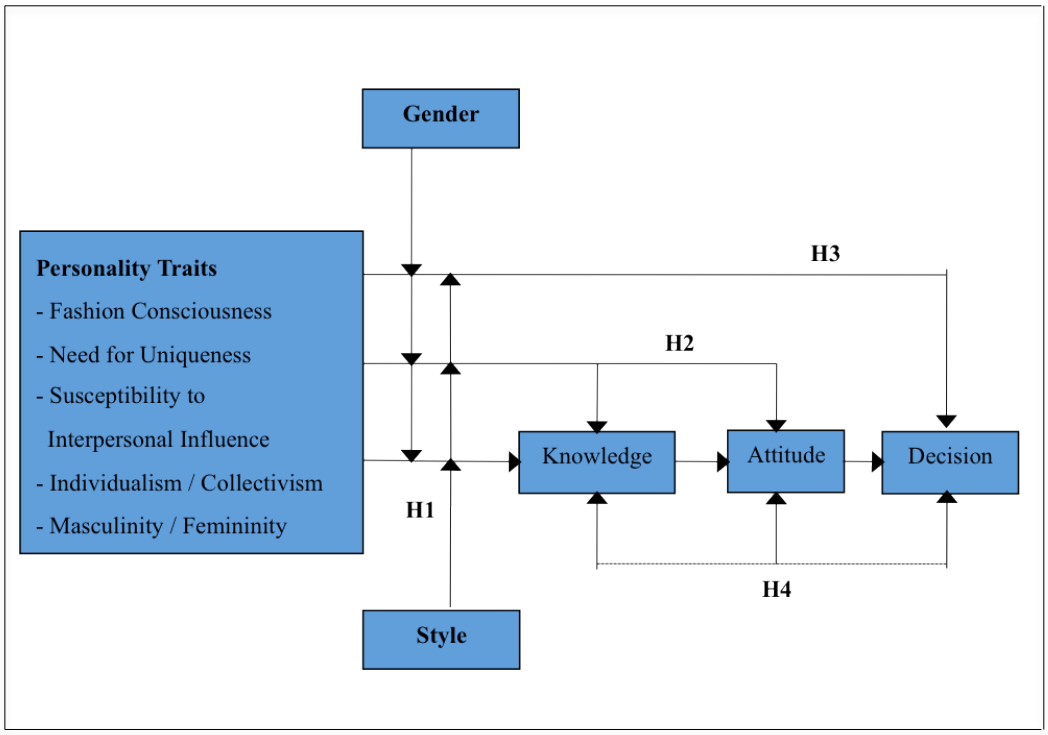


Figure 1 (above) depicts the model of style adoption and the influence of personality traits such as fashion consciousness, susceptibility to interpersonal influence, the need for uniqueness, individualism/collectivism and masculinity/femininity. These are the independent variables that are tested to determine the adoption or rejection of post-modern and classic style, with gender as a moderator.

Personality traits refer to "the intrinsic organisation of an individual's mental world that is stable over time and consistent over situations" (Mulaynegara, Tsarenko & Anderson, 2007; Vishwanath, 2005). Within the personality framework, fashion consciousness is a person's degree of involvement and interest with fashion clothing and style (Jonothan & Mills, 1982; Summers, 1970). The need for uniqueness refers to an individual's drive to be different from others (Tian, Bearden & Hunter, 2001). Individualism/collectivism is the strength of the ties between individuals in a community, with individualistic communities primarily looking after

individuals needs, whereas collective communities prioritize the interests of others (Hofstede, 1980). Lastly, femininity versus masculinity describes the importance society places on 'showing off' in a materialistic and achievement-orientated context. In more feminine societies, the dominant values are those associated with traditional feminine roles. In masculine societies, however, power and achievement take the primary role, and the successful achiever is usually the 'hero' (Hofstede, 1980) The relationship between these variables and the knowledge acquired about style, one's attitude, and the decision to adopt it, is tested in the research.

It is proposed that that each of the individual personality traits influences knowledge, and attitude towards and decision to adopt style. Secondly, it is proposed that an individual's knowledge of style influences both their attitude towards, and decision to adopt, style.

In Table 1.1 (below) the hypotheses that that were translated from the conceptual model, are presented.

1.6 Contribution of the Research

This study extends previous research on style in youth culture in several ways. Firstly, while style in Africa has been explored in several studies (DeBerry-Spence, 2008; Friedman, 1994; Gondola, 1999; Louchran, 2009; Thomas, 2003), the youth in South Africa have received little attention. By examining the youth and their sense of style, the study promotes the idea of future consumer behaviour research that not only includes style in a broad sense, but also explores *post-modern* style expression, thus providing a better understanding of modern youth culture in a local context.

This research will contribute to current academic literature by testing a new model of style adoption in a local context. Moreover, from a theoretical perspective, looking at the influence of personality traits on style adoption, remains unexplored. Other studies have examined new apparel product adoption using other factors, such as personal values, the need for uniqueness, and social recognition, in order to predict purchase intention (Knight & Kim, 2007).

Testing whether these factors influence an individual's intention to adopt style, is suggested for future study. Previous research has explored style in South African youth culture from several perspectives (Bank, 2003; Corrigall, 2010; Mooney, 2005); however, viewing this topic from a *post-modern* stance, remains unexplored.

Table 1.1: Research Hypotheses

H1a: Personality traits influence an individual's knowledge of style.
H1b: The influence of personality traits on knowledge of style is moderated by gender.
H1c: The influence of personality traits on knowledge of style is moderated by style.
H1d: The influence of personality traits on knowledge of style is moderated by gender and mediated by style.
H2a: Personality traits influence an individual's attitude towards style.
H2b: The influence of personality traits on attitude towards style is moderated by gender.
H2c: The influence of personality traits on attitude towards style is moderated by style.
H2d: The influence of personality traits and attitude towards style is moderated by gender and mediated by style.
H3a: Personality traits influence an individual's decision to adopt style.
H3b: The influence of personality traits on a decision to adopt style is moderated by gender.
H3c: The influence of personality traits on a decision to adopt is moderated by style.
H3d: The influence of personality traits on a decision to adopt style is moderated by gender and mediated by style.
H4a: Knowledge influences attitude towards style.
H4b: Knowledge influences the decision to adopt style.
H4c: Attitude influences a decision to adopt style.
H4d: Decision to adopt style is mediated by attitude.

By developing a model to measure the factors influencing style adoption, findings could be useful to marketers who aim to get better understanding of decision-making among the youth in South Africa, with regards to their style. The students is seen as the emerging industry of trend-setters, providing an opportunity for market researchers to source information on new fashion and style innovations for this group (Klein, 2000; Miles, 2000; Frank, 1997).

The results of this study may not be appropriate for generalizing to the the majority of youth culture and their sense of style. However, understanding one 'segment' of the youth may be beneficial to practitioners in South Africa, and may encourage investigation into other youth segments through continuous re-sampling and reassessment of difference ages and gender populations. This study might inform future studies that can be conducted by using other variables such consumer involvement, opinion leadership, or consumer innovativeness. By investigating the effects of personality traits on style adoption, the findings of this study could provide richer explanations of the determinants of certain psychological factors in consumer decision-making. Furthermore, by understanding the personality factors that influence style adoption, marketers could target the youth by emphasizing elements that reflect these personality traits, through advertising campaigns.

The model that has been presented, could allow a better understanding of youth culture, to formalize richer theoretical arguments. Also, the outcomes could be used to help bridge the gap between theory and available data.

1.7 Research Methodology

For the purposes of this study, an extensive literature review is presented, in order to identify the factors that could influence style adoption. This information assisted in the conceptual model development, that is followed by the primary research. The research was a quantitative study in a sample of youth in and around the Johannesburg area. A comparative study was undertaken, in an attempt to gather respondents' perceptions towards post-modern and classic style. The study findings will be presented against the proposed hypotheses, with analysis of the data done by using SAS statistical software.

1.7.1 Research Philosophy

The over-arching research paradigm involves a positivist philosophy. The basic assumptions of this philosophy encompass the formulation of a hypothesis, testing for causality, usually large samples, and the focus is mainly on factual information (Easterby-Smith, Thorpe & Lowe, 1991).

1.7.2 Research Design

The proposed research takes a conclusive descriptive approach, as it identifies and describes characteristics of the respondents by making use of a range of scientific methods for analysis (Hair, Bush & Ortinau, 2000). Using empirical analysis, the study elaborates on previous findings, by means of a quantitative study. Self-administered surveys are used to detect the cause-effect relationships between style adoption, and factors influencing style adoption.

Four hundred university students will be asked to complete a survey. A variety of academic articles and books related to style adoption in youth culture, provides background information for the development of the model. A further in-depth literature review is conducted to provide insight into the research study.

1.7.3 Sampling

The population of interest is the youth in South Africa. Probability sampling will involve random selection of 400 full-time students from the University of the Witwatersrand, who will be asked to complete the questionnaires. The approximate age group of the respondents is 19 to 25 years, and the sample will consist of mixed gender and race categories.

1.7.4 Data Gathering and Analysis

Once the 400 self-administered questionnaires have been completed, the statistical program SAS will be used to interpret the data. Firstly, the data will be cleaned and coded, which will be followed by testing for reliability and validity of the scales. This is followed by a variety of statistical tests for testing the hypotheses.

1.7.5 Reliability and Validity

The reliability of the scale refers to the extent to which it produces consistent results when being re-used (Hair, Bush & Ortinau, 2000). A Cronbach Coefficient Alpha is used to assess the reliability of the scales that are used in the questionnaire, with reliability confirmation of a value higher than 0.7 (Galpin & Krommenhoek, 2010). For the purpose of this study, a Cronbach Alpha higher than 0.7 is used to ensure reliability.

Validity refers to the degree to which the research instrument measures what it intends to measure (Hair, Bush & Ortinau, 2000). To ensure validity, the scales developed by the original researchers are used. To further ensure the reliability of the scales, a factor analysis will be conducted.

1.8 Conceptual Framework

The most important concepts explored in this study are fashion, youth culture, fashion diffusion, post-modern style and classic style. Fashion is a combination of style and taste, and often refers to clothing and apparel items (Barnard, 2002; King & Ring, 1980). It mainly serves as a form of expression that communicates tastes and lifestyles that incorporate adornment objects and dress (Barnard, 2002; King & Ring, 1980; Polhemus & Proctor, 1978; Sproles, 1974). Youth culture refers to a social category that is organized around individual lifestyle and consumption choices (Shildrick & MacDonald, 2006). Youth culture is closely linked with the development of modernization that creatively combines elements of globalization and local culture (Bucholtz, 2002; Kjeldgaard & Askegaard, 2006; Shildrick & MacDonald, 2006). The diffusion of fashion is defined as the movement of a fashion from its point of origin, to public acceptance (King & Ring, 1980). Through this process, the fashion is adopted by various adopter categories in the social system, and eventually declines in acceptance (Rogers, 1995; Sharma, 2009). Furthermore, post-modern style refers to the mixing and matching of different fashion products, as a means for individual identity expression (Kjeldgaard & Askegaard, 2006; Bennett, 1999). Through this narrative, it attempts to communicate unique and fluid identities (Maffesoli, 1996; Wilska, 2002). Lastly, classic fashion is most commonly referred to as fashion styles with long life-spans, that are relatively stable over a fairly long period of time (Sproles, 1981; Wasson, 1968). Unlike fads

that are progressively more extreme with shorter life-spans, class fashion is relatively stable over a fairly long period of time (Sproles, 1981) - for example, blue jeans and white T-shirts remain ‘fashionable’ throughout different seasons.

1.9 Structure of the Thesis

The proposed breakdown outline for the thesis chapters is as follows:

Chapter 1 provides an introduction to the study. It sets out the background, problems and methodology of the research. The core definitions used in the study are briefly discussed.

In Chapters 2 and 3 the literature outlining this study is presented. Chapter 2 focuses on the core definitions and concepts of fashion theory. The five sections in this chapter are the definition of fashion, a discussion of fashion dimensions, followed by the fashion process, the adoption and diffusion of style, fashion cycles, and lastly an overview of traditional and modern fashion models.

Chapter 3 defines the core concepts of youth culture and post-modernism. Firstly, a definition of youth culture is provided, followed by an overview of identity construction and style among the youth in a South African context. This is followed by a definition of post-modernism and consumer culture, and its relationship with style.

Chapter 4 presents the conceptual framework and model development that forms the basis for the hypotheses. The relationship between the constructs of personality traits and the decision to adopt style is discussed.

Chapter 5 reviews the research methodology. It includes a discussion of the research method and technique used for the study, while providing insight into the development of the research instrument.

Chapter 6 discusses the empirical results from the data collected. Using statistical methods, the hypothesis is tested, and the results reported. The first section considers the results related to the first main hypothesis that proposes the effect of personality traits on knowledge of style. This is followed by the results for the second main hypothesis that test for the relationship between personality traits and attitude towards style. Thirdly, the results for the third main hypothesis that tests for the effects of personality traits on decision to adopt style

are presented. The last section discusses the results for the relationship between knowledge, attitude and decision to adopt style.

Chapter 7 provides a theoretical discussion of the findings on post-modern style adoption among the youth in South Africa. The contribution of the study, its limitations, and possibilities for future research, are discussed.

CHAPTER 2: YOUTH CULTURE

2.1 Introduction

The focus of this chapter is to define the concept of youth culture. Firstly, the history of youth culture is discussed, followed by the history of youth and identity. Thirdly, a discussion of the youth and fashion is provided, and lastly youth culture in the South African context, is reviewed.

2.2 History of Youth Culture

The concept of youth culture spans several decades and across various disciplines (Bucholtz, 2002; Franzen, 2002). The development of youth culture is fuelled by the growing sophistication of advertising and market segmentation strategies, and the dominant dimensions of youth ideology is identity, style and cultural innovation (Kjeldgaard & Askegaard, 2006). On both an individual and cultural level, the youth constitute an in-progress identity, and 'being young' is associated with the rebellious breaking of style rules (Bucholtz, 2002). Despite their reputation of rebelliousness and the disruption to the social order, youth culture is a lucrative market segment (Chambers, 1985; Hebdige, 1979; Morin, 1962). The post World War Two era marked the beginning of two conflicting interests - between the youth as an anti-establishment culture on the one hand, and the commercial consumer culture on the other hand (Chambers, 1986). The model of the teenager has received significant interest as a cultural category in the post-World War Two economy of growth and affluence (Bennett, 1999). This viewpoint has led to the marketing industry becoming preoccupied with the youth, and during this time teenage identity became linked to leisure and hedonic consumption, with young, middle-class consumers being free from wage-earner responsibilities (Kjeldgaard & Askegaard, 2006). As a result, the evidence of conspicuous consumption has marked the beginning of seeing the youth as a market with a diverse identity: a distinct market segment (Kjeldgaard & Askegaard, 2006).

Despite extensive research on youth culture, the theoretical positioning of this social segment remains unclear. Youth culture is viewed from several perspectives, such as defining this segment from an anthropological viewpoint, the meaning of youth in sociology, and most

recently the youth segment being considered as a stimulus of modernity and globalization (Bucholtz, 2002; Franzen, 2002; Kjeldgaard & Askegaard, 2006).

The following section discusses the youth from these last-mentioned three perspectives.

2.2.1 Youth Culture and Anthropology

From an anthropological perspective, the youth is seen as a life-stage, with the emphasis on the transition from adolescents to adulthood (Aries, 1965; Bucholtz, 2002). Psychologists use this model to interpret and define adolescence as preparation for adulthood, and it is described as a period of individuation and crisis, mainly due to cultural shifts (Fuchs, 1976; Robinson, 1997; Worthman 1987). The emphasis of viewing the youth from an anthropological perspective, focuses on the development of an individual as a process, as opposed to a state of existence (Hucholtz, 2002). Indeed, for many years this approach viewed the youth exclusively as occupying a limited position in society, marked by initiation ceremonies (Schegel & Barry, 1979). This approach, however, draws on the youth segment as a biological and psychological stage of human development, and obscures the more informal ways in which the youth socialize themselves and with one another as they enter adolescence (Bucholtz, 2002; Merten, 1999).

Contrary to this approach, the youth could be studied in the field of sociology.

2.2.2 Youth Culture and Sociology

Defining youth culture from a sociological perspective, has overshadowed the anthropological approach. Within the context of sociology, the Centre for Contemporary Cultural Studies (CCCS) developed a concept of youth culture during the 1970s, that focuses on the interpretation of youth culture from a class-based perspective (Shildrick & MacDonald, 2006). Even though this approach has received subsequent criticism, due to the empirical absence in their accounts of youth subcultures, some of the theoretical and methodological propositions of the sociological approach remain relevant (Coles, 1986; Hollands, 1990; MacDonald, 1991; Pilkington, 1994;

Shildrick & MacDonald, 2006; Waters, 1981). Following a more contemporary approach to youth studies, some research views youth culture in a modern context.

2.2.3 Youth and Modernity

Most recently, with viewing youth culture from a modern perspective, the emphasis is on the youth as a social category that has emerged from new cultural formations that creatively combine elements of global capitalism, trans-nationalism, and local culture (Bucholtz, 2002). The youth is therefore regarded as a social category that is closely linked with the development of modernization (Kjeldgaard & Askegaard, 2006). In contrast to defining youth culture as a life-stage or on class-based criteria, the contemporary approach focuses on youth cultures as more fleeting, and organized around individual lifestyle and consumption choices (Shildrick & MacDonald, 2006). This shift from defining youth culture from anthropological or sociological perspectives, has facilitated the utilization of youth culture as a 'post-modern' theoretical construct, that is largely driven by globalisation (Shildrick & MacDonald, 2006). The youth can therefore be regarded as a market through which global products enter the local market (Kjeldgaard & Askegaard, 2006).

2.2.4 The Birth of Counterculture: Youth Subcultures

Dating back to the 1970s, the focus of youth subcultures consisted of mainly gang-based groups that emerged from a counter action to under-privileged conditions in Britain (Bennett, 1999). While social class was the dominating force that constituted the formation of youth subcultures (Bennett, 1999), individual identities were built from customary 'materials' like gender, sexuality, social class, nationality, religion and location (Roberts, 1997). Little emphasis was put on shared lifestyles and leisure activities amongst groups (Roberts, 1997), and as a result post-war consumerism offered the youth more freedom in their spending power, by giving them an opportunity to break away from traditional class-based identities (Bennett, 1999). The increase in spending power encouraged experimentation with new, self-constructed forms of identity (Bennett, 1999), which has lead to an increase in the popularity of using the 'lifestyle' concept in a post-modern society (Bennett, 1999; Miles, 2000).

The emergence of subcultures such as the Teddy Boys, Mods and Rockers during the 1970s, saw the beginning of groups forming on the basis of style-based characteristics, rather than on gang-based characteristics (Bennett, 1999). A coherent theme in defining the concept of 'subculture' is the relationship between youth, music and style (Bennett, 1999; Kjeldgaard & Askegaard, 2006). While some sources characterise subcultures as tight, coherent social groups, little evidence suggests that they are fixed. However, youth subcultures portray unstable and shifting cultural affiliations, which allow for the fluidity and shifts within lifestyles (Bennett, 1999; Merton, 1972; Wilska, 2002). This followed a more contemporary definition of the term 'subculture' that reflects a 'post-modern' stance on consumer identities in modern societies (Bennett, 1999).

The emergence of style-based subcultures came about in the later part of the twentieth century, with the expansion of the teenage market (Kjeldgaard & Askegaard, 2006). As a result, the youth segment fragmented into a number of smaller style groups, such as the hippies, mods and punks, with an ideology that stood in opposition to the mainstream youth and one another (Clarke, 1976; Hebdige, 1979). Style is therefore used to divide youth culture into distinct subcultures that differentiate themselves from other groups through similar consumption of specific types of clothing and music (Hebdige, 1979; Williams, 2006). From a marketing perspective, every consumer belongs to many subcultures, and engages in the act of consumption (Solomon, 2004).

2.3 The Youth and Identity

Identity formation is an evolving process that develops over time as an individual passes through the different stages in his or her life (Nuttal, 2009). This process is largely influenced by both intrinsic factors such as the self-concept and empty self, and extrinsic factors such as popular culture, family and social groups (Cassidy & Van Schijndel, 2011).

2.3.1 Intrinsic Development of Identity

Examining the intrinsic development of one's identity, is done through the concept of the self, and the empty self (Cassidy & Van Schijndel, 2010). One's self-concept is a multidimensional concept that comprises several elements, namely:

- The actual self that refers to how an individual perceives him or herself;
- The ideal self which is how an individual would like to perceive themselves; and
- The social self that draws on how a person presents himself or herself to others (Sirgy, 1982).

The empty self is fuelled by westernization and the lack of community, tradition and shared meaning, that creates a void that is 'filled up' through consumer products (Cassidy & Van Schijndel, 2011). The individual 'self' or 'personal identity' can only be formed in a social context and with the aid of others (Wilska, 2002). With regards to the 'self' identity of an individual, the social dimension becomes imperative, especially with reference to the individual as a consumer (Wilska, 2002). The individual consumer is a product of the social environment in which he or she is embedded (Baudrillard, 1971; 1988), and one's identity is a life-long process that is endlessly reconstructed and re-evaluated (Wilska, 2002).

2.3.2 Extrinsic Development of Identity

In support of individual identity construction stemming from internal factors, the extrinsic development of one's identity is largely shaped by the role of one's family, social groups and popular culture.

The influence of one's family plays a significant role on identity formation among the youth, with the quality of the parent/adolescent relationship being a dominant factor (Papini & Sebby, 1988). An individual with a secure background, is more likely to explore and make self-chosen commitments, while the adolescent with less family stability is more susceptible to marketplace influences (Cassidy & Van Schijndel, 2011). The adolescent from a secure background can therefore be regarded as active, and would appeal more to marketers to promote their products. On the other hand, passive adolescents are more susceptible to marketing as a means of gaining social acceptance from peers - this being the quest to be 'cool. This results in the adolescent buying products modeled by their 'cool' active counterparts (Cassidy & Van Schijndel, 2011).

The second factor alluded to in the first paragraph is socialisation, and the influence of social groups has a significant influence on identity formation (Nuttal, 2009). The relationship of individuals with other people, therefore conceptualizes the socially-orientated self that reflects through conspicuous consumption (Charon, 2001). The youth constantly shift back and forth between self-interest and the conformity within social groups (Cassidy & Van Schijndel, 2011). During the young adolescence stage, one is only concerned with one's own interests and needs. However, the mid adolescent reflects on his or her own interests, while coordinating them with others, and in late adolescence the emphasis returns back to the self (Cassidy & Van Schijndel, 2011).

Though individuals seek freedom by using style codes that are deemed authentic (Elliot & Davies, 2005), social belonging is still important to individuals (Wilska, 2002). The 'self' and the 'other' play a large role in the selectivity of styles, and the interplay between the individual and the group influences the consumption of styles (Kjeldgaard, 2009). Social belonging or social identification, places an individual in a social group, with differentiating characteristics from other groups (Hewitt, Flett, Sherry, Habke, Parkin, Lam, McMurtry, Fairlie, & Stein, 2003).

The third extrinsic factor is the role of popular culture, and the formation of subcultures (Cassidy & Van Schijndel, 2011). From a global perspective, popular culture is an increasingly important subject for the negotiation of identities (Dolby, 1999). The youth, in particular, convey the images of global popular culture through their purchase decisions, and as a result locate themselves within the global sphere (McLaren, 1995). Consequently, the global popular culture has carved out new, globally defined spaces through which the youth are exposed, and in turn youth identities transcend local and national borders (Dolby, 1999; Grossberg, 1989). In the South African context, the fusion of cosmopolitan and African styles provides a platform for 'trying on' new identities, while contributing to the reconstruction of locality under the influence of globalisation (Farber, 2010). In particular, the youth in Soweto view themselves as global citizens with no desire for 'reconstructing a locality', and the access to internet is largely fueling this aspiration (Corrigal, 2011). Through the process of constructing new identities by combining

local and global sources, the youth use clothing to communicate their membership to a group (Barnard, 1996).

With contemporary theories on modern identity, the project of identity has become a reflexive process in which the self is negotiated in terms of a choice between a variety of lifestyle options (Giddens, 1991). The materialization of the global market in local contexts, has led to the availability of these options (Arnould & Price, 2000; Firat, 1997). Style is one of the most popular media for identity expression (Kjeldgaard & Askegaard, 2006), and plays a crucial role in negotiating differences across cultures and subcultures (Rovine, 2009).

2.4 The Youth and Fashion

Style has become the most prominent means of identity expression among the youth culture, and refers to the selection and combination of clothing and adornment objects (Balet, 2006; Kjeldgaard, 2009; Kjeldgaard & Askegaard, 2006; Ziehe, 1992; Wilska, 2002). The youth, through their style, have been conceptualised as expressions of acts of resistance to a dominant order (Kjeldgaard & Askegaard, 2006). Style-based youth subcultures emerged during the latter part of the twentieth century, when groups such as the hippies, modes and punks stood in differential relation to commercial popular culture (Clarke, 1976; Hebdige, 1979). This marked the beginning of style as an expression of individual identities, and so the teenage market expanded (Kjeldgaard & Askegaard, 2006). These groups were seen as manifestations of class-based struggles, and through stylized arenas of consumption such as clothing, music and grooming, led to the multiplication of such subcultures (Kjeldgaard & Askegaard, 2006). The theoretical legacy underlying the youth and their style, emerged as a creative process through which subcultures differentiated themselves from mainstream marketplace orders (Goulding, Shanker & Elliott, 2002; Ostberg, 2007). Rather than using style in a semiotic context, the youth use it as a means of identity expression, with emphasis on the relationship they have with style (Ziehe, 1992). The youth's choice of style is largely driven by the degrees of freedom they seek from the restrictions of society, and their desire to be authentic (Kjeldgaard, 2009). Fashion and

dress has proved to be the ideal vehicle for South African youth to remap previously fixed racial identities (Corrigall, 2011).

2.5 The Youth in a South African Context

During the 1980s, under apartheid rule, South Africa was marked by political violence, strikes and protests, which caused turmoil in the country (Dolby, 2001). The onset of negotiations was driven by young people, and in the midst of this ongoing war against the state, the black, male urban youth came to symbolize the social movement that derailed apartheid (Everatt, 1994). Under apartheid, the youth in South Africa attended schools that were ruled by segregation and inequality, which was referred to as 'population classification' (Nkomo, 1984; Underhalter, Wolpe, Botha, Badat, Dhlamini & Khotseng, 1991). Up until 1994, very few South African school children experienced multi-rational schooling (Dolby, 1999). With the 1994 democratic alliance, South Africa experienced a major turning point, with the move away from apartheid and formerly white schools (known as Model C schools), and the agreement to desegregate by allowing admission of black students (Dolby, 1999; Nuttal, 2011). This was the beginning of multi-rational schooling, and as a result, these youth were the first to experience racially integrated public spaces and facilities, and the first to understand 'apartheid' as a historical concept, rather than a contemporary one (Dolby, 1999). Opposing the stereotype of labeling the youth as 'the lost generation', liberation of the youth marked the beginning of the 'Young Lions' or 'Comrades', which represented politically sophisticated and fearless warriors in the struggle for liberation (Everatt, 1993).

In the democratic South Africa, consumption has replaced the struggle, and at the core of the youth lies a mix of fashion, music and the consumption of popular culture (Everatt, 1994). Through the widespread penetration of consumer goods into people's everyday lives, consumer culture emerged and was ignited by a new sense of fashion and taste (Singh, 2011).

2.6 Conclusion

This chapter provided an overview of the history of youth culture, followed by discussion of the youth and identity. Thirdly, a discussion of the youth and fashion was provided, and lastly youth culture in a South African context was assessed.

CHAPTER 3
LITERATURE REVIEW: FASHION THEORY

3.1 Introduction

Fashion terminology is often perceived as complex, with long histories of which one is not fully aware (Barnard, 2002; Lurie, 1992). It is primarily associated with costume and adornment; however, fashion operates in many diverse areas of life (Miller, McIntyre & Mantrala, 1993). To limit to the field of costume and adornment, is to have an inadequate idea of the true scope of its occurrence (Blumer, 1969). This chapter therefore focuses on the core definitions and concepts of fashion theory. The five sections in this chapter are the definition of fashion, a discussion of fashion dimensions, followed by the fashion process, the adoption and diffusion of style, fashion cycles, and lastly an overview of traditional and modern fashion models.

3.2 The History of Fashion

Fashion is articulated around two industries, namely Haute Couture on the one hand and clothing manufacture (ready-to-wear) on the other (Lipovetsky, 2002). Although these two industries have little in common, together they form a homogeneous system in the history of fashion (Lipovetsky, 2002). This section discusses the emergence of fashion configured around these two industries.

3.2.1 Haute Couture Fashion

Since the seventeenth century, Paris has been recognized as a creative generator of culture, with a reputation of being intellectual, artistic and superior - attracting individuals from elsewhere in France and abroad (Bourdieu, 1977; Claval, 1995; Scott, 1997). Garments were originally mostly hand-sewn in small runs by artists, and fashion was used as a statement and an absorbing hobby (Roche, 1996; Jones, 2004). During the Second Empire (1851-1870), France became the global capital of fashion and art (Vilette & Hardill, 2010). Today still, a large amount of these sectors, such as Haute Couture, have retained their global reputation (Harvey, 2006; Montagne Villette, 1987, 1990; Salais & Storper, 1994; Scott, 2000). This section critically reviews the evolution of Haute Couture in Paris.

Haute Couture was established by The Englishman Charles Worth during the Napoleon 3 era in the 1850s in France (Vilette & Hardill, 2010). After establishing a big design house, Worth build this into a big business, employing 12 000 people by 1873 (Crane, 1997). This followed the opening of couture houses by other designers in Paris, that became the centre of the industrial district (Scott, 2000). Three factors led to the growth of Haute Couture in Paris, namely economic growth during the reign of Napoleon 3, the role of the Court, and the enterprise of Worth (Montagne Villette, 1987).

During 1852, France experienced economic growth as a result of the restoration of the imperial family (Villette & Hardill, 2010). These economic changes strengthened the industrial banking sector, which created improved financial structures that stimulated the demand for luxury goods (Gerschenkron, 1965). During the Second Empire, life was punctuated by several state occasions, and it was Empress Eugenie that set the style at court (Villette & Hardill, 2010). One of her favourite designers was Worth, and during the three seasons of the social calendar, guests had to wear special dresses and outfits for the masquerade balls (Saunders, 1955). Worth acquired prestige and notoriety through the Empress (Villette & Hardill, 2010). Following Charles Worth, men became the new professionals of the upper end of the trade in woman's clothing, thus replacing female dressmakers (Green, 1994). As opposed to filling individual custom-made orders, Worth prepared a variety of designs that were showed four times a year on live models, at the House of Worth (Villette & Hardill, 2010). He is accredited as the first designer to put labels onto the clothing he manufactured, and through this acclaimed the originality of his creations (Mackrell, 1992).

During the 1930s, Coco Chanel transformed woman's fashion and established a global presence in the fashion industry, with customers buying Haute Couture from the House of Chanel, as well as buying into the allure of her perfume, Chanel No. 5 (Charles-Roux, 2005). Chanel's primary financial resources were obtained from her first store, a millinery shop in Paris, and hereafter she expanded the business in the fashionable resorts of Deauville and Biarritz (Morand, 2009). From this base she expanded her fashion business, where her success was partly dominated by her signature cardigan jacket in 1925 and her signature 'little black dress' in 1926 (Morand, 2009).

Chanel later expanded into costume jewelry that became an integral part of the Chanel look (Mackrell, 1992). Like Worth in the nineteenth century, Chanel pushed the boundaries of Haute Couture in the twentieth century (Mackrell, 1992).

However, from 1923 to 1941, Paris started losing its dominance in the Haute Couture market, with design houses in London, New York and Milan outnumbering the number of designers in Paris (Wenting & Frenken, 2011). This market shift could be attributed to the shift in the special concentration of the industry, and the emergence of the ready-to-wear market (Waddell, 2004). Initially, Parisian Haute Couture was not allowed to practice ready-to-wear, according to the Syndicate Chamber of Parisian Couture that was founded in 1911 (Waddell, 2004). The Syndicate attempted to raise entry barriers for new, less exclusive fashion businesses, in order to protect the cultural meaning of (Parisian) Haute Couture fashion (Wenting & Frenken, 2011). As a result, other global capitals entered the fashion market with ready-to-wear designs, that proved to be more profitable, and in line with the demand among youngsters to express themselves in ready-to-wear fashion (Waddell, 2004).

3.2.2 Ready-to-Wear Fashion

Unlike Haute Couture - that refers to the production of luxury designer clothes - ready-to-wear fashion describes a method of buying clothes whereby the customer no longer has the clothing made to measure (Waddell, 2004). Ready-to-wear is also referred to as 'prêt-a-porter' or 'off-the-peg' clothing, that is produced in high-quantities, and facilitated through mass marketing and available from department stores (Miller & Merrilees, 2004; Villette & Hardill, 2010).

Ready-to-wear has early antecedents, and emerged during the 18th century in France when unwanted samples from tailors and dressmakers were sold in second-hand clothing stores (Waddell, 2004). However, New York is more recognized as the city that cultivated ready-to-wear clothing (Rantisi, 2002). During the mid-1800s, retailers and wholesalers surged to meet consumer demand, as the United States was experiencing it's first signs of urbanization and industrialization (Rantisi, 2002). With the invention of the sewing machine in 1846, and a major wave of skilled immigrates entering from Southern and Eastern Europe, volume production was possible (Helfgott, 1959). The post-war availability of resources and a growing demand for

ready-to-wear clothing during the nineteenth century, were large catalysts in the growth of this market (Ewing, 1974; Miller & Merrilees, 2004). Despite the broad differences between the Haute Couture industry and ready-to-wear, the latter was largely inspired by couture designers such as Worth (Mulvey & Richards, 1998).

During the 1920s, ready-to-wear fashion further developed, and spread through a large range of retail formats in New York, such as department stores and specialized boutiques (Miller & Merrilees, 2004; Rantisi, 2002). During this time, the emergence of fashion magazines such as *Harper's Bazaar* and *Vogue*, assisted with sustaining the growth of ready-to-wear in market segments (Meyer, 1976; Milbank, 1989). The emergence of department stores was largely fuelled by modern lifestyles and dressing in the fashion of the day, rather than being associated with social status, as Haute Couture was (Lipovetsky, 2002; Mulvey & Richards, 1998).

It was not until the 1960s that ready-to-wear emerged as the primary component of high fashion in both London and New York (Waddell, 2004). Ready-to-wear fashion offered explicitly fashion-orientated products of superior quality, and at reasonable prices (Lipovetsky, 1994). Designers such as Daniel Hechter, Mary Quant, Christian Bailly and Kenzo, entered the market during this time, and were part of the first generation of designers who presided over the birth of sportswear (Lipovetsky, 1994). During the late 1960s, with the rise of globalization and capitalism, countries such as China and Hong Kong became prominent in the fashion industry, especially with regards to the production of clothing (Chang, 2010).

While the 1960s were a period of optimism and unprecedented wealth, the 1970s marked the beginning of a turbulent and contradictory period (Kennedy, 1994; Wandersee, 1988). With an economic crisis and increased unemployment, one prominent issue that remained throughout the decade, was the rise of the woman's movement (Wandersee, 1988). The feminist movement had a great impact on the fashion industry (Kim & Farrell-Beck, 2005). It challenged the conventional ideas of feminine dress and as time progressed, the masculine was widely presented (Kim & Farrell-Beck, 2005). Other changes in fashion also occurred. For example, due to the post-World War Two baby boom, the majority of the population in the United States was young people obsessed with fashion trends and fads, and brought casual, comfortable fabrics such as

denim and corduroy (Herald, 1992).

During the 1980s and 1990s female power dressing continued to take centre stage, with money and status becoming a primary goal (Seeling, 1999). This period also marked the beginning of branding as a key feature in fashion, with brands such as Gucci, Prada and Armani revolutionizing the luxury fashion industry (Djelic & Ainamo, 1999). By focusing on brand management, ready-to-wear brands like Calvin Klein, Ralpha Lauren and Donna Karan established themselves in the luxury sector (Djelic & Ainamo, 1999).

Over the last decade, there has been a shift in the culture of fashion, from ready-to-wear to fast-fashion (Tokatli & Kizilgun, 2009). Fast-fashion refers to the reduction of lead times to get the product from concept to the customer (Barnes & Lea-Greenwood, 2006; Sull & Turconi, 2008). The focus is therefore on quick response, enhanced design compatibilities and shorter development cycles (Birtwistle, Siddiqui & Fiorito, 2003; Cachon & Swinney, 2011).

Fashion companies at the forefront of embracing the concept of fast fashion, are Zara, H&M and Benetton (Passariello, 2008; Rohwedder & Johnson, 2008). Zara is especially known to be an important example of a fast-fashion retailer, with rapid stock turnaround (Bruce & Daly, 2006). Zara, and most other fast-fashion companies, has shifted production to the East, in an attempt to shorten lead times and overcome competition from other fast-fashion retailers (Bruce & Daly, 2006).

A number of factors have contributed to the emergence of fast-fashion, such as the decline in lengths of product life-cycles - therefore putting pressure on retailers to produce new fashion products over a much shorter period of time (Barnes & Lea-Greenwood, 2006). Furthermore, consumers have become more fashion ‘savvy’, thus increasing the size of the market for fashion products (Bruce & Daly, 2006; Mintel, 2009). Another factor contributing to the growth of fast-fashion is the influence of celebrity-driven trends on consumers. As a result, consumers have become more fashion conscious; they tend to shop more frequently as demand is driven by weekly magazines and daily television shows (Crompton, 2004; Barnes, 2008). The market size for fashion products has therefore increased (Bruce & Daly, 2006; Mintel, 2009).

In the following section, the underlying dimensions of fashion are discussed.

3.3 The Dimensions of Fashion

Fashion is a combination of style and taste, and often refers to clothing and apparel items (Barnard, 2002; King & Ring, 1980). It mainly serves as a form of expression that communicates tastes and lifestyles that incorporate adornment objects and dress (Barnard, 2002; Polhemus & Proctor, 1978; Sproles, 1974). The most popular usage of fashion is in the context of clothing, and fashion is also apparent in a wide variety of other contexts such as architecture, furniture and automobiles (King & Ring, 1980). Two dimensions unfold the concept of fashion: the fashion object and the fashion process (King & Ring, 1980).

The first dimension of fashion is the fashion object. In a broad context, the fashion object could be used to describe an array of physical entities, such as paintings, sculpture, or other forms of visual art (Eckman & Wagner, 1995). From this perspective, the fashion object is regarded as a stand-alone object. In the context of fashion, the fashion object refers to a particular dress or style, and has the aesthetic quality of being worn on the human body (Eckman & Wagner, 1995; King & Ring, 1980). Multiple motives have been ascribed to fashionable dress, such as the aesthetic motive behind the fashion object (Sproles, 1979, 1981). In fashion consumption, the fashion object is used to enhance physical attractiveness, and for personal expression (Eckman & Wagner, 1995). Several characteristics mark the definition of a fashion object or style, namely:

- It must possess differential characteristics from other products;
- These characteristics must be perceivable;
- The differential characteristics must be visually or verbally communicable; and
- It must be operationally measurable (King & Ring, 1980).

Ideally, the goal is to track the development of the fashion object, in order to influence the adoption or rejection by individuals in the social system (King & Ring, 1980).

The fashion process, on the other hand, is the potential movement of a fashion from its point of

origination to public acceptance, and is characterized by the introduction of the fashion innovation; the adoption by fashion leaders; the diffusion of the fashion object throughout the social system; and the eventual decline in acceptance (King & Ring, 1980; Reynolds, 1968). The fashion process describes the process by which a fashion moves from its point of origination to public acceptance, and is characterized by various stages, such as 1) the introduction of a fashion innovation; 2) its fashion leaders; 3) the diffusion of the fashion throughout the social system; and 4) the eventual decline in acceptance of the fashion object (Cholachatpinyo, Padgett, Cocker & Fletcher, 2002; Keiser & Garner, 2003; King & Ring, 1980). Within these stages, individuals are categorized according to their likelihood to adopt the innovation at a specific time. Ultimately, the goal of the fashion process is to track the development of a style, in order to influence the adoption or rejection thereof (King & Ring, 1980). Through the adoption of a fashion, individuals partake in a series of interdependent activities that portray symbolic statements to others within a social system (Miller, McIntyre & Mantrala, 1993). A widely used framework in fashion adoption and diffusion, is Roger's (1983) Model of Innovation Diffusion (Beaudoin, Lachance & Robitaille, 2003; Behling, 1992; Hirschman & Adcock, 1987).

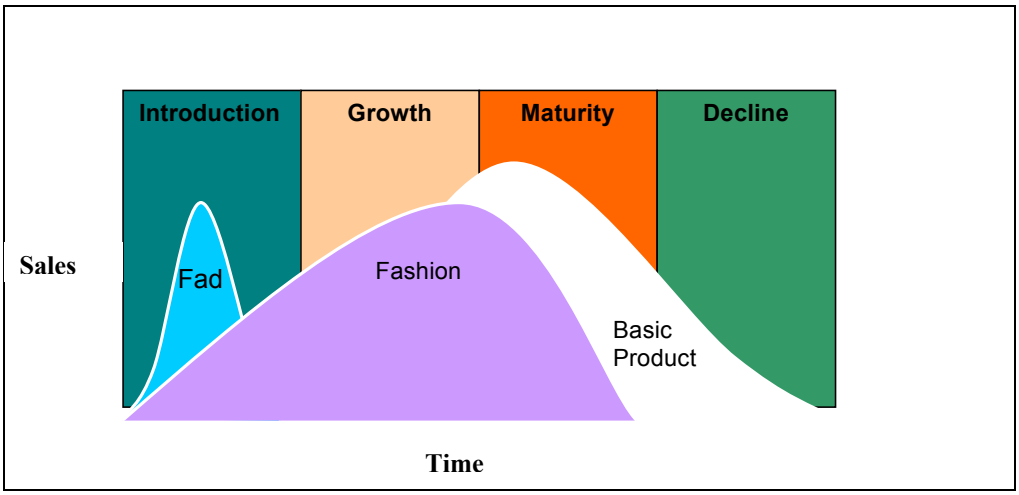
3.3.1 Fashion Cycles

Rather than being a static concept, the fashion process explains the shifts in fashion preferences among individuals over a period of time, as trends change (Zajonc & Markus, 1982). Changing fashions occur in circular movements over decades, or even centuries, or seasonally (Sproles, 1981). This movement of fashions is known as a fashion cycle, that could either be short-lived such as a fad, or stretch over a longer period of time such as with normal fashions and trends (Cholachatpinyo, Padgett, Cocker & Fletcher, 2002; Keiser & Garner, 2003; King & Ring, 1980; Sproles, 1981). Fashion trends are classified into two main categories: classical and cyclical fashion fads (Miller, McIntyre & Mantrala, 1993; Sproles, 1981).

Classical fashion is relatively stable over time and does not exhibit cyclicality, except in the long run, whereas cyclical fashion trends are progressively more extreme, with a shorter life-span (Sproles, 1981; Wasson, 1968). Classical fashions represent styles with relatively small changes, rather than evolutionary or dramatic changes. For example, blue jeans and white T-shirts have been classic styles over a fairly long period. On the other hand, cyclical fashion fads have a short

life-span, that usually stretches over seasons, such as the mini-skirt which makes its appearance time and again during different seasons (Sproles, 1981). The example of platform shoes made its appearance during the early 1990s, but faded as other fads replaced this style. Figure 3.1 illustrates the length of fashion cycles.

Figure 3.1: Fashion Cycles



Source: Brannon (2009)

Analyzing fashion cycles has yielded numerous perspectives, ranging from the Trickle Theories, Sprole's Fashion Adoption Model, the Symbolic Interactionist Theory, through to the Fashion Transformation Process. The following section discusses these models.

3.3.2 Fashion Models

Fashion models are conceptually used as a framework to describe the fashion process (Cholachatpinyo, Padgett & Crocker, 2002). This section discusses traditional fashion models, as well as fashion models from a contemporary viewpoint. The traditional fashion models that are discussed, are variations of the Trickle Theories and Sprole's Model of Fashion Adoption (Sproles, 1979), while modern theories under discussion are the Symbolic Interactionist Theory and the Fashion Transformation Process (Cholachatpinyo, Padgett & Crocker, 2002).

3.3.2.1 The Trickle Theories

The most commonly used traditional model for tracking fashion diffusion, is the Trickle Theories, and the social processes underlying this model are differentiation and imitation (McCracken, 1985). The Trickle Theories draw on the adoption of new styles from the upper, elite classes, which gradually diffuse to the middle and then the working class (Brannon, 2009; Crane, 1999). By the time a particular style reaches the working class, the elite adopt a new style, in an attempt to differentiate themselves from the masses and the popularization of the trend (Brannon, 2009; Crane, 1999). Through social contamination, the lower classes imitate higher social status groups, by adopting the new style (Brannon, 2009; Crane, 1999). Though this theory proved to be relevant in a Western context until the 1960s, it has been criticized for emphasizing the role of super-ordinate groups, which initiate the contagion process (Crane, 1999). The alternative to this theory is the Trickle-Up Theory, which states that styles emerge from the lower socio-economic groups such as street subcultures, which have distinctive modes of dress (Brannon, 2009; Polheumus, 1997). These subcultures of style tribes, may often act as fashion innovators and their dress style attracts attention and eventually leads to imitation at other age and socio-economic levels (Polheumus, 1997).

Another possible theory that is used in the context of the fashion process to measure adoption, is Sprole's (1979) Fashion Adoption Model, which is now discussed.

3.3.2.2 Sprole's Fashion Adoption Model

Sprole's (1979) Fashion Adoption Model is primarily used to measure style adoption, and factors influencing an individual's decision to adopt or reject a new style. There are seven stages in Sprole's Fashion Adoption Model, namely awareness, interest, evaluation, identification of alternatives, decision, use and obsolescence (Belleau et al., 2001). According to Sprole's Fashion Adoption Model, the main influencing factors on an individual's decision-making process, are the adopter's identity (such as their demographic profile), motivations for the decision to adopt the new style, their psychological identity (degree of fashion orientation), and social influences (Belleau et al., 2001). The factors influence the adopter's decision during different stages, as the individual progresses through the seven stages (Belleau et al., 2001). Motivations that arise as a result of cognitive, psychological and social factors relating to fashion, have an impact on an

adopter's perceptions of new clothing products (Forsythe et al., 1991). Cognitive factors such as self-confidence and self-consciousness, especially influence an individual's decision to adopt a fashion product at a particular time (Sproles & Burns, 1994). One's psychological identity largely influences fashion adoption, due to the 'self' that is constructed from an array of products used to produce and project a particular image (Belleau et al., 2001). Thus, the self is often communicated through the use of fashion clothing, that is symbolic of an individual's self-image (Sproles & Burns, 1994). Lastly, social influences such as one's attitude, are also reflected through the apparel that one wears (Belleau et. al., 2001).

In addition to the traditional fashion models, modern theories on fashion diffusion have also been developed - such as the Symbolic Interactionist (SI) Theory and the Fashion Transformation Process Model (Cholachatpinyo et al., 2002). Diffusion refers to the process through which an innovation is communicated through the social system, over a period of time (Rogers, 2005).

These modern theories are now discussed**.**

3.3.2.3 Symbolic Interactionist Theory: Fashion Process

Within the context of fashion diffusion, The Symbolic Interactionist (SI) Theory states that individuals and society use fashion to communicate their tastes and lifestyles (Barnard, 1996; Kaiser, Nagasawa, & Hutton, 1995). This model proposes that there is a relationship between individuals on a micro-level, and fashion systems within the social system (macro-level) (Cholachatpinyo et al., 2002). Therefore, both on an individual and collective level, common trends and tastes are formed, which reflect the lifestyles of that society (Douglas & Isherwood, 1979). In other words, there is a relationship between individuals as members of a society (micro-level) and society as a whole (macro-level) (Cholachatpinyo et al., 2002). This theory was established based on five principles, namely:

- Human ambivalence;
- Appearance-modifying commodities in the marketplace;
- Symbolic ambiguity;
- Meaning and negotiation; and
- Style adoption (Kaiser et al., 1995).

This theory has, however, received several criticisms. For example, the SI theory is based on the fact that only one factor is responsible for changing fashion trends (Cholachatpinyo et al., 2002). This argument was put forward due to the multiplicity of environmental forces that cause changes in tastes and lifestyles – there is not only one factor causing these changes in individuals (Hamilton, 1997). Another criticism of the SI theory is the lack of attention to the interaction between macro-systems and individuals' fashion negotiation (Cholachatpinyo et al., 2002). Finally, this theory does not explain clearly the link between the macro- and micro-levels (Cholachatpinyo et al., 2002).

A more realistic interpretation of the SI theory is that various economic and cultural forces influence individuals' choices to engage in and adopt certain fashion trends (Hamilton, 1997). In addition, the SI theory has been unable to answer several questions. Firstly, what factors are involved with consumers' interpretation of symbolic meanings as presented by the macro- and micro-levels? (Burns, 1991). In other words, how do individuals use market-place structures to create symbolic meanings? Secondly, what is the process by which consumers associate cultural images with fashion products, and what characteristics of the product effect this process? (Burns, 1991). The last questionable aspect of the SI theory, is the question of what differences are evident between fashion innovators and fashion followers in terms of symbolic associations - for example, the need for uniqueness and social ambiguity (Burns, 1991).

Therefore, as an extension to the SI theory, the Fashion Transformation Process Model proposes that there is an interaction between individuals and society as a whole (Cholachatpinyo et al., 2002). This is depicted in a single model that consists of both individual and societal levels. This model is now discussed.

3.3.2.4 Fashion Transformation Process Model

The Fashion Transformation Process Model is used to explain the fashion process by incorporating previously omitted elements, and presenting this in a holistic framework (Cholachatpinyo & Crocker, 2002). It is a more complex and dynamic interpretation of the fashion process and suggests that it differs from the traditional, linear process (Cholachatpinyo & Crocker, 2002). The model is based on the assumption that there is an interaction between

society and its members, and is divided into four sub-levels, namely:

- The macro-subjective level (economic values);
- The macro-objective level (marketplace and economic activities),
- The micro-objective level (interaction between individuals and a variety of fashion objects), and
- The micro-subjective level (psychological phenomena of individuals and of the interaction among individuals) (Hamilton, 1997).

In the first level - the macro-subjective level - new social trends emerge. Factors that contribute to these trends and social needs are socio-political and economic forces, the innovation of technology and science, and other special events. Marketers are able to segment society into homogeneous groups based on lifestyle preferences, attitudes and patterns of behaviour (Cholachatpinyo et al., 2002; Hamilton, 1997). Figure 5 illustrates the macro-environmental factors that contribute to the emergence of social trends that lead to lifestyle clustering. The Fashion Transformation Process Model further hypothesizes that four clusters are considered, the conformists, the non-conformists, the concealers and the modifiers.

The first cluster in the macro-objective level, the conformists, easily accept and pursue change early, due to their positive interest and involvement in fashion. The second cluster, the non-conformists, prefers alternative dress and resists the evolving norms. Thirdly, the concealers are aware of change, however they prefer to limit their involvement. They are more conservative with their choices, and even though they portray an awareness of the world and change therein, their ways of living evolve slowly. The last cluster, the modifiers, engage in change, but show resistance towards new products and fashions. They have low levels of interest and modify dominant social trends to create a middle path that is different from the mainstream (Cholachatpinyo et al., 2002; Hamilton, 1997). The Fashion Transformation Process Model comprises different levels, that make up the holistic framework.

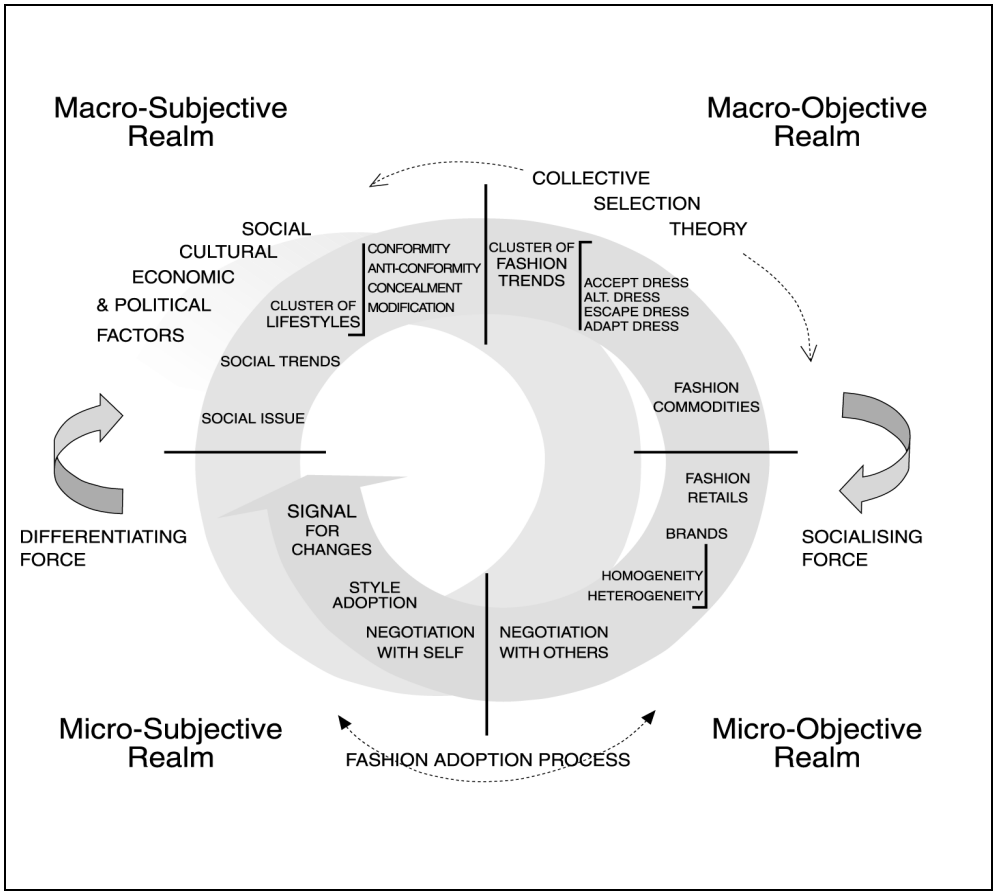
The second level - the macro-objective level – represents designers, manufacturers and marketing people who convert the four clusters into tangible concepts of fashion. Through these intermediaries, new fashion ideas and trends are distributed to consumers, with distributors

playing a dominant role. The interpretation of the symbolic symbols of new ideas becomes a crucial part of the emergence of new fashion trends. Current forms of fashion commodities decrease in value, and are eventually replaced with new fashion trends (Cholachatpinyo et al., 2002; Hamilton, 1997)

Thirdly, the micro-objective realm is the level at which individuals in the marketplace interact with the fashion objects. They selectively choose certain ideas and fashion trends to create their looks, in order to conform to social concepts of the time (Hamilton, 1997). At the same time, individuals seek to use new fashion trends to differentiate themselves from other subcultural groups through their interpretation of new fashions. At this level, fashion brands become more important and act as signifiers of identity through the symbolic meaning they portray to others. The classic bell-curve of Rogers (1993) can be applied to this phenomenon, as fashion adoption starts with the adoption of new trends by fashion innovators. The adoption filters through to the other adoption groups, such as the early fashion adopters, fashion followers, and lastly the laggards (Cholachatpinyo et al., 2002; Hamilton, 1997).

At the last level, the micro-subjective level, individuals negotiate the self by balancing conformity with non-conformity or individualism (Kaiser et al., 1995). Using the fashion object as a means of expressing their identities, they aim to satisfy their needs through the consumption of fashion goods. Fashion adoption among the fashion innovators and fashion followers, are different. Fashion innovators are driven by the desire to ‘be different’, while fashion followers tend to be influenced by their social and peer groups, and ‘fitting in’ plays a role in the fashion-adoption process. The innovators largely drive the signals for fashion change, and new social issues provide the basis for fashion change options (Cholachatpinyo, Padgett, Cocker & Fletcher, 2002; Hamilton, 1997). This framework is presented in Figure 3.2.

Figure 3.2: The Fashion Transformation Process Model



Source: Cholachatpinyo, Padgett, Cocker & Fletcher (2002)

In conclusion, this model suggests that the fashion process is a dynamic one, that does not follow a linear continuum, but rather a perpetual cycle from fashion concept to commodification through social trends.

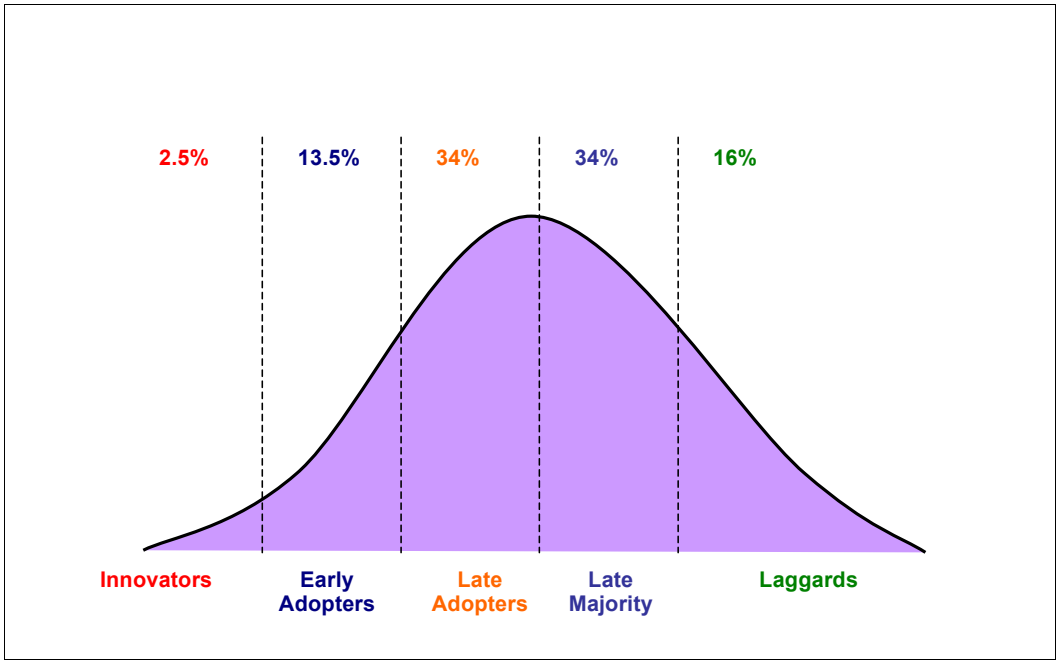
In the following section, the factors that influence fashion adoption, are discussed.

3.4 Fashion Adoption

Fashion adoption predominantly refers to the adoption of a fashion over time, via a series of different stages (Goldsmith & Reinecke, 1992). Within a broader framework, the classical model used to measure adoption, is innovation diffusion (Gatignon & Robertson, 1985; Pinuel, 1992). Several adopter categories form part of the innovation adoption process, such as the innovators, the early adopters, the early majority, the late majority, and the laggards (Rogers, 2005).

Figure 3.3 (below) illustrates the fashion adopter categories, as the new fashion diffuses through the social system.

Figure 3.3: Fashion Adopter Categories



Source: Rogers (2005)

Fashion adopter categories are discussed in the following section.

3.4.1 Adopter Categories

Fashion adopters are divided into five categories: innovators, early fashion adopters, the early majority, the late majority, and the laggards (Cholachatpinyo et al., 2002). This classification is graphically displayed in Figure 3.3 (Rogers, 2005). The curve indicates variables such as the diffusion time, the speed rate, and the acceptance level of the fashion style (Cholachatpinyo et al., 2002).

3.4.1.1 Fashion Innovators

Fashion innovators lead the way in fashion (Kang & Park-Poaps, 2010). The fashion innovators are also referred to as fashion leaders, and are defined as those who are most interested in fashion compared to others, and are the first to adopt new fashions (Bertrandias & Goldsmith, 2006). An unequivocal finding in fashion studies is the ability of fashion innovators to serve as fashion opinion leaders (Goldsmith & Stith, 1992; Goldsmith, 1998). Furthermore, fashion innovators are more confident with their own taste, are the first to adopt new fashions, and above all, influence other consumers to buy new styles (Greenberg, Lumpkin & Bruner, 1982; Kaiser, 1990; Polegato & Wall, 1980; Schrank & Guilmore, 1973). Fashion innovators have more access to information than other adopter groups, are earlier adopters of new fashions, and are more actively involved in social activities (Gam, 2009). They tend to be venturesome, daring and risky, while their interest in new ideas may lead them out of local circles into more cosmopolitan groups (Rogers, 2005). Thus, fashion innovators are at the centre of introducing and generating new fashions, and play the gatekeeper role in the flow of new ideas into a system (Cholachatpinyo et al., 2002; Rogers, 2005).

3.4.1.2 Early Adopters

In general, fashion diffuses from innovators and opinion leaders to early fashion adopters, and then it moves to the peak stage where a large number of consumers begin to adopt the fashion (Cholachatpinyo et. al., 2002). The early adopters are more integrated into the local social system than the innovators, and have the highest degree of opinion leadership (Rogers, 2005). This adopter category strives to be socially acceptable through their observation of what deems to be

fashionable, and are generally sought as missionaries for speeding the diffusion process (Cholachatpinyo et al., 2002; Rogers, 2005). Spending less money on apparel products, the fashion followers are less likely to spend impulsively, and are more likely to purchase items for functional values, rather than for fashionableness (Bertandias & Goldsmith, 2006; Horridge & Richards, 1984; Park & Burns, 2005). The early adopters are respected by their peers, and serve as role models for many other members of the social system (Rogers, 2005).

3.4.1.3 Early Majority

The third adopter category is the early majority, who adopts new ideas just before the average member in the social system. Although they regularly interact with their peers, they seldom hold positions of opinion leadership (Rogers, 2005). This category is one of the largest compared to the other adopter categories, and is an important link between the very early and relatively late adopters (Rogers, 2005). A main driving force behind their adoption, is to obtain social recognition from peers (Karpova, 2005). Furthermore, they are greatly influenced by the media and marketing strategies, and have great faith in the advice they receive from stores (Cholachatpinyo et al., 2002).

3.4.1.4 Late Majority

The fourth category of fashion adopters is the late majority. The late majority adopts new ideas after the average person, and make up about one-third of the social system (Rogers, 2005). The late majority does not seem to have the financial means, like the previous adopter categories (Karpova, 2005). Females that form part of this adopter category, tend to be more emotional, and thus their purchase behaviours are influenced by mood (Michon, Yu, Smith & Chebat, 2007). As a result, this group of consumers is more likely to purchase products for hedonistic experiences (Hawkins & Mothersbaugh, 2010). A major driving force for adoption among the members in this category is peer pressure, and the late majority will only consider adoption once most of the others in the system have adopted the new idea (Rogers, 2005).

3.4.1.5 Laggards

Eventually the number of adopters decline to the stage, where the late adopters are called the ‘laggards’. They are the last in the social system to adopt an innovation, and possess almost no

opinion leadership (Rogers, 2005). They show little interest in fashion products, and seldom attend social events (Karpora, 2005). Many are isolates in their social systems, and they tend to be suspicious of new ideas and products, and have limited resources (Rogers, 2005). Furthermore, laggards are cautious regarding new knowledge and are less concerned with brand names (Smith, 2005).

Every fashion has a life-span that is depicted through the fashion cycle, and it is imperative for trend forecasters to follow the acceptance and rejection of fashion trends (Keiser & Garner, 2003).

3.5 Factors Influencing Style Adoption

Several factors are known to influence fashion adoption, such as personality traits (Mulaynegara et al., 2007; Vishwanath, 2005), and more specifically, fashion consciousness (Khare & Rakesh, 2010; King & Ring, 1980; Sproles & Kendall, 1986; Wells & Tigert, 1971), the need for uniqueness (McAlister & Pessemier, 1982), susceptibility to interpersonal influence (Bearden, Netemeyer & Teel, 1989), culture (Arnould, Price & Zinkhan, 2005; Markus & Kitayama, 1991; Khare & Rakesh, 2010), and gender (Ersun & Yildrim, 2010; O'Cass, 2004; Goldsmith, Moore & Beaudoin, 1999).

3.5.1 Personality Traits

Personality partly predicts an individual's decision to adopt an innovation, and is defined as "the intrinsic organisation of an individual's mental world that is stable over time and consistent over situations" (Mulaynegara et al., 2007; Vishwanath, 2005). The adoption of fashion products varies among individuals, with different personalities (Belleau, Nowlin, Summers & Jiao Xu, 2001). One of the primary methods for measuring personality is The Big Five Model of McCrae and Costa (1990) (see also Mulaynegara et al., 2007). The Big Five Model categorises personality according to five dimensions, namely neuroticism, extroversion, openness, agreeableness and conscientiousness (Mulaynegara et al., 2007). The first dimension, neuroticism, refers to the tendency to experience negative emotional states, and individuals who score high on neuroticism often experience emotions such as anxiety, anger, guilt and depression (Larson & Sachau, 2008). The second dimension, extroversion, reflects an individual's desire

and likelihood to be social, energetic, cheerful, and have a positive outlook on life (Larson & Sachau, 2008). Openness describes individuals who seek to explore the unfamiliar and have a preference for variety (Larson & Sachau, 2008), while the fourth dimension, agreeableness, is concerned with the motivation to maintain positive relations with others (Digman, 1997; Wiggens & Trapnell, 1997). The last dimension, conscientiousness, refers to an individual's degree of persistence and motivation in goal-directed behaviour (Mulaynegara et al., 2007). Within the framework of personality, fashion consciousness is regarded as an influential factor on fashion adoption (Bakewell, Mitchell & Rothwell, 2006), and is now discussed.

3.5.1.1 Fashion Consciousness

Fashion consciousness is an important dimension that influences the decision-making of product adoption, especially with regards to fashion clothing (Belleau et al., 2001; Khare & Rakesh, 2010; King & Ring, 1980; Sproles & Kendall, 1986; Wells & Tigert, 1971). Fashion consciousness and its influence on style adoption have been explored in several studies, and is defined as an individual's involvement with styles or fashion (Nam, Hamlin, Gam, Kang, Kim, Kumphai, 2007; Sproles & Kendall, 1986; Wells & Tigert, 1971). Consumers with high levels of fashion consciousness are likely to be younger and better educated, than non-fashion conscious individuals (Crask & Reynolds, 1978). These early adopters of new fashion styles - who are also referred to as fashion change agents - are more interested in and knowledgeable about fashion products (King & Ring, 1980). They have innovative style profiles, and although they are not completely up-to-date with all current styles, they are able to elicit interest among groups for future adoption (King & Ring, 1980). These fashion agents often establish group standards of dress behaviour, due to their ability to influence and stimulate fashion adoption (King & Ring, 1980).

3.5.1.2 Need for Uniqueness

One's need for uniqueness is a motivational factor, and is theorized as a motivational drive that compels individuals to be different from others (Tian et al., 2001). Motivation is the driving force within individuals that impels them to take action (Schiffman & Kanuk, 2006). The desire for social distinction usually arises when an individual feels a threat to their identity, that occurs when they perceive to be similar to others, and thus they seek a sense of uniqueness (Tian et al.,

2001). For example, the purchase of vintage goods or personalized items that are not typically available, is often a way for consumers to display their resistance to conformity (Tian et al., 2001). Thus, consumers possessing a high requirement for uniqueness will seek to avoid popular product preferences, and therefore will familiarize themselves with unique offerings (Tian et al., 2001). The desire for social distinction influences new product adoption and variety-seeking behaviour, and this is reflected in one's choice of products (McAlister & Pessemier, 1982).

3.5.1.3 Susceptibility to Interpersonal Influence

Another aspect of a motivation factor that influences fashion adoption, is one's susceptibility to interpersonal influence (Belleau et al., 2001). It is defined as an individual's need to identify with the opinions of others through the acquisition of products, the tendency to learn about products by seeking information from them, and the willingness to conform to the expectations of others regarding purchase decisions (Bearden et al., 1989). Although few studies have explored the relationship between interpersonal susceptibility and an individual's purchase decision (Bearden, Netemeyer & Teel, 1989; Mahajan, Muller & Bass, 1990; Mahajan, Muller & Srivastava, 1990; Martinez & Polo, 1996; Jiang, 2009; Rogers, 1963), the influence of peer pressure was found to be pertinent among branded fashion items (Childers & Rao, 1992; Summers, Belleau & Xu, 2006). Therefore, social conformity is one of the significant predictors of purchasing fashion goods (Park, Rabolt & Sook Jeon, 2006).

Susceptibility to interpersonal influence is classified into two categories, namely normative influence and informational influence (Deutsch & Gerard, 1955). Normative influence is the tendency to conform to others' expectations, and informational influence refers to one's reliance on information obtained from others (Deutsch & Gerard, 1955). Normative influence further describes the adoption of and compliance with, others behaviour to satisfy a self-defining relationship with a group or individual (Clark & Goldsmith, 2006). Findings from studies that explore consumer susceptibility, demonstrated a relationship between susceptibility to interpersonal influence, and other personal characteristics such as self-esteem and intelligence (McGuire, 1968; Petty & Cacioppo, 1981). People with low self-esteem comply with others' suggestions in an attempt to avoid disapproval from peers (Bearden et al., 1989). Generally,

individuals become part of a group in an attempt to enhance their self-esteem, while at the same time tend to disassociate with undesirable groups (Miller et al., 1993; Solomon & Rabolt, 2004). Thus, clothing style valued by the group often enhances the potential adoption of it, and transfers such meanings to the wearer (McCracken, 1988).

3.5.1.4 Cultural Values

Culture refers to dynamic blueprints for individual's actions, that guide them to behave in an acceptable manner. It has a powerful force on consumer adoption (Arnould et sal., 2005; Markus & Kitayama, 1991). Culture primarily consists of norms (informal and unspoken roles that direct behaviour), and values that refer to enduring beliefs that shape one's behaviour (Arnould et al., 2005). Values influence fashion decisions, as traditional cultural values are deeply entrenched in lifestyles, especially in Third World countries (Khare & Rakesh, 2010). Values are described as desirable goals that vary in importance and serve as guiding principles in people's lives (Schwartz & Sagiv, 1995). Values have also been defined as deep-seated motivations instilled from culture, and which determine a person's behaviour (Corder, n.d.). They are much more deeply enforced than opinions, and not as easily influenced as one's attitude (Corder, n.d.). Attention has been drawn to the difference between learned cultural values that determine what is right and wrong, and personal values which relate to the social environment (Corder, n.d.).

The two most comprehensive cultural frameworks that are applicable to examining cross-culture in internal marketing, are those of Hofstede (1980) and Schwartz (1994). Hofstede's (1980) framework comprises four dimensions, namely individualism/collectivism, power distance, uncertainty avoidance, and masculinity/femininity. Individualism/collectivism refers to the strength of the ties between individuals in a community, with individualistic communities primarily looking after individuals' needs, whereas collectivistic communities prioritize the interests of others. Power distance refers to the degree of inequalities between individuals, in terms of physical and intellectual capabilities. Scoring high on the power distance scale indicates a high degree of inequality; some cultures downplay inequality. The third dimension, uncertainty avoidance, refers to how society deals with uncertainty. In some societies members accept uncertainty and do not question it, do not get upset about the future, and take risks rather easily.

However, in other societies there are higher levels of anxiety which are manifested in greater nervousness. Lastly, femininity versus masculinity describes a society's importance of 'showing off' in a materialistic and achievement-orientated context. In more feminine societies, the dominant values are those associated with traditionally feminine roles. In masculine societies, however, power and achievement takes the primary role and the successful achiever is usually the 'hero' (Hofstede, 1980).

Schwartz (1994) developed a framework that focuses on human values, but which lack recognition in the field of marketing (Steenkamp, 2001). The three basic societal issues that Schwartz addresses, are:

- Relations between individuals and the group;
- The assurance of responsible social behaviour; and
- The role of humankind in the natural and social world.

The first dimension, namely conservatism versus autonomy, describes cultures in which the individual is perceived as either being collectivistic and part of a homogenous group, or being individualistic and seeking to express their own uniqueness and internal attributes. This dimension reflects Hofstede's (1980) individualism versus collectivism. However, Schwartz's dimension examines the role of the individual within society, and the extent to which the individual is either autonomous or embedded within the group. Hofstede's dimension, on the other hand, focuses on the contrast between individual and group goals. The second dimension of Schwartz's framework contrasts hierarchy versus egalitarianism. Hierarchy in this context emphasizes the legitimacy of fixed roles, whereas egalitarianism refers to self-directed interests. The third dimension, the role of humankind in the natural and social world, addresses the comparison between actively seeking mastery and changing the world, versus acceptance of the world the way it is, rather than trying to exploit or change it. Both Hofstede's and Schwarz's frameworks are useful and well-established. However, in an international context, Schwarz's framework has yet to be applied across countries and cultures (Steenkamp, 2001).

Of significance is the role of clothing in providing symbols of meaning among cultures, while portraying membership to a specific group (Arnould et al., 2005; Rovine, 2009). Western dress often contrasts with traditional dress, especially in developing countries (Arnould et al., 2005). For example, in the West, clothing represents cosmopolitism and wealth, while in developing markets authenticity and rank is symbolized (Arnould et al., 2005). The term 'fashion' is rarely used in reference to non-Western countries, and unlike style in Africa, Western fashion changes regularly and has been described as superficial (Rovine, 2009).

Although culture is a key environmental characteristic that underlies systematic differences in behaviour among individuals, marketers fails to interpret the reality of culture's impact on consumption in a post-modern marketplace (Steenkamp, 2001). In a global marketplace, individuals might acquire a fluid sense of identity between traditional cultural values and personal identities, as shaped by the conditions of modernity (Steenkamp, 2001).

3.5.1.5 Gender

The twentieth century witnessed the death of rigid male-centered values, and in both genders double identities are emerging, with woman being assertive, and men sensitive (Badinter, 1989; Woodhill & Sameuls, 2004). Although androgyny is often mis-perceived as biological and related to sexual behavior, it rather refers to individuals who both engage in feminine and masculine tasks (Woodhill & Sameuls, 2004). Several examples of this phenomenon exist in popular culture and media sources. For example, the band 'Garbage' sings the song "*Your free your mind in your androgyny*", and Sonic Youth' sings *"Androgynous minds*". In the movie "*Girl Fight",* a girl trains to be a boxer, and in "*Billy Elliot*" is the narrative of a boy who becomes a ballet dancer.

While previous generations approached life with many unquestionable assumptions about gender, these prejudices are making way for blurred gender identities (Woodhill & Sameuls, 2004). In the context of style, androgynous clothing is the transcendence between opposite characteristics, that simultaneously confuse and unite male and female dress (Evans & Thornton, 1989; Kaiser, 1997). The use of fashion and clothing is meaningful to consumers, in that it

expresses ambivalence surrounding social identities - for example androgynous versus singularity and masculinity versus femininity (Davis, 1992). The empowerment of woman and the androgynous depiction in fashion advertisements of masculine attire for females, promotes the acceptability of gender shifts (Rabine, 1994).

3.6 Conclusion

This chapter discussed the theoretical foundations of fashion. A definition of fashion was provided, followed by the dimensions of fashion, and the fashion process. Furthermore, the adoption and diffusion of fashion was discussed, as were fashion cycles and factors influencing style adoption. Lastly an overview of fashion models was presented.

In the next chapter, the conceptual framework and research hypothesis is discussed. Firstly, an overview of the tested variables is provided, followed by the research hypotheses and literature relating to the hypotheses.

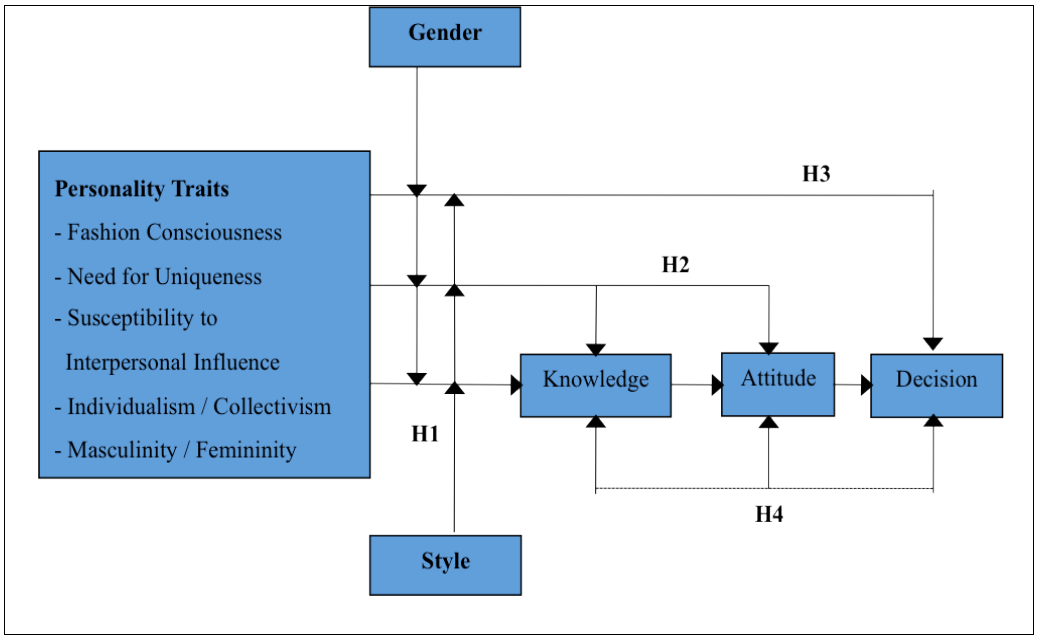
CHAPTER 4

CONCEPTUAL FRAMEWORK AND RESEARCH HYPOTHESES

4.1 Introduction

This chapter discusses the conceptual framework that outlines the hypothesis under study. Figure 4.1 (below) illustrates the model that is tested in this study. The main over-arching area of exploration is the influence of personality traits on the decision to adopt style. Two types of fashion 'styles' are discussed, namely *post-modern* style, and *classic* style. The hypotheses are therefore developed to incorporate and test both 'styles' respectively, by using the same model - with the intention of testing the influence of personality traits on the decision to adopt style.

Figure 4.1: Conceptual Framework for Style Adoption



Source: Compiled by the researcher

4.2 The Tested Variables

The dependent and independent variables measured, are discussed in the following section.

4.2.1 The Dependent Variables

A dependent variable is the single, observable element that is measured and derived from manipulating the independent variable(s) (Hair et al., 2000). In this study, there are three dependent variables, namely knowledge, attitude and decision to adopt style.

4.2.2 The Independent Variables

An independent variable, also referred to as a predictor variable, is an attribute that is manipulated by the researcher and is assumed to have a causal relationship with a dependent variable (Hair et al., 2000). The independent variables are fashion consciousness, need for uniqueness, susceptibility to interpersonal influence, individualism/collectivism, and masculinity/femininity. This study aims to investigate the relationship between the dependent variable, decision to adopt style, with gender and style as moderators.

4.3 Conceptual Model Development and Hypotheses

The model (Figure 4.1, previous page) attempts to explain how personality traits influence style adoption. These traits form the basis of the independent variables that are proposed to influence the *decision* to adopt style, with *gender* as a moderator, and style as a mediator. First, it is proposed that the personality traits influence *knowledge*, *attitude* towards style, and *decision* to adopt style. Further, the proposal is made that one's *knowledge* of style influences *attitude* and *decision* to adopt style.

4.3.1 Personality Traits and Knowledge

Personality is defined as individual characteristics that describe consistent patterns of feeling, thinking and behaviour (Pervin & John, 1997). Personality partly predicts an individual's decision to adopt an innovation (Mulaynegara et al., 2007; Vishwanath, 2005), and it is common for personalities to differ with the adoption of fashion products (Belleau et al., 2001). Certain

personality traits such as consumer innovativeness positively influence the knowledge individuals acquire of a product (Rogers, 2005). Being more integrated in the local social system, they are more informed about new products and innovations and as a result of their heightened interest in new products, they constantly seek new information (Rogers, 2005). Furthermore, a positive relationship has been found between personality traits such as dogmatism, empathy, rationality, intelligence, fatalism and adopter categories as innovators who acquire more knowledge of new products tend to portray these traits (Rogers, 2005). Hence, it is proposed that *personality traits* influence the *knowledge* an individual has of a new product or innovation.

H1a: *Personality traits influence an individuals' knowledge of style.*

Following from the first hypothesis, the second hypothesis, H1b, is that *personality traits* influence *knowledge* of style and is moderated by *gender.* A previous study that looked at *gender* as a moderator for clothing buying behaviour, found that gender differences influence *knowledge* of products, and as a result influence purchase behaviour (Kolyesnikova, Dodd & Wilcox, 2009). Thus, hypothesis H1b proposes that *gender* moderates the relationship between *personality traits* and *knowledge* of style.

H1b: *The influence of personality traits on knowledge of style is moderated by gender.*

The third hypothesis, H1c, tests for the relationship between *personality traits* and *style*, and proposes that *personality traits* influence an individual's *knowledge* of *post-modern* and *classic style* respectively. Previous research testing the relationship between these constructs were not found.

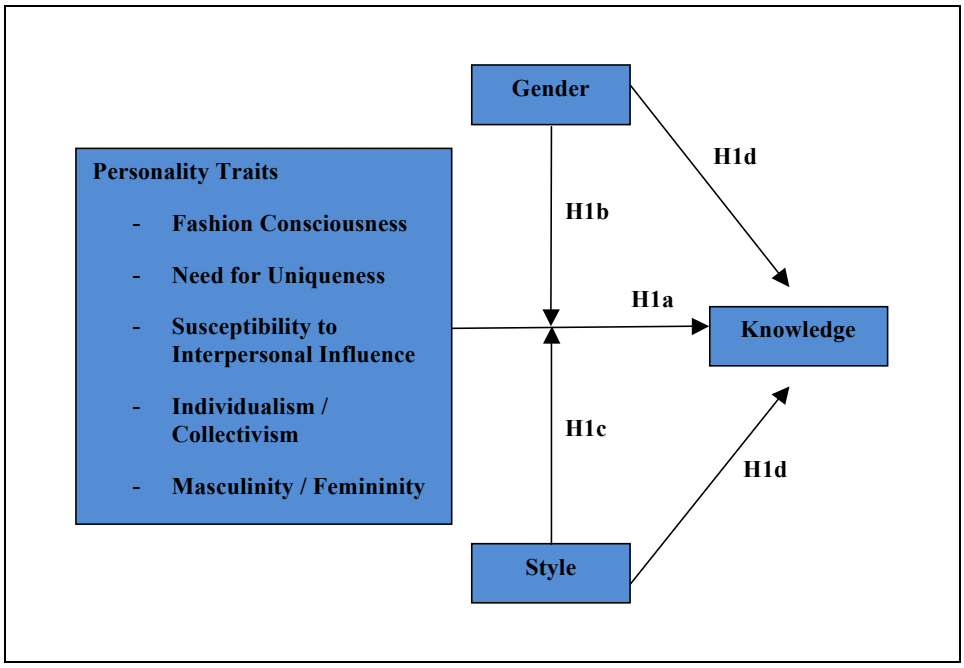
H1c: The influence of personality traits on knowledge of style is moderated by style.

Hypothesis H1d is that there is a relationship between *personality traits* and *knowledge*, with gender and *style* as moderators. Both *classic* and *post-modern* style is explored as part of Hypothesis H1d.

H1d: *The influence of personality traits on knowledge of style is moderated by gender and style.*

Figure 4.2 (below) illustrates hypotheses H1a to H1d.

Figure 4.2: Personality Traits Influence Knowledge of Style



Source: Compiled by the researcher

The following section discusses and presents the hypotheses (H2a, H2b, H2c and H2d) that test for the relationship between *personality traits* and *attitude* towards style.

4.3.2 Personality Traits and Attitude

Attitudes are a learned predisposition to behave in a consistently favourable or unfavourable way toward market-related objects, events or situations (Arnould et al., 2007). Previous research has found that *attitude* towards clothing and fashion purchase intention, is largely influenced by *personality traits* (Olver & Mooradiam, 2003). Further, is has been found that individuals with higher levels of innovation is likely to have a more favourable attitude towards new products (Rogers, 2005).

H2a: *Personality traits influence an individual's attitude towards style.*

An unexplored area is the differences between how *personality traits* influence *attitude* towards style among *gender* categories. Hypothesis H2b tests for the relationship between *personality traits* and *attitude* towards *styl*e, while being moderated by *gender.* Thus, the following hypothesis is proposed:

H2b: *The influence of personality traits on attitude towards style is moderated by gender.*

Hypothesis H2c tests for the relationship between *personality traits* and *attitude* towards *style*, and is moderated by different types of *style,* namely *post-modern* and *classic style.* This hypothesis proposes that *personality traits* influence an individual's *attitude* towards *style*, while being moderated by post-modern and classic style. No literature was found testing for the relationship between these constructs.

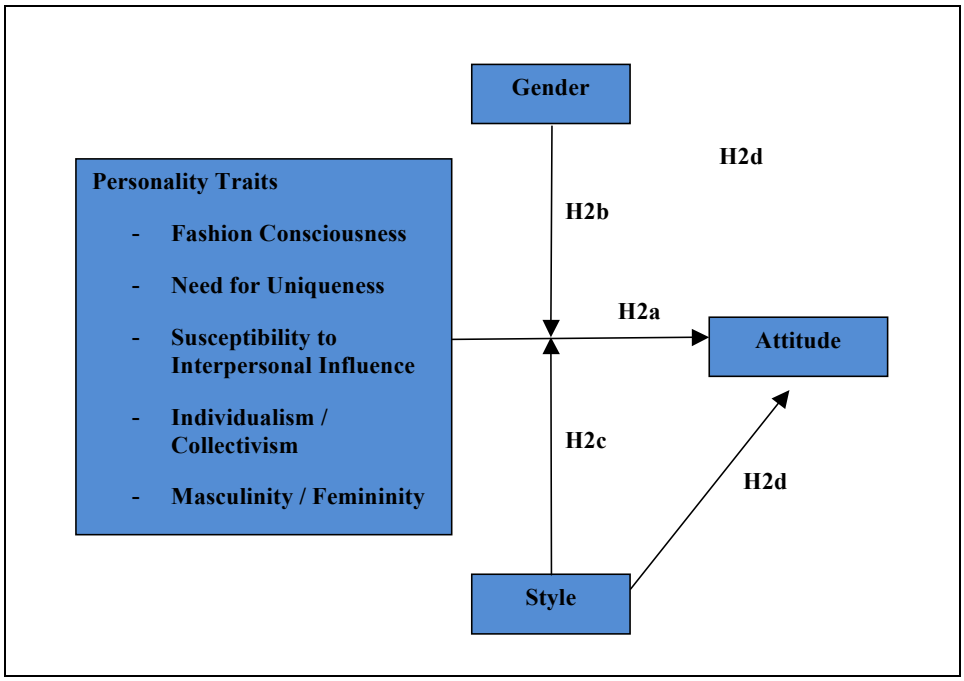
H2c: *The influence of personality traits on attitude towards style is moderated by style.*

Hypothesis H2d explores the relationship between *personality traits* and *attitude* towards style, while being moderated by *gender.* This is an unexplored area in academic literature.

H2d: *The influence of personality traits and attitude towards style is moderated by gender and style.*

Figure 4.3 illustrates hypotheses H2a to H2d.

Figure 4.3: Personality Traits Influence Attitudes towards Style



Source: Compiled by the researcher

4.3.3 Personality Traits and Decision to Adopt Style

Personality partly predicts an individual's *decision to adopt* an innovation (Mulaynegara et al., 2007; Vishwanath, 2005). Literature has found that certain personality traits such as innovativeness, empathy, dogmatism, rationality, intelligence, fatalism have a positive relationship with adoption (Rogers, 2005). It is therefore proposed that:

H3a: Personality traits influence an individual's decision to adopt style.

Hypothesis H3b looks at the relationship between *personality traits* and *decision to adopt* style among gender categories. Previous literature suggests that females are more likely than males to adopt new products (Ersun & Yildrim, 2010; O'Cass, 2004; Goldsmith et al., 1999). It is therefore proposed that *personality traits* influence an individual's *decision to adopt* style, and is moderated by *gender.*

H3b: *The influence of personality traits on decision to adopt style is moderated by gender.*

Hypothesis H3c is that *personality traits* influence an individual's *decision* to adopt *post-modern* and *classic style* respectively. Previous studies have not explored this relationship.

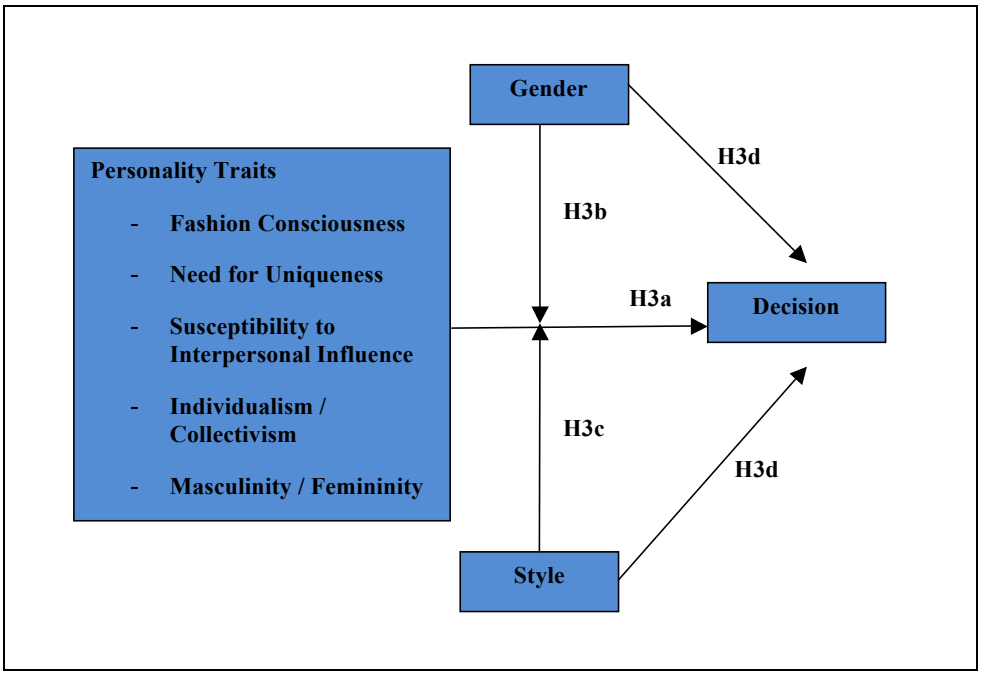
H3c: *The influence of personality traits on decision to adopt is moderated by style.*

Lastly, hypothesis H3d tests for the relationship between personality traits and an individual's *decision* to adopt *post-modern* and *classic style*, and is moderated by gender.

H3d: *The influence of personality traits on decision to adopt style is moderated by gender and style.*

Figure 4.4 (below) illustrates hypotheses H3a to H3d.

Figure 4.4: Personality Trait influence Decision to Adopt Style



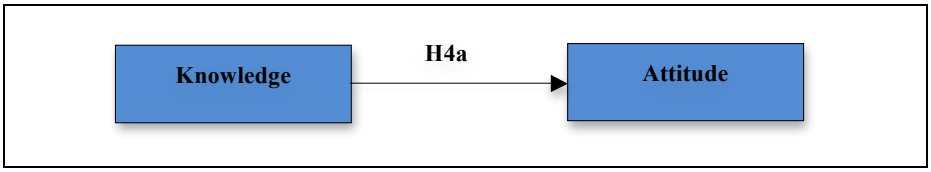
Source: Compiled by the researcher

4.3.4 The Decision-making Process

In the following section, the decision-making process is discussed. Three components comprise this process, namely knowledge, attitude and decision to adopt style. Individuals who acquire knowledge of an innovation, are more likely to a have a positive attitude towards the innovation, in comparison to individuals who do not have knowledge (Rogers, 2003). The relationships between these three constructs, namely knowledge, attitude and decision to adopt, form the basis of hypotheses H4a to H4d (see Figure 4.5, below).

H4a: Knowledge influences attitude towards style.

Figure 4.5: Knowledge Influences Attitude Towards Style.

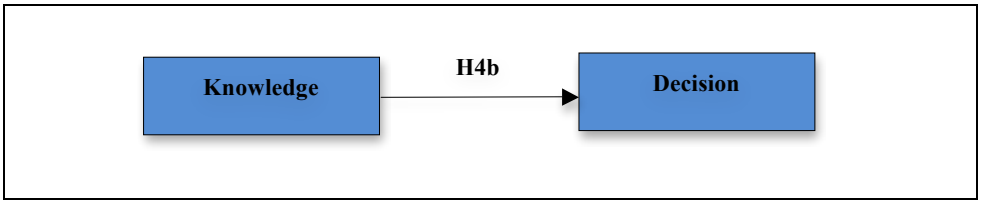


Source: Compiles by the Researcher

With regards to fashion *knowledge* and *decision to adopt* or make a purchase decision, the literature states that there is a relationship between one's *knowledge* and *decision* to buy a fashion product (O'Cass, 2004). Previous studies testing for the relationship between product knowledge and the decision to potentially adopt or make a purchase, have found a positive relationship (Esch, Langer, Schmitt & Geus, 2006). However, they further found that knowledge alone is not sufficient to test the relationship between these constructs and that brand relationship factors, such as satisfaction, trust and attachment to the product or brand, influences this relationship. This study will only test for the relationship between knowledge and decision to adopt a style. Therefore, hypothesis 4b tests for the relationship between *knowledge* and *decision to adopt* style. This is illustrated in Figure 4.6 (below). Therefore, hypothesis 4b tests for the relationship between *knowledge* and *decision to adopt* style. This is illustrated in Figure 4.6.

H4b: *Knowledge influences the decision to adopt* style.

Figure 4.6: Knowledge Influences Decision to Adopt Style.

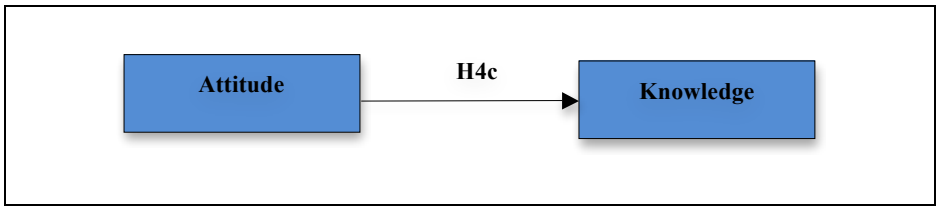


Source: Compiled by the researcher

The relationship between attitude and knowledge has been found to be positive, as individuals with more favourable attitude towards a product, tend to acquire more knowledge of the product (Rogers, 2005). This is a result of individuals with more knowledge of a product is categorized as innovators, and these individuals are more likely to have positive attitudes towards new products (Rogers, 2005). 2Figure 4.7 (below) illustrates hypothesis H4c, which is that *attitude* influences *knowledge* of style.

H4c: Attitude towards style influences knowledge of style.

Figure 4.7: Attitude Influences Knowledge of Style



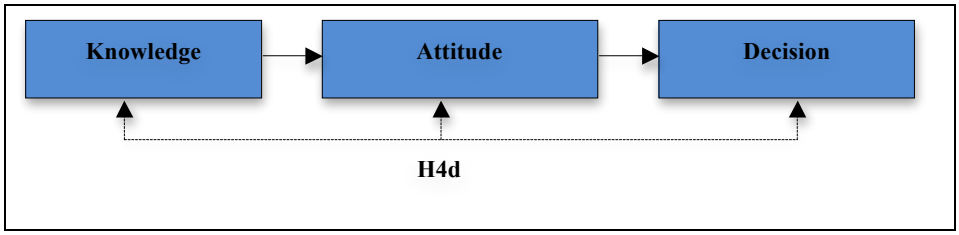
Source: Compiled by the researcher

Hypothesis H4d is that knowledge has a significant influence on purchase intention (Summers et al., 2006). Rogers (2005) found a positive relationship between knowledge and decision to adopt style. Individuals with higher degrees of knowledge of certain products are more likely to consider adopting such products (Rogers, 2005). Furthermore, such individuals are more likely to have positive attitudes towards new products (Rogers, 2005). However, the direct relationship

between these three constructs with attitude as a mediator has received little attention in academic research. For the purpose of this study, the relationship between knowledge and decision to adopt, is mediated by attitude (see Figure 4.8, below).

H4d: The influence of knowledge on one's decision to adopt style is mediated by attitude.

Figure 4.8: Knowledge Influences Decision to Adopt Style and is Mediated by Attitude



Source: Compiled by the researcher

4.4 Conclusion

This chapter presented the conceptual framework and hypotheses related to the study. The main objective was to provide an overview of the personality traits that influence the decision to adopt style.

In the next chapter, the research methodology used to test for the relationships between personality traits and decision to adopt style, is discussed.

CHAPTER 5: RESEARCH DESIGN AND METHODOLOGY

5.1 Introduction

The following chapter presents the methodology used in this study. The chapter discusses the research approach, the research philosophy, the research design, the sampling technique, the data collection tool, and the statistical methods used.

5.2 Research Approach

When conducting research, a deductive or an inductive research approach can be used (Malhorta & Birks, 2007). Deductive research refers to the empirical investigation of conceptual and theoretical structures. This form of research *moves from the general to the particular*, since it tests hypotheses derived from theory (Welman, Kruger & Mitchell, 2005). On the contrary, inductive research develops theory through the observation of empirical reality. Thus, inductive research *moves from the particular to the general,* as general inferences are deduced from reality (Welman et al., 2005). Furthermore, studies that take an inductive research approach, will follow little or no existing theoretical framework (Malhorta & Birks, 2007).

For the purpose of this study, a deductive research approach was used to test theoretically formulated hypotheses. Pre-specified variables were measured, while respondents' answers were analyzed in terms of the formulated hypotheses.

5.3 Research Philosophy

With regards to marketing research, there are two schools of thought, namely positivism and interpretivism. Each represents a different research methodology, where positivism represents a quantitative approach, and interpretivism represents a qualitative approach (Struwig & Stead, 2004).

More specifically, a positivist approach makes use of scientific methods, which explore consumer and marketing phenomena (Malhorta & Birks, 2007). The main objective of this approach is to determine causal relationships that explain and predict marketing phenomena (Malhorta & Birks, 2007). The positivist approach is opposed by the interpretivist approach, which makes use of natural-scientific methods, which focus on human behaviour (Welman et al., 2005). Thus, the positivist approach is concerned with describing phenomena, whereas the interpretivist approach is concerned with experiencing phenomena (Welman et al., 2005). Table 5.1 (below) describes and differentiates these two research paradigms further.

Table 5.1: Paradigm Features: Positivist and Interpretivist Approaches

Issue	Positivist	Interpretivist
Reality	Objective and Singular	Subjective and multiple
Research-participant	Independent of each factor	Interacting with each other
Values	Value free = unbiased	Value-laden = biased
Research Language	Formal and impersonal	Informal and personal
Theory and Research Design	Simple determinist Cause and effect Statistic research design Context free Laboratory Prediction and control Reliability and validity Representative surveys Experimental design Deductive	Freedom of will Multiple influences Evolving design Context bound Field/ethnography Understanding and insight Perceptive decision-making Theoretical sampling Case studies Inductive

Source: Malhorta & Birks (2007)

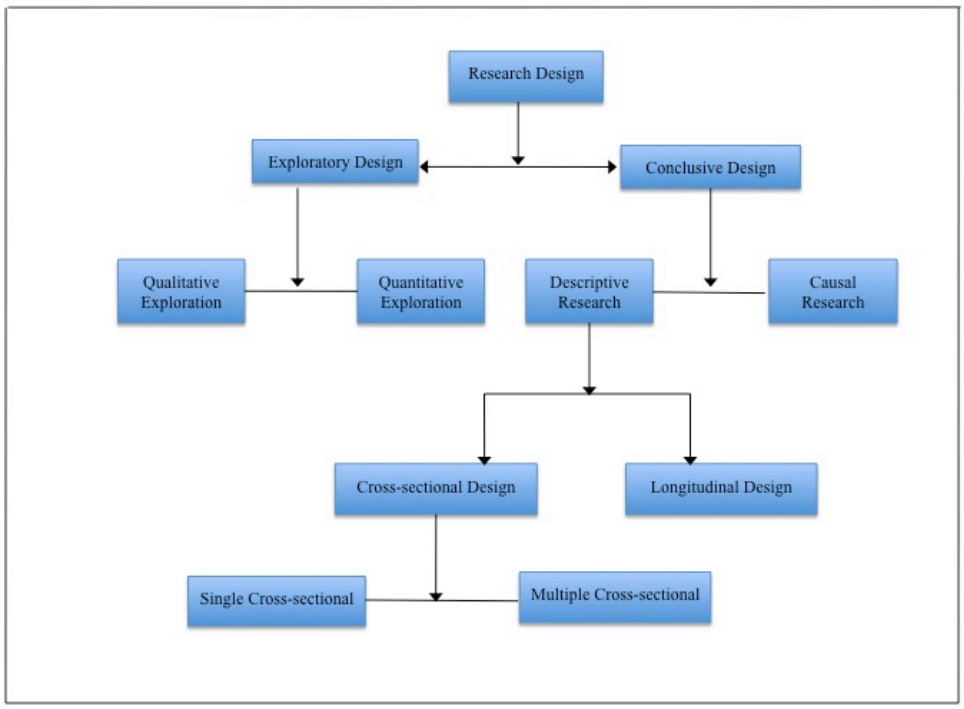
This thesis has been positioned within the positivist paradigm, as it aims to establish cause-and-effect relationships between variables. In particular, this research aims to highlight the adoption theory, and the underlying causal factors that may influence style adoption.

5.4 Research Design

The research design of a study can be classified into two broad categories: exploratory and conclusive (Malhorta & Birks, 2007). Exploratory research focuses on collecting primary or secondary data, through the use of informal or unstructured procedures (Hair et al., 2000). An exploratory research design incorporates few scientific methods or principles, and is generally used in the form of focus groups, interviews, experience surveys, and pilot studies (Hair, Bush & Ortinau, 2000). On the other hand, a conclusive research design can be characterized by the measurement of clearly-defined marketing phenomena, and can take the form of descriptive or causal research. As the name suggests, descriptive research describes phenomena, while causal research aims to detect a cause-and-effect relationship between variables (Malhorta & Birks, 2007).

The proposed research in this study takes a conclusive descriptive approach, as it identifies and describes characteristics of the respondents, through a variety of scientific methods used for analysis (Hair, Bush & Ortinau, 2000). It tends to be quantitative in nature, as numbers are quantified and summarized (Hair, Bush & Ortinau, 2000). This study entails the collection of quantitative data among a large group of respondents, and the results are statistically analyzed in an attempt to answer the research question. A quantitative study in the form of self-administered surveys is used to detect the cause-effect relationships between style adoption and personality traits that influence style adoption. The personality traits explored are fashion consciousness, the need for uniqueness, susceptibility to interpersonal influence, collectivism/individualism, and masculinity/femininity. Furthermore, the effect of these personality traits on the decision-making process, namely the relationship between consumers' knowledge of a style, their attitude towards the style, and decision to adopt, are explored. Figure 5.1 provides a classification of the marketing research designs.

Figure 5.1: Classification of Marketing Research Designs



Source: Malhorta & Birks (2007)

For the purpose of this study, surveys are used to collect the data from a large sample of university students by means of a structured. Survey research encompasses research design procedures that are used to collect large amounts of raw data, by using a questionnaire (Lamb, Hair, McDaniel, Boshoff & Terblanche, 2000).). A questionnaire is a tool that uses a set of questions and scales, that are designed to generate raw data to accomplish the information required, and that underlies the research objectives (Lamb et al., 2000). The survey takes the form of a structured questionnaire that consists of eight existing scales. These scales are consistent with the hypotheses tested, in order to answer the research question and achieve the research objectives.

Using two scenarios, the survey explores the influence of the personality traits on the style adoption. The first scenario explores classic style adoption, with questionnaires distributed among half of the respondents. The second scenario explores post-modern style adoption, and these questionnaires are distributed among the other half of the respondents. The same scales are used for both scenarios. By using this research approach, the main research question is answered, and the objectives are achieved.

5.5 Sampling

Sampling refers to the selection of a subgroup of elements from the population, for participation in a study (Malhorta & Birks, 2007). The population of interest is the youth in South Africa and probability sampling will be used. A random selection of 448 full-time students from the University of the Witwatersrand was asked to complete the questionnaires. Simple random sampling refers to a sampling procedure where each sampling unit has a known, non-zero probability of being selected (Lamb et al., 2000). The advantage of simple random sampling is the generalisability of the results across the defined target population (Lamb et al., 2000). Furthermore, this method guarantees that each sampling unit has an equal chance of being selected (Lamb et al., 2000). Simple random sampling also enables the researcher to estimate the sampling error (Welman et al., 2005). Sampling error refers to any type of bias that is attributed to mistakes made, in either the selection process, or when determining the sample size to ensure a representative sample (Lamb et al., 2000). The approximate age group of the respondents is 19 to 27 years, and the sample will consist of mixed gender and race categories. The self-administered questionnaires were be anonymous - therefore ensuring the confidentiality of the students.

The surveys were randomly distributed during an in-class sitting of second and third year B.Comm. students. A 95% response rate was retrieved from the 448 questionnaires, thus 429 completed questionnaires were collected. However, only 400 of these questionnaires were usable with 29 of them being semi-completed or wrongly completed. Thus, 400 valid, fully completed questionnaires were used for the purpose of the study. From the 400 questionnaires, 197 were males and 203 were females. Further, the categorization between post-modern and classic style

was as follows: 184 of the questionnaires explored post-modern style adoption, while the remaining 203 covered adoption of classic style.

5.6 The Instrument

The instrument was designed through a process of drawing from literature, in relation to the constructs being tested. The data were collected by using a questionnaire that was distributed to the selected sample of respondents. Furthermore, the instrument was piloted amongst a small group of sample respondents, to test for precision and to gain further insight into any bias derived from interpretation of the survey instrument's data. When designing the research instrument, scale reliability and validity are important in terms of the assessment of data collection and results (Hair, 2000). Reliability and validity of the research instrument is discussed in the following section.

5.6.1 Testing for Scale Reliability

The reliability of the scale refers to the extent to which the scale produces consistent results, when being re-used (Hair et al., 2000). Techniques that are used to test the reliability are re-testing and the equivalent form (Hair et al., 2000). The equivalent form is used for this study to test scale reliability, and refers to creating two similar, yet different, scale measurements for a given construct. There might be a slight difference in wording of the scales when given to the same sample of respondents. A Cronbach Coefficient Alpha is used to assess the reliability of the scales used in the questionnaire, with reliability confirmation being a value higher than 0.7 (Galpin & Krommenhoek, 2010).

5.6.2 Testing for Scale Validity

Of critical importance is the validity of the research instrument. Validity refers to the degree to which the research instrument measures what it intends to measure (Hair et al., 2000). To ensure validity, the scales developed by the original researchers are used. To further ensure the reliability of the scales, factor analyses will be conducted. Factor analysis is a procedure primarily used for data reduction and summarisation, with the statistical purpose of determining

whether there are linear combinations of variables that will assist in summarising the data (Hair et al., 2000). Factor loadings of 0.7 and above indicate a strong correlation that explains high variability, while loadings below 0.7 indicate weak correlations.

5.6.3 Assessment of Scales

This section discusses the scales used for the measuring instruments. Firstly, the scales used for the five personality traits - fashion consciousness, the need for uniqueness, susceptibility to interpersonal influence, individualism/collectivism and masculinity/femininity – are discussed. This is followed by a description of the knowledge, attitude and adoption scale.

5.6.3.1 Fashion Consciousness Scale

Fashion consciousness can be defined as the extent to which a person is involved with the styles or fashion of clothing (Nam et al., 2007). Specifically, fashion consciousness refers to an interest in clothing and fashion, and in one's appearance (Nam et al., 2007). A 5-item scale adapted from Bruner and Hensel's (1998) 7-item fashion consciousness scale, was used to test the fashion consciousness-related hypotheses. This comprises a 7-point Likert scale, where 1 = disagree completely, 2 = strongly disagree, 3 = disagree slightly, 4 = neutral, 5 = agree slightly, 6 = agree strongly, 7 = agree completely. The scale has a Cronbach Alpha of 0.71, which indicates a reliable scale. This scale with its underlying dimensions, are presented in Figure 5.2.

Table 5.2: Fashion Consciousness Scale

Q: Please circle your level of agreement with the questions below	
Fash_1	I usually have one or more outfits that are of the latest style
Fash_2	When I must choose between the two, I dress for fashion, not for comfort
Fash_3	An important part of my life and activities is dressing smartly
Fash_4	It is important to me that my clothes be of the latest style
Fash_5	A person should try to dress in style

Table 5.3 indicates the scores of the reliability and validity of the scale for fashion consciousness. In order to determine whether or not the adapted scale is valid, an exploratory factor analysis was conducted.

Table 5.3: Fashion Consciousness Scale: Factorial Analysis and Reliability

Validity		
Exploratory Factor Analysis		
Explained Variance	32%	
MSA (KMO)	0.85	
Factor Loadings (FL)	**Communalities**	**FL**
Fash1	0.68	0.82
Fash2	0.60	0.78
Fash3	0.61	0.78
Fash4	0.72	0.85
Fash5	0.62	0.79
Reliability		
Cronbach's Alpha		0.86

It is evident (Table 5.3, above), that the fashion consciousness scale is both valid and reliable. Specifically, Cronbach's Alpha is high, which suggests that the items in the scale measure the same construct. Moreover, the exploratory factor analysis demonstrates that each item loads upon one factor.

5.6.3.2 Need for Uniqueness Scale

Consumers that purchase consumer goods, as a means of differentiation from others, aim to improve their personal and social identities (Tian, Bearden & Hunter, 2001). These consumers are said to exhibit a need for uniqueness. The need for uniqueness was measured using Tian, Bearden and Hunter's (2001) 9-item need for uniqueness scale. This comprises a 7-point Likert

scale, where 1 = not at all, 2 = highly unlikely, 3 = unlikely, 4 = neutral, 5 = likely, 6 = highly likely, 7 = very much so. This scale focuses on creative choice for counter conformity, as a dimension for measuring the lifecycle of fashion products. This scale comprises 9 items, and is presented in Table 5.4.

Table 5.4: Need for Uniqueness Scale

Q: Please answer the questions below by circling the number that best matches your answer	
Need_1	I collect unusual fashion products as a way of telling people I'm different.
Need_2	I have sometimes purchased unusual fashion products as a way to create a more distinctive personal image.
Need_3	I often look for one-of-a-kind fashion products so that I create a style that is all my own.
Need_4	Often when buying merchandise, an important goal is to find something that communicates my uniqueness.
Need_5	I often combine possessions in such a way that I create a personal image for myself that can't be duplicated.
Need_6	I often try to find a more interesting version of run-of-the-mill (basic) products, because I enjoy being original.
Need_7	I actively seek to develop my personal uniqueness by buying special fashion products.
Need_8	Having an eye for fashion products that are interesting and unusual, assists me in establishing a distinctive image.
Need_9	The fashion products that I like best are the ones that express my individuality.
Need_10	I often think of things I buy and do in terms of how I can use them to shape a more unusual personal image.
Need_11	I am often on the lookout for new fashion products that will add to my personal uniqueness.

Table 5.5 presents the Cronbach's Alpha and factor analysis for the need for uniqueness scale.

Table 5.5: Need for Uniqueness Scale: Factorial Analysis and Reliability

Validity		
Exploratory Factor Analysis		
Explained Variance	80.7%	
MSA (KMO)	0.96	
Factor Loadings (FL)	**Communalities**	**FL**
Need1	0.59	0.77
Need2	0.68	0.83
Need3	0.77	0.88
Need4	0.79	0.89
Need5	0.74	0.86
Need6	0.80	0.86
Need7	0.80	0.90
Need8	0.77	0.87
Need9	0.72	0.85
Need10	0.72	0.85
Need11	0.76	0.87
Reliability		
Cronbach's Alpha		0.96

As is demonstrated in Table 5.5, the need for uniqueness scale is both valid and reliable. The former is evident in the results for the factor analysis, where all the items have high factor loadings (above 0.4), and all have positive values. This suggests that all the items load neatly

upon a single factor. The reliability of the scale is demonstrated by the high value for Cronbach's Alpha ($\alpha = 0.96$), which suggests the items in the scale measure the same concept.

5.6.3.3 Susceptibility to Interpersonal Influence Scale

Consumer susceptibility refers to the consumption of consumer goods to enhance one's self-image, in the opinion of significant people. It can also be defined as the willingness to adapt to others' expectations in terms of purchasing decisions and/or the propensity to learn about products/services by observing or searching for the information of others (Belleau et al., 2001). To measure susceptibility to normative interpersonal influence, Bearden, Netemeyer and Teel's (1989) 8-item subscale was used. This scale is derived from the larger susceptibility to interpersonal scale, and was adapted to measure the normative dimension only. This is a 7-point Likert scale, where 1 = not at all, 2 = highly unlikely, 3 = unlikely, 4 = neutral, 5 = likely, 6 = highly likely, 7 = very much so. This scale is presented in Table 5.6.

Table 5.6: Susceptibility to Interpersonal Influence Scale

Q: Please answer the following questions by circling the answer that best matches your answer	
Susc_1	I rarely purchase the latest fashion styles until I am sure my friends approve of them.
Susc_2	It is important that others like the fashion products I buy.
Susc_3	When buying fashion products, I generally purchase those products that I think others will approve of.
Susc_4	If other people can see me using a fashion product, I often purchase the one they expect me to buy.
Susc_5	I like to know what fashion products make good impressions on others.
Susc_6	I achieve a sense of belonging by purchasing the same fashion products that they buy.
Susc_7	I often identify with other people by purchasing the same fashion products they purchase.

Table 5.7 reports the reliability and validity, for the susceptibility to interpersonal influence scale.

Table 5.7: Susceptibility to Interpersonal Influence Scale: Factorial Analysis and Reliability

Validity		
Exploratory Factor Analysis		
Explained Variance	53%	
MSA (KMO)	0.91	
Factor Loadings (FL)	**Communalities**	**FL**
Susc1	0.58	0.76
Susc2	0.64	0.80
Susc3	0.74	0.86
Susc4	0.77	0.88
Susc5	0.45	0.67
Susc6	0.78	0.89
Susc7	0.69	0.83
Susc8	0.64	0.80
Reliability		
Cronbach's Alpha		0.92

The susceptibility to interpersonal influence scale (Table 6.6, above) demonstrates internal consistency reliability ($\alpha = 0.92$). Moreover, the scale appears to be valid, since all the items have a high loading (above 0.4), and all load positively upon a single factor.

5.6.3.4 Individualism/Collectivism Scale

People are considered to differ in terms of their integration with the social environment, and people. Individualism is a term used to describe people who define themselves independently of others. Collectivists, however, are people who define themselves as being interdependent with, or belonging to, a group of people (Triandis, 1991). The individualism/collectivism construct was measured using a combination of Triandis's (1991) 7-point Likert scale, and Hui's (1988) INDCOL scale. Triandis's scale measures the constructs of horizontal and vertical individualism and collectivism. The INDCOL scale was used, as it measures the target-specific construct of individualism-collectivism. While Triandis (1991) divided the items into three sub-categories - kin, nonkin and general others - this study uses items that are relevant to the perceptions of one's kin (family members). This comprises a 7-point Likert scale, where 1 = disagree completely, 2 = strongly disagree, 3 = disagree slightly, 4 = neutral, 5 = agree slightly, 6 = strongly agree, 7 = agree completely. Items 5, 6, 7 and 8 are reverse score items. The scale used to measure individualism/collectivism is illustrated in Table 5.8 (below).

Table 5.8: Individualism/Collectivism Scale

Q: Please circle your level of agreement for the questions below	
Coll_1	I believe in my parent's religion.
Coll_2	I try to avoid disagreements with my parents and family members.
Coll_3	I stick with my relatives (parents, family members) even when I strongly disagree with them.
Coll_4	When faced with a difficult problem I consult my relatives for advice.
Coll_5	I prefer to live far away from my parents.
Coll_6	When I make an important decision, I do not consider whether it will have a positive or negative impact on my parents and family.
Coll_7	I tend to do my own thing, and others in my family do the same.
Coll_8	When I make a decision about my education, I would note care for my parents' and relatives' opinion

The scores for Cronbach's Alpha, and exploratory factor analysis, are reported in Table 5.9.

Table 5.9: Individualism/Collectivism Scale: Factorial Analysis and Reliability

Validity		
Exploratory Factor Analysis		
Explained Variance	28%	
MSA (KMO)	0.77	
Factor Loadings (FL)	**Communalities**	**FL**
Coll1	0.50	0,63
Coll2	0.40	0,42
Coll3	0.53	0,44
Coll4	0.54	0,65
Coll5	0.44	0,62
Coll6	0.54	0,60
Coll7	0.60	0,61
Coll8	0.51	0,65
Reliability		
Cronbach's Alpha		0,72

5.6.3.5 Masculinity/Femininity Scale

The Bem Sex Role Inventory (BSRI), created by Sandra Bem (1974), is used to measure sex-role appropriate behaviour. It continues to be the most widely used scale when determining the sex roles of individuals. The BSRI states that femininity and masculinity are not 'bipolar' dimensions, nor are they unidimensional in nature. The BSRI originally comprised of 60 items on a 7-point Likert scale, in which respondents were asked to rate their degree of personal agreement/disagreement with each of the statements. The BSRI scale contains a combination of masculine and feminine traits that are used - in conjunction with the responses - to place individuals on either a masculine or a feminine scale. Individuals are then classified into the

following groups: androgynous, masculine, feminine and undifferentiated. However, for the purpose of this study, the BSRI scale was modified to consist of 12 relevant items, with the dimensions equally distributed among masculine and feminine traits.

Dimensions derived from the Bem Sex-Role Inventory (BSRI) scale (Bem, 1974), is used for this study. Bem's scale, the first questionnaire developed to examine androgyny, originally comprised 60 items on a 7-point Likert scale. The BSRI scale consists of a combination of masculine and feminine traits. For the purpose of this study, the BSRI scale was modified to consist of 12 relevant items, with the dimensions equally distributed among masculine and feminine traits. Items 1, 3, 7, 8, 10 and 12 measure masculine traits, and thus make up the masculine subscale, while the remaining items examine femininity, and therefore comprise the feminine subscale. Refer to Table 5.10 for the items used in this scale.

Table 5.10: Masculinity/Femininity Scale

Q: Please rate yourself on the following items by circling the number that best matches your level of agreeableness	
Masc_1	I am an assertive person.
Masc_2	I am a sympathetic person.
Masc_3	I am independent.
Masc_4	I am a warm person.
Masc_5	I am affectionate.
Masc_6	I am understanding towards others.
Masc_7	I am a dominant person.
Masc_8	I see myself as being forceful.
Masc_9	I am compassionate.
Masc_10	I have a strong personality.
Masc_11	I am sensitive to the needs of others.
Masc_12	I defend my own beliefs.

The scores of the Cronbach's Alpha and the exploratory factor analysis, are reported in Table 5.11.

Table 5.11: Masculinity/Femininity Scale: Factorial Analysis and Reliability

Validity		
Exploratory Factor Analysis		
Explained Variance	50%	
MSA (KMO)	0.91	
Factor Loadings (FL)	**Communalities**	**FL**
Masc1	0.66	0.93
Masc2	0.80	0.92
Masc3	0.61	0.94
Masc4	0.83	0.92
Masc5	0.77	0.94
Masc6	0.81	0.94
Masc7	0.79	0.84
Masc8	0.70	0.84
Masc9	0.80	0.93
Masc10	0.78	0.91
Masc11	0.72	0.44
Masc12	0.37	0.85
Reliability		
Cronbach's Alpha		0.88

The low values for reliability (Fig. 5.11) could be expected for this scale, since masculinity and femininity are opposing constructs, and thus the items used to examine them will be worded as such. Internal consistency reliability refers to the degree to which items measure the same concept.

5.6.3.6 Knowledge Scale

Flynn and Goldsmith (1999) define subjective knowledge as a "consumer's perception of the amount of information they have stored in their memory." This definition includes knowledge that is associated with a consumer's buying process, and the general product category. The *knowledge* construct was measured using Flynn and Goldsmith's (1999) 5-item subjective knowledge scale, which is based on a 7-point Likert scale ('disagree completely' through to 'completely agree'). This scale was developed from a series of 12 statements (both negatively and positively worded items), providing some balance for the scale direction of item wording (Ray, 1985). It consists of 5 items on a 7 point Likert scale ranging from 1 to 7, where 1 = disagree completely, 2 = strongly disagree, 3 = disagree slightly, 4 = neutral, 5 = agree slightly, 6 = strongly agree, 7 = agree completely. Items 2, 4 and 5 are reverse score items. This scale is presented in Table 5.12 (below). In addition, five studies were conducted to test the reliability of the nine original items. The results of the studies suggested that the subjective knowledge scale was reliable, and can be used in both theoretical and applied research.

Table 5.12: The Knowledge Scale

Q: Please circle the number that best matches your knowledge on *Eccentric/Classic* style	
Know_1	I know pretty much about the Eccentric style.
Know_2	I do not feel very knowledgeable about the Eccentric style.
Know_3	Among my circle of friends I'm one of the experts on the Eccentric style.
Know_4	Compared to most other people, I know less about the Eccentric style.
Know_5	When it comes to the Eccentric style I don't really know a lot.

The reliability and validity of the knowledge scale is reported in table 5.13.

Table 5.13: Knowledge Scale: Factorial Analysis and Reliability

Validity		
Exploratory Factor Analysis		
Explained Variance	36%	
MSA (KMO)	0.85	
Factor Loadings (FL)	**Communalities**	**FL**
Know1	0.73	0.86
Know2	0.61	0.78
Know3	0.71	0.84
Know4	0.76	0.87
Know5	0.76	0.87
Reliability		
Cronbach's Alpha		0.90

The knowledge scale is thus both reliable and valid, as demonstrated in Table 5.13 (above). Reliability is evidenced in the high value of Cronbach's Alpha ($\alpha = 0.90$), while validity is demonstrated in the results of the factor analysis. The factor analysis reveals that the items all load positively and highly (above 0.40) on one factor.

5.6.3.7 Attitude Scale

Attitude refers to a learned predisposition that creates consistently favourable or unfavourable responses towards a given object. The attitude scale used for this study is drawn from Lee's (2000) attitude scale that encompasses five attitudinal statements, with responses based on a 7-point Likert scale, where 1 = disagree completely, 2 = strongly disagree, 3 = disagree slightly, 4

= neutral, 5 = agree slightly, 6 = strongly agree, 7 = agree completely. Item 1 is a reverse score item. The attitude scale is presented in Table 5.14.

Table 5.14: Attitude Scale

Q: Please circle the number that best matches your attitude towards *Eccentric/Classic* style	
Att_1	I dislike *Eccentric/Classic* style.
Att_2	*Eccentric/Classic* style appeals to me.
Att_3	*Eccentric/Classic* style is attractive to me.
Att_4	*Eccentric/Classic* style is interesting to me.

The scores of Cronbach's Alpha and the exploratory factor analysis are reported in Table 5.15.

Table 5.15: The Attitude Scale: Factorial Analysis and Reliability

Validity		
Exploratory Factor Analysis		
Explained Variance	31%	
MSA (KMO)	0.80	
Factor Loadings (FL)	**Communalities**	**FL**
Att1	0.47	0.69
Att2	0.88	0.94
Att3	0.90	0.95
Att4	0.80	0.90
Reliability		
Cronbach's Alpha		0.89

As presented in Table 5.15 the attitude scale is both valid and reliable. Reliability is demonstrated through the high values for Cronbach's Alpha (0.89), while validity is demonstrated in the results from the factor analysis.

5.6.3.8 Adoption Scale

With regards to the marketing context, adoption is largely linked to innovation. Adoption refers to 'when' the innovation is acquired. For the purpose of this study, individuals' intention to adopt or reject post-modern style, was measured using the Product Specific Adoption Potential Scale (PSAP). This 7-item 5-point Likert scale ('completely disagree' through to 'totally agree'), which was created by De Marez & Verleye (2004), is an intention-based survey method. This method allocates respondents to innovator, early adopter, majority, and laggard segments, according to their intentions for 'optimal' and 'suboptimal' products. The advantage of the PSAP scale, is that it allows for the measurement of any specific product category, as required by the researcher. This construct is measured by using a 7-point Likert scale and measures the respondent's likeliness to adopt the style scale, where 1 = not at all, 2 = highly unlikely, 3 = unlikely, 4 = neutral, 5 = likely, 6 = highly likely, 7 = very much so. Items 4 and 5 are reverse score items. The adoption scale is presented in Table 5.16.

Table 5.16: Adoption Scale

Q: Please indicate your likelihood to adopt Eccentric/*Classic* style by ticking the number that best matches your answer	
Adop_1	I will adopt the Eccentric style immediately.
Adop_2	Big chance that I will adopt the Eccentric style.
Adop_3	I might adopt the Eccentric style later at some time.
Adop_4	I don't think I will adopt the Eccentric style.
Adop_5	I certainly won't adopt the Eccentric style.

In Table 5.17 the reliability and validity of the adoption scale is reported.

Table 5.17: Adoption Scale: Factorial Analysis and Reliability

Validity		
Exploratory Factor Analysis		
Explained Variance	36%	
MSA (KMO)	0.82	
Factor Loadings (FL)	**Communalities**	**FL**
Adop1	0.74	0.86
Adop2	0.82	0.90
Adop3	0.60	0.77
Adop4	0.73	0.85
Adop5	0.67	0.82
Reliability		
Cronbach's Alpha		0.90

As is evidenced in Table 5.17 the adoption scale is both valid and reliable. Cronbach's Alpha is well above the suggested 0.70 mark (α = 0.90), while the exploratory factor analysis demonstrates that items load highly and positively upon a single factor.

5.7 Statistical Testing

A variety of statistical tests will be run to test the proposed hypotheses, with the aim of detecting relationships, differences and correlations between the constructs.

5.7.1 Confidence Levels for Testing

Among the most commonly used confidence levels are 90%, 95% and 99% (Hair et al., 2000). For testing the null hypothesis for significance in this study, a 5% level of significance is used, thus ensuring a 95% range within which the mean value will lie.

5.7.2 Regression Analysis

Regression analysis will be used to identify and test for relationships, as per the proposed hypotheses. Regression analysis is a statistical technique that analyses underlying relationships between variables, with the aim of determining the influence of an independent variable on the dependent variable (Hair et al., 2000). The relationship between personality traits and the dependent variables - knowledge, attitude and decision to adopt - will be tested.

5.8 Conclusion

This chapter presented the methodology used to collect the data. Firstly, an explanation of the philosophical approach used for the study was discussed. This was followed by discussion of the measurement instruments used to collect the data, with reliability and validity evidence.

The next chapter presents the data analysis, and the test of the research hypotheses.

CHAPTER 6: EMPIRICAL FINDINGS

6.1 Introduction

This chapter discusses the empirical results, derived from the data collected. By using statistical methods, the scale validity and reliability are presented in the first section of this chapter, while the testing of the hypotheses, and the results thereof, are reported in the second section. The results associated with the hypotheses will examine the effects of personality traits on knowledge, attitude towards and decision to adopt style.

6.2 Scale Validity and Reliability

The constructs under study - fashion consciousness, the need for uniqueness, susceptibility to interpersonal influence, individualism/collectivism, and masculinity/femininity and its relationship with attitudes and decision to adopt style – were all measured, and the following section discusses, justifies and validates the measuring instruments.

The Kaiser Measure of Sampling Adequacy (KMO) measures the partial correlations, of which values 0.60 and above are desirable (Kaiser, 1974). The fashion consciousness scale depicts a KMO of 0.70, which indicates small partial correlations. There are various assumptions that need to be met, in order to run a factor analysis. Firstly, all variables need to have an interval scale of measure. In each of the scales below, this assumption is met, since they are measured on a Likert-type scale, which is considered to have an interval 'nature'. Moreover, it is essential that the data are linear in nature, and there needs to be random, independent sampling. Practically, the latter may never truly be achieved; however within research, random independent sampling is often an assumption which is considered met.

In order to determine whether or not the scales possess internal consistency reliability, the Cronbach Alpha was measured, and where a value above 0.70 is desired. Internal consistency reliability refers to the degree to which the multiple facets of an instrument measure the same concept (Huck, 2009)

6.3 Hypothesis Testing

This section outlines the hypotheses that form part of the conceptual framework, as well as the results obtained from the statistical testing. The results of the four main hypotheses with the related sub-hypotheses are discussed. In Table 6.1 (below) the findings from the tested hypotheses are summarized

Table 6.1: Hypotheses: Findings

Hypotheses	Statistical Test used	Significant/ Not significant
H1a	Multiple regression	Sig.
H1b	Multiple regression	Sig.
H1c	Multiple regression	Sig.
H1d	Multiple regression	Sig.
H2a	Multiple regression	Sig.
H2b	Multiple regression	N/S
H2c	Multiple regression	Sig.
H2d	Multiple regression	N/S
H3a	Multiple regression	Sig.
H3b	Multiple regression	N/S
H3c	Multiple regression	N/S
H3d	Multiple regression	Sig.
H4a	Linear regression	Sig.
H4b	Linear regression	N/S
H4c	Linear regression	N/S
H4d	Linear regression	Sig.

6.3.1 Personality Traits and Knowledge

Hypotheses H1a to H1d tested for the effects of personality traits on knowledge of style (see Table 6.2). To test H1a, a multiple regression analysis was run, whereby fashion consciousness (FC), the need for uniqueness (NU), susceptibility to interpersonal influence (SI), individualism/collectivism (I/C), and masculinity/femininity (M/F), were entered as independent variables, with knowledge of style as the dependent variable.

In order to run a multiple regression, certain assumptions need to be met, including random independent sampling, interval independent and dependent variables, normality, linearity and equal variances. Random independent sampling is assumed, despite the fact that it is hardly ever achieved in research. Both the dependent and independent variables in the current study are interval in nature, since they are all scored on a 7-point Likert-type scale.

Table 6.2 reports multiple regression analysis for personality traits and knowledge of style, where the level of significance was set at 5% ($\alpha = 0.05$). With regards to H1a, a significant relationship was found ($p < 0.05$), thus indicating that personality traits influence knowledge of style. Typically, an individual's personality traits explained 42.40% of the variance of knowledge of style, as demonstrated in the value for R-square. The result is consistent with Rogers (2003) theory of innovation adoption, which showed that personality traits influence one's knowledge of a new product. H1a is therefore accepted (see Table 6.2).

Table 6.2: Personality Traits and Knowledge of Style

DV = Knowledge					
Hypothesis	**IV**	**F**	**R-square**	**Beta**	**P**
H1a	**Model**	**8.90**	0.42		0.00*
	Fashion consciousness (FC)			0.29	0.00*
	Need for uniqueness (NU)			-0.14	<0.00*
	Susceptibility to interpersonal influence (SI)			0.11	0.41
	Individualism/Collectivism (I/C)			-0.03	0.03*
	Masculinity/Femininity (M/F)			0.33	<0.00*
H1b	FC x gender			-0.02	0.50
	NU x gender			-0.17	0.40
	SI x gender			0.07	0.20
	I/C x gender			0.08	0.45
	M/F x gender			0.33	0.05
H1c	FC x style			0.14	0.15
	NU x style			-0.19	0.75
	SI x style			0.63	0.01*
	I/C x style			-0.61	0.18
	M/F x style			0.34	0.41
H1d	FC x gender x style			0.25	0.42
	NU x gender x style			-0.14	0.58
	SI x gender x style			0.35	0.74
	I/C x gender x style			0.03	0.12
	M/F x gender x style			0.29	0.00*

Table 6.2 reveals significant main effects of FC ($\beta = 0.29$, $p < 0.05$), NU ($\beta = -0.14$, $p < 0.05$), M/F ($\beta = 0.33$, $p < 0.05$) and I/C ($\beta = -0.03$, $p < 0.005$). Fashion consciousness has the strongest influence on style: the more fashion conscious an individual is, the more likely that they acquire knowledge of style. Similarly, the relationship between the need for uniqueness and knowledge of style, indicated a negative yet significant relationship: the higher the need for uniqueness, the less likely that individuals have knowledge of style. The more masculine one is, the more knowledge one has of style. Individualism/collectivism indicated a negative relationship with knowledge of style: the more collectivistic an individual is, the less likely it is that they acquire knowledge of style. An insignificant relationship was found between the susceptibility to interpersonal influence and knowledge of style ($\beta = 0.11$, $p > 0.05$). Therefore one's susceptibility to interpersonal influence does not influence knowledge of style.

Once the relationship between the independent variables and knowledge of style was established, a moderator was added to test this relationship using a multiple moderator regression. Gender, the first moderator of interest, and its impact upon the initial relationship described above, may be demonstrated in Table 6.2. Here it is revealed that a partially significant, positive 2-way interaction between M/F x gender exists ($p = 0.05$, $\beta = 0.33$). Previous research has revealed that gender differences influence the knowledge of products, and as a result influences purchase behaviour (Kolyesnikova et al., 2009). The findings of this study are consistent with previous research, but explore the relationship in more depth with specific reference to gender roles. Hence, H1b is accepted.

Table 6.2 further reveals a significant 2-way interaction between SI x knowledge of style ($\beta = 0.634$, $p < 0.05$): the more susceptible one is to interpersonal influence, the more likely that one has knowledge of style. In Table 6.3 the results between this 2-way interaction are presented.

Table 6.3: Susceptibility to Interpersonal Influence and Knowledge

DV	IV	F	R-square	Beta	P
Knowledge	Susceptibility to Interpersonal influence	27.08			
	Post-modern	12.91	0.05	-0.23	0.00*
	Classic	0.04	0.00	0.02	0.85

The findings suggest a significant, yet negative, relationship between post-modern style ($\beta = -0.23$, $p < 0.05$) and knowledge: the more susceptible an individual is to interpersonal influence, the less likely that they have knowledge of post-modern style. H1c is therefore accepted.

The 3-way interaction between M/F x gender x style and knowledge, reveals a positive, significant relationship ($\beta = 0.29$, $p < 0.05$) (see Table 6.3, above): the more masculine an individual is, the more likely they are to have knowledge of style. In Table 6.4 the results for the 3-way interaction between M/F x gender x style and knowledge, are presented. The remaining personality traits and their 2-way interaction between gender x style, reveals negative relationships. Therefore, F/C, NU, SI and I/C do not influence the decision to adopt post-modern and classic respectively.

Table 6.4: Masculinity/Femininity and Knowledge

DV	IV	Gender	Style	F	R-square	Beta	P
Knowledge	**Masculinity/Femininity**						
		Female	Post-modern	21.55	0.12	0.30	0.33
		Female	Classic	24.05	0.18	0.29	0.55
		Male	Post-modern	19.66	0.22	0.40	0.51
		Male	Classic	35.92	0.40	0.41	0.68

The findings in Table 6.4 reveal insignificant relationships between M/F, style and knowledge. Thus, both masculine males and females are equally likely to adopt both post-modern and classic style. The next section presents the results of personality traits' influence on attitude towards style.

6.3.2 Personality Traits and Attitude

Hypotheses H2a to H2d tested for the effects of personality traits on attitudes toward style (see Table 6.5). To test H2a, a multiple regression analysis was run, whereby fashion consciousness (FC), the need for uniqueness (NU), susceptibility to interpersonal influence (SI), individualism/collectivism (I/C), and masculinity/femininity (M/F), were entered as independent variables, with attitude towards style as the dependent variable.

Table 6.5: Personality Traits and Attitude

DV = Attitude					
Hypotheses	**IV**	**F**	**R-square**	**Beta**	**P**
H2a	**Model**	6.96	0.40		**0.00***
	Fashion consciousness			0.14	0.44
	Need for uniqueness			-0.09	0.02*
	Susceptibility to interpersonal influence			0.03	0.89
	Individualism/Collectivism			-0.01	0.35
	Masculinity/Femininity			0.34	<0.00*
H2b	FC x gender			-0.16	0.67
	NU x gender			-0.07	0.93
	SI x gender			0.18	0.56
	I/C x gender			-0.07	0.98
	M/F x gender			0.29	0.08
H2c	FC x style			-0.17	0.05
	NU x style			-0.18	0.98
	SI x style			0.78	0.00*
	I/C x style			-0.27	0.67
	M/F x style			0.34	0.01*
H2d	FC x gender x style			0.09	0.54
	NU x gender x style			-0.17	0.87
	SI x gender x style			0.57	0.45
	I/C x gender x style			-0.15	0.95
	M/F x gender x style			0.34	0.06

Table 6.5 reports the results from the multiple regression analysis for personality traits and attitude towards style, where the level of significance was set at 5% ($\alpha = 0.05$). With regards to H2a, a significant relationship was found ($p < 0.05$), thus indicating that personality traits

influence attitude towards style. Typically, an individual's personality traits explain 36.56% of the variance of their attitude towards style. Table 6.5 reveals a significant main effect of NU (β = -0.09, $p < 0.05$)on attitude towards style. A negative relationship was detected between the need for uniqueness (β = -0.09, $p < 0.05$) and attitude towards style: the stronger the need for uniqueness, the less likely that one has a positive attitude towards style. Thus, H2a was accepted. This finding is consistent with previous research that investigated the relationship between attitudes and personality traits. It found that attitude towards clothing and fashion purchase intention is largely influenced by personality traits (Olver & Mooradiam, 2003).

Gender was included as a moderator in this regression, in order to determine whether or not it affected the relationship between the independent variables and attitude towards style. The results of the multiple-moderated regression are evident in Table 6.5 where a non-significant 2-way interaction between personality traits, gender and attitude was reported. H2b was thus rejected.

Style, the second moderator under examination in the current study, was further examined through a multiple-moderated regression. Table 6.5 indicates a significant 2-way interaction between SI x style (β = 0.78; $p < 0.05$) and attitude. Examination of this interaction shows a negative relationship between FC, style and attitude: the more fashion conscious an individual is, the less likely that they will have a positive attitude towards style. Susceptibility to interpersonal influence indicates that the more susceptible individuals are to interpersonal influence, the more likely that they have a positive attitude towards style. Furthermore, a significant, positive relationship exists between M/F x style (β = 0.34; $p < 0.05$). This indicates that the more masculine individuals are, the more likely that they have a positive attitude towards style. Table 6.6 presents the findings for the 2-way interaction between FC x style and attitude.

Table 6.6: Fashion Consciousness and Attitude Towards Style

DV	IV	F	R-square	Beta	P
Attitude	**Fashion consciousness**				
	Post-modern	27.08	0.12	0.33	0.00*
	Classic	22.29	0.12	0.34	0.00*

Table 6.6 (above) indicates significant relationships between FC, and attitude towards both post-modern ($\beta = 0.33$, $p < 0.05$) and classic ($\beta = 0.34$, $p < 0.05$) style: individuals who are fashion conscious have a positive attitude towards both post-modern and classic style. Thus, H2c was accepted. Table 6.7 (below) reveals an insignificant relationship between SI and both post-modern and classic style.

Table 6.7: Susceptibility to Interpersonal Influence and Attitude Towards Style

DV	IV	F	R-square	Beta	P
Attitude	**Susceptibility to interpersonal influence**				
	Post-modern	1.09	0.01	30.82	0.30
	Classic	0.00	0.00	25.60	0.90

The 3-way interaction between personality traits x gender x style and attitude, reveals insignificant relationships. The hypothesis H2d is therefore rejected.

6.3.3 Personality Traits and Decision to Adopt

This section discusses the results for the effects of personality traits on the decision to adopt style. These findings are presented in Table 6.8. To test H3a, a multiple regression analysis with

fashion consciousness (FC), the need for uniqueness (NU), susceptibility to interpersonal influence (SI), individualism/collectivism (I/C) and masculinity/femininity (M/F) as independent variables and decision to adopt style as the dependent variable, was undertaken.

Table 6.8: Personality Traits and Decision to Adopt Style

DV	IV	F	R-square	Beta	P
Decision					
H3a	**Model**	5.51	0.21		<0.00*
	Fashion consciousness			0.21	0.63
	Need for uniqueness			-0.08	0.12
	Susceptibility to interpersonal influence			0.02	<0.00*
	Individualism/Collectivism			-0.02	0.70
	Masculinity/Femininity			0.36	0.00*
H3b	FC x gender			-0.02	0.59
	NU x gender			-0.10	0.35
	SI x gender			0.15	0.24
	I/C x gender			-0.24	0.24
	M/F x gender			0.35	0.05
H3c	FC x style			0.01	0.10
	NU x style			-0.02	0.30
	SI x style			0.65	0.27
	I/C x style			-0.75	0.48
	M/F x style			0.35	0.45
H3d	FC x gender x style			-0.20	0.63
	NU x gender x style			-0.02	0.11
	SI x gender x style			0.25	0.00*
	I/C x gender x style			-0.33	0.70
	M/F x gender x style			0.34	0.00*

The findings, as demonstrated in Table 6.8 suggest that there is a significant relationship between personality traits and decision to adopt style ($p < 0.05$). Typically, an individual's personality traits explained 20.79% of the variance in their decision to adopt style. Table 6.8 reveals significant main effects of SI ($\beta = 0.02$, $p < 0.05$) and M/F ($\beta = 0.36$, $p < 0.05$). The strongest relationship was found between masculinity/femininity and decision to adopt style: individuals who are more masculine are more likely to adopt style. The relationship between susceptibility to interpersonal influence and decision to adopt style, indicates that the more susceptible individuals are to interpersonal influence, the more likely that they will adopt style. To conclude, personality traits influence an individual's decision to adopt style. This finding is consistent with previous studies that showed that personality partly predicts an individual's *decision to adopt* an innovation (Mulaynegara et al., 2007; Vishwanath, 2005). Thus, H3a was accepted.

Gender was included as a moderator in the relationship, and was thus examined through a multiple moderator regression. Table 6.8 reveals a non-significant 2-way interaction between the five personality traits and decision to adopt style among genders. Thus, gender does not influence the decision to adopt style. H3b was therefore rejected. Style was included as a second moderator in the model, and was examined through a multiple moderator regression. The findings reveal an insignificant relationship between personality traits and decision to adopt style. H3c was therefore rejected.

Table 6.9 reveals a significant 3-way interaction between SI x gender x style ($\beta = 0.25$, $p < 0.05$) and M/F x gender x style ($\beta = 0.34$, $p < 0.05$). Examination of this interaction reports that the more susceptible one is to interpersonal influence, the more likely one is to adopt style. Furthermore, a positive relationship was found between M/F x gender x style: the more masculine individuals are, the more likely they are to adopt style. H3d was thus accepted. Table 6.9 presents the individual 3-way interaction between SI x gender x style.

Table 6.9: Susceptibility to Interpersonal Influence and Decision to Adopt Style

DV	IV	Gender	Style	F	R-square	Beta	P
Decision	Susceptibility to interpersonal influence						
		Female	Post-modern	1.3	0.01	0.09	0.26
		Female	Classic	3.28	0.03	0.17	0.07
		Male	Post-modern	0.06	0.00	0.03	0.80
		Male	Classic	0.63	0.01	-0.10	0.43

The results for the three-way interaction between SI x gender x style, suggests that none of the interactions are significant, since none of the p-values are less than the stipulated level of significance (< 0.05).

Table 6.10 (below) presents the 3-way interaction between M/F x gender x style, and the decision to adopt post-modern and classic style.

Table 6.10: Masculinity/Femininity and Decision to Adopt Style Among Genders

DV	IV	Gender	Style	F	R-square	Beta	P
Decision	**Masculinity/femininity**						
		Female	Post-modern	39.4	0.48	0.31	0.05
		Female	Classic	54.59	0.00	0.35	0.92
		Male	Post-modern	75.41	0.03	0.31	0.17
		Male	Classic	43.22	0.42	0.44	0.84

Upon closer examination of this interaction, a partially significant relationship was found between M/F and females in the adoption of post-modern style (p= 0.05). However, in conclusion, both males and females are equally likely to adopt either post-modern or classic style.

The following section presents the findings for the relationship between knowledge, attitude and decision to adopt style.

6.3.4 Knowledge, Attitude and Decision to Adopt Style

In this section, hypotheses H4a, H4b, H4c and H4d are examined and discussed. These hypotheses analyze the relationships between the variables that form the basis of the decision-making process, namely knowledge, attitude and decision to adopt style. Firstly, the relationship between attitude and knowledge of style is explored. Table 6.11 (below) reveals the effect of knowledge on attitude towards style.

Table 6.11: The Influence of Knowledge on Attitude Towards Style

DV	IV	F	R-square	Beta	P
Attitude					
	Knowledge	275.16	0.41	0.64	<0.00*

A significant relationship was found between knowledge and attitude towards style ($\beta = 0.64$, $p < 0.05$): the more knowledge an individual acquires of style, the more likely they are to adopt style. H4a is therefore accepted.

Hypothesis H4b examines the relationship between knowledge and decision to adopt style. Table 6.12 presents the findings.

Table 6.12: The Influence of Knowledge on Decision to Adopt style

DV	IV	F	R-square	Beta	P
Decision					
	Knowledge	1.35	0.00	0.06	0.25

The results for testing the relationship between knowledge and decision to adopt style, are non-significant ($\beta = 0.06$, $p = 0.245$): knowledge of style does not influence an individual's decision to adopt style. H4b is therefore rejected.

To test H4c, a regression analysis was run to test the relationship between the independent variable, attitude, and the dependent variable, decision to adopt style. The results of this are presented in Table 6.13 (below).

Table 6.13: The Influence of Attitude on Decision to Adopt Style

DV	IV	F	R-Square	Beta	P
Decision					
	Attitude	1.88	0.01	-0.04	0.17

Upon closer examination, the findings suggest a non-significant relationship between attitude and decision to adopt style ($\beta = -0.04$, $p = 0.17$): therefore, attitude does not influence the decision to adopt style. H4c is therefore rejected. A multiple regression was run to test for the three-way interaction with attitude x gender x style and decision to adopt (see Table 6.14)

Upon closer examination, the findings suggest a non-significant relationship between attitude and decision to adopt style ($\beta = -0.04$, $p > 0.05$): attitude does not influence the decision to adopt style. H4c is therefore rejected. A multiple regression was further utilized to test for the three-way interaction with attitude x gender x style and decision to adopt (see Table 6.14).

Table 6.14: The Influence of Attitude on Decision to Adopt Style with Gender and Style Interactions

DV	IV	F	R-Square	Beta	P
Decision	**Model**	**3.62**	**0.0523**		**0.00***
	Gender			0.11	0.64
	Style			0.08	0.02
	Attitude x Gender			-0.14	0.34
	Gender x Style			-0.17	0.01*
	Attitude x Gender x Style			-0.33	0.00*
	Attitude			0.41	0.07

The results suggest a significant relationship between attitude x gender x style and the decision to adopt style ($\beta = -0.03$, $p < 0.05$): attitudes towards post-modern and classic style differ among genders and style preferences. To conclude then, attitude influences an individual's decision to adopt style, but is moderated by gender and style preference. The influence of knowledge on decision to adopt style, with attitude as a moderator, is non-significant (see Table 6.15, below)

Table 6.15: The Decision to Adopt Style is Moderated by Attitude

DV	IV	F	R-square	P
Decision				
	Model	1.01	0.01	0.40
	Knowledge			0.41
	Attitude			0.71

Thus, attitude does not moderate the relationship between knowledge and decision to adopt style. H4e is therefore rejected.

6.4 Conclusion

This chapter reported the empirical results obtained from the data. The results presented tested the research hypotheses formulated in Chapter 4.

Firstly, H1a to H1d related to the influence of personality traits on knowledge of style. The test of H1 revealed that personality traits do influence knowledge of style. Furthermore, H2a to H2d tested the effects of personality traits on attitude towards style. Similarly, from the findings presented, it was found that personality traits influence attitude towards style. The findings of H3a to H3d indicted that personality traits also influence the decision to adopt style. Furthermore, the results for H4a demonstrated that knowledge effects attitude towards style. However, H4b and H4c, that tested for the effects of knowledge and attitude on decision to adopt style respectively, showed that there is no significant relationship between these factors. Lastly, H4d proposed that knowledge influences decision to adopt style, with attitude as a mediator, which proved to be insignificant. Thus, a change in the independent variable, namely knowledge, does not account for changes in attitude. Similarly, variations in the mediator (attitude) do not account for a change in the decision to adopt style.

CHAPTER 7: DISCUSSION

7.1 Introduction

In the previous chapter, the empirical results were discussed. In this chapter, conclusions will be drawn from these findings, after interpreting the results. The first section reviews the main findings of the study, followed by an assessment of the contribution and limitations of the study. The last section makes recommendations for future research.

7.2 Review and Discussion of the Main Points

This section reviews and discusses the main results of the study. Four main areas were covered, namely the influence of personality traits on knowledge of style, the influence of personality traits on attitudes towards style, the influence of personality traits on the decision to adopt style, and lastly the relationships between knowledge, attitude and decision to adopt style.

7.2.1 Main Effects of Personality Traits and Knowledge of Style

The findings suggest that personality traits influence knowledge of style (H1a). The five personality factors that were tested are: fashion consciousness, the need for uniqueness, the susceptibility to interpersonal influence, collectivism/individualism, and masculinity/femininity. This section focuses on these factors, and their influence on knowledge of style.

Four of the five personality traits have an influence on knowledge of style. Firstly, fashion consciousness has the strongest effect on knowledge of style. The more fashion conscious an individual is, the more likely that they have knowledge of style. The second factor that influences knowledge of style is masculinity/femininity. In other words, the

more masculine an individual is, the more likely that they have knowledge of style. The need for uniqueness and individualism/collectivism has an inverse effect on the knowledge of style. Individuals with a high need for uniqueness and with strong collectivistic traits, are less likely to acquire knowledge of style. Furthermore, the more collectivistic an individual is, the less likely they are to acquire knowledge of style. Susceptibility to interpersonal influence does not influence knowledge of style. To conclude then, personality traits do have an influence on the knowledge that individuals have of style.

With gender as a moderator, this study found that there is a significant interaction between personality traits and knowledge of style (H1b). Furthermore, gender does not influence an individual's knowledge of style.

The results of this study indicate that one's susceptibility to interpersonal influence is moderated by style (H1c). Thus, the more susceptible an individual is to interpersonal influence, the less likely that they have knowledge of post-modern style.

7.2.2 Personality Traits and Attitudes Towards Style

The findings reveal that personality traits influence one's attitude towards style (H2a). Two personality traits have a significant effect on attitudes toward style, namely the need for uniqueness, and masculinity/femininity. The need for uniqueness has an inverse affect on style; therefore, the higher one's need for uniqueness, the less likely that they have a positive attitude towards style. Individuals with masculine traits are more likely to have a positive attitude towards style. Gender does not influence attitude towards style (H2b). Therefore, both males and females are equally likely to have similar attitudes towards style. This study found that attitude is influenced by style (H2c).

Susceptibility to interpersonal influence and masculinity/femininity are the only personality traits that influence attitude, with style as a moderator. Thus, the more susceptible one is to interpersonal influence, the more likely that one will have a positive attitude towards style. Findings reveal that attitudes toward both post-modern and classic style are similar.

The findings indicate that the interaction of gender and style as moderators, do not influence attitude towards style.

7.2.3 Personality Traits and Decision to Adopt Style

The findings indicate that both susceptibility to interpersonal influence, and masculinity/femininity, influence the decision to adopt style (H3a). Thus, the more susceptible one is to interpersonal influence, the more likely that one will adopt style. Likewise, the likelihood to adopt style is higher for individuals who are more masculine. No significant relationship was found between gender and decision to adopt style, and therefore one's decision to adopt style is not influenced by gender (H3b). With style as a moderator, personality traits do not influence the decision to adopt style(H3c). Furthermore, the other personality traits indicated no significant relationships with the three-way interaction that is moderated by style. Thus fashion consciousness, the need for uniqueness, susceptibility to interpersonal influence, and collectivism/individualism, do not influence decision to adopt post-modern or classic style, respectively.

The three-way interaction of gender and style as moderators, indicates that susceptibility to interpersonal influence and masculinity/femininity across gender, influences the decision to adopt classic or post-modern style (H3d). The results indicate that the more susceptible females are to interpersonal influence, the more likely that they will adopt classic style. There is no relationship between the susceptibility to interpersonal influence and males, with regards to the adoption of either post-modern or classic style

respectively. Furthermore, masculine individuals across gender are equally likely to adopt post-modern and classic style respectively.

7.2.4 Knowledge, Attitude and Decision to Adopt Style

The effects of knowledge on attitude and decision to adopt style are now discussed. The study shows that attitude towards style is influenced by knowledge (H4a). Therefore, the more knowledge one has of style, the more likely that one will have a positive attitude towards style. The findings suggest that knowledge does not influence the decision to adopt style (H4b), and therefore individuals who acquire more knowledge of style are not more likely to adopt style. Furthermore, the results indicate that one's attitude does not influence the decision to adopt style (H4c). Therefore, regardless of the attitude individuals have towards style, they are equally likely to adopt or reject the style. Both gender and style influence the decision to adopt style (H4d). The study shows that the decision to adopt style is not mediated by attitude, and therefore, regardless of one's attitude towards style, knowledge is a more significant indicator of decision to adopt (H4e).

7.3 Contribution

This section discusses the conceptual, theoretical and marketing contributions of the study results.

7.3.1 Conceptual contribution

Previous studies on style have merely explored this phenomenon in an African context (DeBerry-Spence, 2008; Friedman, 1994; Gondola, 1999; Rabine, 1994; Louchran, 2009; Thomas, 2003), whereas this study investigated style in South Africa. By exploring style adoption among the youth in South Africa, this study has showed that personality traits influence knowledge that the youth have of style, their attitude towards style, and the

decision to adopt new styles. Firstly, fashion consciousness, the need for uniqueness, individualism/collectivism and masculinity/femininity, influence knowledge of style. Two personality traits influence attitude towards style, namely the need for uniqueness and masculinity/femininity. Furthermore, susceptibility to interpersonal influence and masculinity/femininity has the biggest influence on decision to adopt style.

7.3.2 Theoretical Contribution

This study highlighted that the youth in South Africa are prone to adopt post-modern style expressions. However, their personality traits largely influence their decision-making process. Even though several studies have examined new product apparel using other personality factors such as personal values, the need for uniqueness and social recognition, to predict purchase intention (Park et al., 2006; Knight & Kim, 2007), this study tested a new model of style adoption. Moreover, rather than exploring style in a general context, the theoretical model used in this study mainly draws on the adoption of post-modern style - therefore providing a better understanding of modern youth culture in South Africa. Furthermore, although previous research has explored style in South African youth culture from several perspectives (Bank, 2003; Corrigall, 2010; Mooney, 2005), this study has contributed to studies of youth culture from a post-modern stance. By understanding what personality traits influence the decision to adopt new styles, this study adds to the literature of consumer behaviour.

7.3.3 Marketing Contributions

By investigating the effects of personality traits on style adoption, findings from this study provide richer explanations of the determinants of certain psychological factors in consumer decision-making. This study suggests that personality traits influence an individual's decision to adopt style. Firstly, fashion-conscious consumers are more likely to have knowledge of post-modern style. Therefore, marketers could implement strategies that target this group through positioning fashion campaigns in accordance with the psychological make-up of fashion-forward consumers. Fashion innovators and opinion

leaders could be targeted, and this could possibly accelerate the rate of style adoption. Secondly, one's susceptibility to interpersonal influence increases the decision to adopt new style. Thus, by using social acceptance narratives in advertising campaigns, marketers could attempt to influence individuals' decision to adopt new styles by emphasizing social conformity. The findings indicated that the need for uniqueness does not influence the youths' decision to adoption new styles. Therefore, attempting to emphasize social distinction might not be successful or useful. The results further indicated that masculinity and femininity influence an individual's attitude towards style. Interestingly, masculine traits seemed to dominate decision-making behaviour as androgyny is a growing trend among the youth. Marketers should therefore focus on masculine traits to increase positive attitudes toward new fashion styles. This could increase the potential adoption of fashion styles.

This study also showed that the more knowledge an individual has of style, the more likely that they will have a positive attitude towards style. Marketers should therefore provide the youth with information of new styles, in order to increase their knowledge. As a result of this, the youth could develop more favourable attitudes towards style. However, the findings showed that knowledge does not influence the decision to adopt style. Thus, marketers should implement strategies that will stimulate adoption intention once individuals have acquired knowledge of style. Similarly, attitudes do not influence the decision to adopt style. Therefore, marketers should not assume that positive attitudes will lead to adoption intention. They should rather attempt to influence the decision to adopt style.

By understanding the personality factors that influence style adoption, marketers could target the youth by emphasizing elements that reflect these personality traits, through advertising campaigns. Emphasis has been placed on the importance of the youth culture as an emerging category of trend-setters in modern marketing. Thus, this study could aid marketers in the development of marketing strategies, by using the youth as a source of

information for better understanding of fashion and style innovations in the young. The collective youth culture can therefore be viewed as style innovators that influence the buying behaviour of the masses. This is of critical importance for marketers to understand, so that they can predict the diffusion of styles and trends among consumer-groups.

7.4 Limitations

The results of this study may not be appropriate for generalizing to the majority of youth culture and their sense of style. However, understanding one segment of the youth may be beneficial to marketing practitioners in South Africa, and may encourage investigation into other youth segments through continuous resampling and reassessment of difference ages and gender populations

The validity of the sample is questionable due to the convenience ample selection of university students. Furthermore, the study is limited by the constructs that were used to measure style adoption. Obviously, there are many other variables that could influence the relationships that were tested in this study. Another limitation of this study, is the appropriation of the measurement instrument, and especially the scale applicability in an emerging market. Although the scales have been used in a global context, they may not be valid in a local context. Some of the scales - for example the *fashion consciousness, need for uniqueness* and the *susceptibility to interpersonal influence* scale - have no reverse score items, and therefore the possible implications could be the faking of responses.

7.5 Recommendations for Future Research

It could be useful for future studies on style adoption to explore other psychological traits, and their influence on decision-making among the youth in emerging markets.

Moreover, personality traits could be explored in more depth, by means of ethnographic research that could provide researchers with a better understanding of personality and style discourses.. Looking at a wider array of psychological traits and their influence on style adoption is another opportunity to gain further insight into the youth and their style adoption behaviour. Furthermore, this study could shed light on future studies that could be conducted using other variables, for example consumer involvement, opinion leadership, and consumer innovativeness. Future studies could also explore whether the fear of femininity is a barrier to style adoption, given that the findings of this study suggest that there is an association between dominant masculine traits and style adoption. Finally, this study focuses on the youth culture over a broad demographic context. Future studies could explore the topic across smaller, more selective sub-groups, such as gender and race.

REFERENCES

Aries, P. (1965). *Centuries of Childhood: A Social History of Family Life.* New York: Vintage.

Arnould, E. (1989). Toward a Broadened Theory of Preference Formation and the Diffusion of Innovations: Cases from Zinder Province, Niger Republic. *Journal of Consumer Research*, 16, 239-267.

Arnould, E. J., and L. L. Price. (2000). Authenticating acts and authoritative performances: Questing for self and community. In *The why of consumption: Contemporary perspectives on consumers motives, goals, and desires*, ed. S. Ratneshwar, D. G. Mick, and C. A. Huffman. New York: Routledge.

Arnould, E. J., Price, L. & Zinkham, G. M. (2007). Consumers. 2rd Ed. New York: McGraw-Hill

Arnould, E., Price, L. & Zinkham, G. (2005). *Consumers,* 2nd ed. New York: McGraw-Hill.

Badinter, E. (1989). Are We There Yet? The Unopposite Sex: The End of the Gender Battle. *The Women's Review of Books,* 7 (3), 10-11.

Bakewell, C., Mitchell, V. W. & Rothwell, M. (2006). UK Generation Y Male Fashion Consciousness. *Journal of Fashion Marketing and Management,* 10 (2), 169-180.

Balet, C. (2006). *Identity.* Gottingen: Steidl.

Bank, L. (2003). Comrades, Cats and Country Boys: Youth Style, City Streets and the Politics of Home in East London's Townships, 1950-1998. *Journal of Anthropology*, 26, 29-41.

Barnard, M. (1996). *Fashion Communication.* London: Routledge.

Barnard, M. (2002). *Fashion as Communication,* 2nd ed. London: Routledge.

Barnes, L. (2008). Fast Fashion in the Retail Store Environment. *International Journal of Retail and Distribution Management,* 38 (10), 760-772.

Barnes, L. & Lea-Greenwood, G. (2006). Fast Fashioning the Supply Chain: Shaping the Research Agenda. *Journal of Fashion Marketing and Management,* 10 (3), 259-271.

Baudrillard, J. (1971;1988). Consumer Society. *Jean Baudrillard: Selected Writings*. Cambrige: Polity Press.

Bearden, W. O., Netemeyer, R. G. & Teel, J. E. (1989). Measurement of consumer Susceptibility to Interpersonal Influence. *Journal of consumer Research*, 15, 345-356.

Beaudoin, P., Lachance, M. J. & Robitaille, J. (2003). Fashion Innovativeness, Fashion Diffusion and Brand Sensitivity Among Adolescents. *Journal of Fashion Marketing and Management,* 7 (1), 23-30.

Beaudoin, P., Moore, M. A. & Goldsmith, R. E. (2000). Fashion Leaders and Followers' Attitudes toward Buying Domestic and Imported Apparel. *Clothing and Textiles Research Journal*, 18, 56-64.

Behling, D. U. (1992). Three and a Half Decades of Fashion Adoption Research: What Have We Learned? *Journal of Clothing and Textiles,* 10 (2), 34-41.

Belleau, B. D. Nowlin, K., Summers, T. A. & Jiao Xu, J. (2001). Fashion Leaders' and Followers' Attitudes towards Exotic Leather Apparel Products. *Journal of Fashion Marketing and Management,* 5 (2), 133-144.

Bem, S. L. (1974). "The Measurement of Psychological Androgyny". *Journal of Consulting and Clinical Psychology*. 42, 155-62.

Bennett, A. (1999). Subcultures or Neo-tribes? Rethinking the Relationship between Youth, Style and Musical taste. *Journal of Sociology*, 33, 599-617.

Best, S. & Kellner, D. (1991). *Post-modern Theory: Critical Interrogations.* New York: The Guilford Press.

Betrandias, L. & Goldsmith, R. E. (2006). Some Psychological Motivations for Fashion Opinion Leadership and Fashion Opinion Seeking. *Journal of Fashion Marketing and Management,* 10(1), 25-40.

Birtwistle, G., Siddiqui, N. & Fiorito, S. (2003). Quick Response: Perceptions of UK Fashion Retailers. *International Journal of Retail and Distribution Management,* 31(2), 118-129.

Blumer, H. (1969). Fashion: From Class Differentiation to Collective Selection. *Sociological Quarterly,* 10, 275-291.

Bourdieu, P. (1977). La Production de la Croyance: Contribution a Une Theorie de la Magie. *Journal of Social Sciences*, 13, 3-44.

Brannon, E. L. (2009). *Fashion Forecasting, 2nd* Ed. New York: Fairchild Publishers.

Bruce, M. & Daly, L. (2006). Buyer Behvaiour for Fast Fashion. *Journal of Fashion Marketing and Management,* 10 (23), 329-344.

Bruner, G. C., & Hensel, P. J. (1998). *Marketing scales handbook: A compilation of Multi-item Measures*. Chicago: American Marketing Association.

Bucholtz, M. (2002). Youth and Cultural Practice. *Annual Review of Anthropology*, 31, 525-552.

Burns, L. D. (1991). *Consumer Adoption of Fashion Symbols: Meaning, Construction and Reconstruction.* ITAA Post-Conference Workshop, San Francisco, 39-44.

Cachon, G. P. & Swinney, R. (2011). The Value of Fast Fashion: Quick Response, Enhanced Design, and Strategic Consumer Behaviour. *Journal of Management Science,* 57 (4), 778-795.

Cassidy, T. D. & Van Schijndel, H. (2011). Youth Identity Ownership from a Fashion Marketing Perspective. *Journal of Fashion Marketing and Management,* 15 (2), 163-177.

Chambers, I. (1985). *Popular Culture: The Metropolitan Experience.* London: Routledge.

Chang, L. L. (2010). Into Print: The Production of Female Authorship in Early Modern France. *Renaissance Quarterly*, 63 (1), 280-282.

Charles-Roux, E. (2005). *Chanel and Her World.* London: Thomas & Hudson.

Charon, J. M. (2001). *Symbolic Interactionism: An Introduction, an Interpretation, and Integration*. New Jersey: Prentice Hall.

Cheng, J. M. S., Kao, L. L. Y & Lin, J. Y. (2004). An investigation of the Diffusion of Online Games in Taiwan: An Application of Roger's Diffusion of Innovation Theory. *Journal of American Academy of Business,* 5 (1/2), 439-445.

Childers, T. & Rao, A. (1992). The Influence of Familial and Peer-based Reference Groups on Consumer Decisions. *Journal of Consumer Research*, September, 198-211.

Cholachatpinyo, I. & Crocker, M. (2002). A Conceptual Model of the Fashion Process - Part 1: The Fashion Transformation Process Model. *Journal of Fashion Marketing and Management*, 6 (1), 11-23.

Cholachatpinyo,A. Padgett, I. & Crocker, M. (2002): A Conceptual Model of the Fashion Process – part 1: The Fashion Transformation Process Model. *Journal of Fashion Marketing & Management*, 6 (1), 11-23, 13

Cholachatpinyo, A., Padgett, I., Cocker, M & Fletcher, B. (2002). A Conceptual Model of the Fashion Process - Part 2: The Empirical Investigation of the Micro-Subjective Level. *Journal of Fashion Marketing and Management,* 6 (1), 24-34.

Clark, R. A. & Goldsmith, R. E. (2006). Global Innovativeness and Consumer Susceptibility to Interpersonal Influence. *Journal of Marketing Theory and Practice,* 14 (4), 275-285.

Clarke, D.G. (1976). Econometric Measurement of the Duration of Advertising Effect on Sales. *Journal of Marketing Research,* American Marketing Association, 13 (4), 345-357.

Claval, P. (1995). *La Geographic Culturelle.* Nathan: Paris.

Coles, B. (1986). Gonna Tear your Playhouse down: Towards Reconstructing a Sociology of Youth. *Journal of Sociology,* 15 (3), 178-180.

Corder, C. K. (n.d.). Chapter 4: Values and their Measurement. University of Pretoria.

Corrigall, M.(2010): Displacing and Deflecting Otherness: The Subversion of the Dichotomoised Framework of Self and Other in Lemaoana's Last Line of Defense. *Critical Arts,* 24(3) Nov, Summer 2010, 267-281.

Corrigall, M. (2011). *Against the Machine: The Smarteez' (re) fashion post-apartheid Identities*. Oxford.

Crane, D. J. (1997). Digital Researcher Services. Making an Impact on Business Results. *Proceedings of the National Online Meeting*, 99-105.

Crane, D. (1999). Diffusion Models and Fashion: A Reassessment. *Annals of the American Academy of Political and Social Sciences*, 566, 13-24.

Crask, M. R. & Reynolds, F. D. (1978). An In-depth Profile of the Department Store Shopper. *Journal of Retailing*, 54 (2), 23-32.

Crompton, L. (2004). Same Sex Relations in History and Culture: An Up-to-Date Synthesis Homosexuality and Civilization, *The Journal of Sex Research*, Taylor & Francis, Ltd 41 (4) , 408-410.

Davis, F. (1992). *Fashion, Culture, and Identity*. Chicago: The University of Chicago Press.

DeBerry-Spence, B. (2008). Consumer Creations of Product Meaning in the Context of African-style Clothing. *Journal of Academic Marketing Science*, 36, 395-408.

De Marez, L. & Verleye, G. (2004). Innovation Diffusion: The need for More Accurate Consumer Insight. Illustration of the PSAP Scale as a Segmentation Instrument. *Journal of Targeting, Measurement & Analysis for Marketing*, 13 (1), 32-49.

Deutsch, M. & Gerard, H. B. (1955). A Study of Normative and Informational Social Influences on Individual Judgment. *Journal of Abnormal and Social Psychology,* 51 (3), 629-636.

Digman, J. M. (1997). High-order Factors of the Big Five. *Journal of Personality and Social Psychology*, 73 (6), 1246-1256.

Djelic, M. & Ainamo, A. (1999). The Coevolution of New Organizational Forms in the Fashion Industry: A Historical and Comparative Study of France, Italy, and the United States. *Journal of Organizational Science*, 10 (5), 622-639.

Dolby, N. (1999). Youth and the Global Popular: The Politics and Practices of Race in South Africa, *European Journal of Cultural Studies*, 2, 291-309.

Dolby, N. (2001). *Constructing Race: Youth, Identity and Popular Culture in South Africa.* New York: New York Press.

Douglas, M. & Isherwood, B. (1979). *The World of Goods: Towards an Anthropology of Consumption*. London: Allendale.

Easterby-Smith, M., Thorpe, R. & Lowe, A. (1991). *Management Research: An Introduction.* USA: Sage Publishers.

Eckman, M. & Wagner, J. (1995). Aesthetic Aspects of the Consumption of Fashion Design: The Conceptual and Empirical Challenge. *Advances in Consumer Research*, 22, 646-649.

Elliot, R. & Davies, R. (2005). *Symbolic Brands and Authenticity of Identity Performance: Brand Culture.* London: Routledge.

Ersun, A. N. & Yildirim, F. (2010). *Consumer Involvement and Brand Sensitivity of University Students in Their Choice of Fashion Products.* Marmara University.

Esch, F., Langer, T., Schmitt, B. H. and Geus, P. (2006). Are Brands Forever? How Brand Knowledge and Relationships Affect Current and Future Purchases. Journal of Product and Brand Management, 15 (2), pp. 98-105.

Evans, C. & Thornton, M. (1989). *Women and Fashion*. London: Quartet Books. Foucault.

Everatt, D. (1993). *From Urban Warrior to Market Segment? Youth in South Africa 1990-2000*. Braamfontein: CASE.

Evernden, N. (1989). *Nature in Industrial Society. Cultural Politics in Contemporary America*. New York: Routledge.

Ewing, E. (1974). *History of Twentieth Century Fashion.* London: Batsford Ltd.

Farber, L. (2010). *Africanising Hybridity? Toward an Afropolitan Aesthetic in Contemporary South African Fashion Design*. *Critical Arts*, March 1, 128-167.

Firat, F.A. (1997), "Globalization of fragmentation – a framework for understanding contemporary global markets", *Journal of International Marketing*, 5 (2), pp. 77-86.

Flynn, L. & Goldsmith, R. (1999). A Short, Reliable Measure of Subjective Knowledge. *Journal of Business Research,* 46 (l), 57-66.

Forsythe, S., Butler, S. & Kim, M. S. (1991). Fashion Adoption: Theory and Pragmatics. *Clothing and Textiles Research Journal*, 9 (4), 8-15.

Frank, T. (1997). *The Conquest of Cool. Business Culture, Counter Culture, and the Rise of Hip Consumerism.* Chicago: University Press.

Franzen, M. (2002), "The Emergence of a Modern Youth Culture: The Swedish 1930s". Acta *Sociologica,* 45 (1), 47-56.

Friedman, J. (1994). *Cultural Identity and Global Process*: *General Historical and Culturally Specific Properties of Global Systems*. London: Sage.

Fuchs, E. (1976). *Youth in a Changing World: Cross-cultural Perspectives.* The Hague: Mouton Gable.

Galpin, J.S. & Krommenhoek, R.E. (2010), "*Course Notes for Statistical Research Design and Analysis"*, University of the Witwatersrand, Johannesburg.

Gam, H. J. (2009). Are Fashion-conscious Consumers more likely to Adopt Eco-Friendly Clothing? *Journal of Fashion Marketing and Management,* 15 (2), 178-193.

Gatignon, H. & Robertson, T. (1985). A Propositional Inventor for New Diffusion Research. *Journal of Consumer Research*, 11 (4), 849-863.

Gerschenkron, A. (1965). *Economic Backwardness in Historical Perspective.* New York: Praeger.

Giddens, A. (1991). *Modernity and Self-Identity: Self and Society in the Late Modern Age.* CA: Stanford University.

Goldsmith, R. E. (1998). Some Characteristics of Wine Innovators. *International Journal of Wine Marketing*, 10 (1), 5-12.

Goldsmith, R., Moore, M. & Beaudoin, P. (1999). Fashion Innovativeness and Self-concept: A Replication. *Journal of Product and Brand Management,* 8 (1), 7-18.

Goldsmith, R. & Reinecke, L. (1992). Identifying Innovators in Consumer Product Markets. *European Journal of Marketing,* 26 (12), 42-55.

Goldsmith, R. E. & Stith, M. T. (1992). The Social Values of Fashion Innovators. *Journal of Applied Business Research*, 9 (1), 10-18.

Gondola, D. (1999). Dream and Drama: The Search for Elegance among Congolese Youth. *African Studies Review*, 42, 23–48.

Goulding, C., Shankar, A., & Elliott, R. (2002). Working Weeks, Rave Weekends: Identity Fragmentation and the Emergence of New Communities. *Consumption, Markets and Culture,* 5 (4), 261-284.

Grail Report, 2009. "The Global Fashion Industry, Growth in Emerging Markets", Grail Research an Integreon Company.

Green, N. L. (1994). Art and Industry: The Language of Modernisation in the Production of Fashion. *French Historical Studies,* 17, 722-748.

Greenberg, B. A., Lumpkin, J. R. & Bruner, G. C. (1982). Opinion Leadership and Innovativeness in Fashion Diffusion. *American Institute of Decision Sciences and Proceedings*, 240-242.

Grossberg, L. (1989). *Pedagogy in the Present: Politics, Post-modernity, and the Popular: Popular Culture, Schooling and everyday Life.* Granby, MA: Bergin & Garvey.

Hair, J. F., Jr., Bush, R. P. & Ortinau, D. J. (2000). *Marketing Research: A Practical Approach for the New Millennium*. USA: McGraw-Hill.

Hamilton, J. A. (1997). The Macro-Micro Interface in the Construction of Individual Fashion Forms and Meanings. *Clothing and Textiles Research Journal,* 15, 165-171.

Harvey, D. (2006). *Paris: Capital of Modernity.* London: Routledge.

Hawkins, I. & Mothersbaugh, L. (2010). *Consumer Behavior: Building Marketing Strategy*, NY: McGraw-Hill Irwin.

Hebdige, D. (1979). *Subculture: The Meaning of Style*. New York: Methuen.

Helfgott, R.B. (1959). "*Union-Management Cooperation in the British Clothing Industry"*. Cambridge Harvard University Press, 10 (5), 309 - 317.

Herald, J. (1992). *Fashions of a decade: The 1970s.* London: B. T. Batsford Ltd.

Hewitt, P. L., Flett, G. L., Sherry, S. B., Habke, M., Parkin, M., Lam, R.W., McMurtry, B., Fairlie, P. & Stein, M. B. (2003). The Interpersonal Expression of Perfectionism: Perfectionistic Self-presentation and Psychological Distress. *Journal of Personality and Social Psychology*, 84,1303-1325.

Hirschman, E. C. & Adcock, W. O. (1987). An Examination of Innovative Communicators, Opinion Leaders and Innovators for Men's Fashion Apparel. *Journal of Advances in Consumer Research*, 5, 308-314.

Hofstede, G. (1980). *Culture's Consequences: International Differences in Work-related Values.* CA: Sage Publications.

Hollands, R. (1990). *The Long Transition.* Basingstoke: Macmillan.

Horridge, P. & Richards, L. (1984). Relationship of Fashion Awareness and Clothing economic Practices. *Journal of Family and Consumer Sciences,*13 (2), 138-152.

Huck, S.W. (2009). Reading Statistics and Research, 5th Ed., Pearson, CA: San Francisco,

Huck, J. S., Al, R. & Rathi, D. (2009), "*Managing Knowledge in a Volunteer-based Community"*, in Chu, S., Ritter, W. and Hawamdeh, S. (Eds.). Managing Knowledge for Global and Collaborative Innovations, Series on Innovation and Knowledge Management, 8, 283-294.

Huddleston, P., Ford, I. & Bickle, M. C. (1993). Demographics and Lifestyle Characteristics as Predictors of Fashion Opinion Leadership among Mature Consumers. *Clothing and Textiles Research Journal,* 11, 26-31.

Hui, C.H. (1988), "Measurement of individualism-collectivism". *Journal of Research in Personality*, 22, 17-36.

Hung, S.Y., Ku, C.Y., & Chang, C.M. (2003). Critical Factors of WAP Services Adoption: An Empirical Study. *Electronic Commerce Research & Applications*, 2, 42–61.

Huyskens, C. & Loebbecke, C. (2007). RFID Adoption: Theoretical Concepts and Their Practical Application in Fashion. *IFIP International Federation for Information Processing*, 235, 345-361.

Jewsiewicki, B. (2008). Residing in Kinshasa: Between Colonial Modernisation and Globalisation. *Research in African Literature*, 39 (4), 105-119.

Jiang, P. (2009). Consumer Adoption of Mobile Internet Services: An Exploratory Study. *Journal of Promotion Management,* 15, 418-454.

Johnson, T. W. (2008). Fashion Adoption Categories: A New Investigation of Personality Facets and Demographics. *Research Journal of Textiles and Apparel*, 12(3), 47-55.

Johnson, K. K. P., Lennon, S. J., Casper, C., Damhorst, M. L. & Lakner, H. B. (2003). An Application of Roger's Innovation Model: Use of Internet to Purchase Apparel, Food, and Home Furnishing Products by Small Community Consumers. *Clothing and Textiles Research Journal*, 21, 185-196.

Jones, M. J. (2004). *Sexing la Mode: Gender, Fashion and Commercial Culture in Old Regime France.* New York: Berg.

Jonothan, G. and Mills, M.K. (1982). "Fashion Life Style, Self-Concept, Shopping Orientation, and Store Patronage: An Integrative Analysis". *Journal of retailing,* 58 (2), 64.

Kaiser, H.F. (1974). “An Index of Factorial Simplicity”. *Psychometrika,* 39, 31-36.

Kaiser, S. B. (1990). *The Social Psychology of Apparel.* 2nd edition. New York: Macmillan.

Kaiser, S. (1997). The Social Psychology of Clothing: Symbolic Appearances in Context. NY: Fairchild.

Kaiser, S., Nagasawa, R. H. & Hutton, S. S. (1995). Construction of an SI Theory of Fashion: Part 1. Ambivalence and Change. *Clothing and Textiles Research Journal,* 13, 172-183.

Kaiser, M. S., Hsu, N-J., Cressie, Noel., Lahiri, S. N. (1997). Inference for Special Processes Using Subsampling: A Simulation Study. *Environmetrics*, 8 (5), 485-502.

Kang, J. & Park-Poaps, H. (2010). Hedonic and Utilitarian Shopping Motivations of Fashion Leadership. *Journal of Fashion Marketing and Management,* 14 (2), 312-328.

Karpova, E. (2005). *Consumer Attitudes Toward Cothing Consumption in Contemporary Russia*. Doctoral Dissertation. Greensboro: University of North Carolina.

Keiser, S. J. & Garner, M. B. (2003). *Beyond Design: The Synergy of Apparel Product Development.* New York: Fairchild.

Kennedy, P. (1994). *Platforms.* New York: St. Martin’s Press.

Khare, A. & Rakesh, S. (2010). Predictors of Fashion Clothing Involvement Among Indian Youth. *Journal of Targeting, Measurement and Analysis for Marketing,* 18 (3/4), 209-220.

Kim, E. & Farrell-Beck, J. (2005). Fashion in Context: Apparel Styles Worn by Young Woman in the United States and South Korea in the 1970’s. *Clothing and Textiles Research Journal*, 23, 180-202.

King, C. W. & Ring, L. J. (1980). The Dynamics of Style and Taste Adoption and Diffusion: Contributions from Fashion Theory. *Advances in Consumer Research,* 7, 13-16.

Kjeldgaard, D. (2009). The Meaning of Style? Style Reflexivity among Danish High School Youths. *Journal of Consumer* Behaviour, 8, 71–83.

Kjeldgaard, D. & Askegaard, S. (2006). The Globalisation of Youth Culture: The Global Youth Segment as Structures of Common Difference. *Journal of Consumer Research*, 33 231-247.

Klein, N. (2000). *No Logo. Taking Aim at the Brand Bullies.* New York: Picador.

Knight, D. K. & Kim, E. Y. (2007). Japanese Consumers' Need for Uniqueness. Effects on Brand Perceptions and Purchase Intention. *Journal of Fashion Marketing and Management*, 11 (2), 270-280.

Kolyesnikova, N., Dodd, T. H. & Wilcox, J. B. (2009). Gender as a Moderator of Reciprocal Consumer Behavior. *The Journal of Consumer Marketing,* 29 (3), 200-213.

Lamb, C. W., Hair, J. F., McDaniel, C., Boshoff, N. & Terblanche, N. (2000). Marketing. UK: Oxford University Press.

Larson, A. J. & Sachau, D. A. (2008). Effects of Incentives and the Big Five Personality Dimensions on Internet Panellists' Ratings. *International Journal of Market Research,* 51 (5), 687-706.

Law, K. M., Zhang, Z. & Leung, C. (2004). Fashion Change and Fashion Consumption: The Chaotic Perspective. *Journal of Fashion Marketing and Management*, 8 (4), 362-374.

Lee, J. (2000). Understanding College Students' Purchase Behavior of Fashion Counterfeits: Fashion Consciousness, Public Self-Consciousness, Ethical Obligation, Ethical Judgment, and the Theory of Planned Behavior. Master Dissertation, Ohio University.

Lipovetsky, S. & Tishler, A. (1994). Linear Methods in Multimode Data Analysis for Decision Making. *Computers & Operations Research*, 21 (2), 169-184.

Lipovetsky, G. (2002). *The Empire of Fashion: Dressing Modern Democracy.* New Jersey: Princeton University Press.

Louchran, K. (2009). The Idea of Africa in European High Fashion: Global dialogues. *Journal of Fashion Theory,* 13, 243-272.

Lurie, A. (1992). *The Language of Clothes.* London: Bloomsbury.

MacDonald, R. (1991). Youth, Class and Locality in Rural England. *Youth and Policy,* 33.

MacGillivray, M., Koch, K. & Domina, T. (1998). Fashion Opinions Leadership Among Working and Nonworking Woman. *Journal of Consumer Studies and Home Economics*, 22, 199-207.

Mackrell, A. (1992). *Coco Chanel.* London: BT Batsford.

Maffesoli, M. (1996). *The Time of the Tribes: The Decline of Individualism in Mass Society*. London: Sage.

Mahajan, V., Muller, E. & Bass, F. (1990). New Product Diffusion Models in Marketing, a Review and Directions for Research. *Journal of Marketing*, 54 (1), 1-26.

Mahajan, V., Muller, E., & Srivastava, R. K. (1990). Determination of Adopter Categories of Using Innovation Diffusion Models. *Journal of Marketing Research*, 27, 37-50.

Malhorta, N. K. & Birks, D. F. (2007). *Marketing Research: An Applied Approach.* 3rd Ed. New Jersey: Prentice Hall.

Markus, H. R. & Kitayama, S. (1991). Culture and the Self: Implications for Cognition, Emotion, and Motivation. *Psychological Review,* 98 (2), 224-253.

Martin, R. (1994). A Note: Gianni Versace's Anti-Bourgeois Little Black Dress. *Fashion Theory*, 2 (1), 95-100.

Martinez, E. & Polo, Y. (1996). Adopter Categories in the Acceptance Process for Consumer Durables. *Journal of Product & Brand Management*, 5 (3-5), 34-47.

McAlister, L. & Pessemier, E. (1982). Variety Seeking Behaviour: An Interdisciplinary Review. *Journal of Consumer Research*, 9, 311-322.

McCracken, G. D. (1985). *The Trickle-Down Theory Rehabilitated*. *The Psychology of Fashion*. Lexington: Lexington Books.

McCracken, G. (1988). *Culture and Consumption; New Approaches to the Symbolic Character of Consumer Goods and Activities.* Bloomington, IN: Indiana University Press.

McCrae, R. R. & Costa, P. T. (1990). *Personality and Adulthood*. New York: Guildford Press.

McGuire, W. J. (1968). *Personality and Susceptibility to Social Influence. Handbook of Personality Theory and Research*. Chicago: Rand McNally.

McLaren, P. (1995). *Critical Pedagogy and Predatory Culture: Oppositional Politics in a Postmodern Era*. London: Routledge.

Merten, D. E. (1999). Enculturation into Secrecy among Junior High School Girls. *Journal of Contemporary Ethnography*, 28 (2), 107-137.

Merton, R, K. (1972). Insiders and Outsiders: A Chapter in the Sociology of Knowledge. *American Journal of Sociology*, 78 (1), 9-47.

Meyer, L. (1976). The City That Dresses the Nation. *New York Sunday News.* 15 February pp. 67-69.

Michon, R., Yu, H., Smith, D. & Chebat, J. (2007). The Shopping Experience of Female Fashion Leaders. *International Journal of Retail & Distribution Management*, 35 (6), 488-501.

Milbank, C, R. (1989). Fashion Events: Stephen De Pietri--Master Showman Imbues Clothes with Life. *Architectural Digest*, 46 (9), 88.

Miles, S. (2000). *Youth Lifestyles in a Changing World*. Buckingham: Open University Press.

Miller, C. M., McIntyre, S. H. & Mantrala, M. K. (1993). Toward Formalising Fashion Theory. *Journal of Marketing Research*, 30 (2), 142-157.

Miller, D. & Merrilees, B. (2004). Fashion and Commerce: A Historical Perspective on Australian Fashion Retailing 1880-1920. *International Journal of Retail and Distribution Management,* 32 (8), 394-402.

Mintel. (2009), *Women's Fashion Lifestyles* – UK, Mintel International Group Limited, London, November.

Montage´ Villette, S. (1990), *Le Sentier, un espace ambigu*, Masson, Paris, p. 114.

Mooney, K. (2005). Identities in Ducktail Youth Subculture in Post-World-War-Two South Africa. *Journal of Youth Studies*, 8 (1), 41-57.

Morand, P. (2009). *The Allure of Chanel.* London: Pushkin Press.

Morin, E. (1962). *Signalment of Vor Tid. Kobenhavn*: Villadsen & Christensen.

Motagne Villette, S. (1987). *L'industry Du Pret-a-porter en France.* These d'etat, Paris 1, Paris.

Mulaynegara, R. C., Tsarenko, Y. & Anderson, A. (2007). The Big Five and Brand Personality: Investigating the Impact of Consumer Personality on Preferences towards Particular Brand Personality. *Journal of Brand Management,* 16, 234-247.

Mulvey, K. & Richards, M. (1998). *Decades of Beauty: The Changing Image of Woman 1890's-1990'*s. New York: Hamly/Reed.

Nam, J., Hamlin, R., Gam, H. J., Kang, J. H., Kim, J., Kumphai, P., Starr, C. & Richards, L. (2007). The Fashion-conscious Behaviours of Mature Female consumers. *International Journal of Consumer Studies,* 31 (1), 102-108.

Nkomo, M. (1984). *Pedagogy of Domination.* Trenton, NJ: Africa World Press.

Nordas, H. K. (2003). The Impact of Trade Liberalization on Women's Job Opportunities and Earnings in Developing Countries *World Trade Review*, 2 (2), 221–231.

Nuttal, P. (2009). Insiders, Regulars and Tourists: Exploring Selves and Music Consumption in Adolescence. *Journal of Consumer Behaviour,* 8, 211-224.

Nuttal, S. (2011). A Politics of the Emergent: Cultural Studies in South Africa. *Journal of Theory Culture,* 23, 263-278.

O'Cass, A. (2004). Fashion Clothing Consumption: Antecedents and Consequences of Fashion Clothing Involvement". *European Journal of Marketing*, 38 (7), 869-882.

Olver, J. M. & Mooradian, T. A. (2003). Personality Traits and Personal Values: A Conceptual and Empirical Integration. *Journal of Personality and Individual Differences*, 35 (1), 109-125.

Ostberg, J. (2007). *The Linking Value of Subcultural Capital: Constructing the Stockholm Brat Enclave. Consumer Tribes*. Oxford: Butterworth-Heinemann.

Papini, D. R. & Sebby, R. A. (1988). Variations in Conflictual Family Issues by Adolescent Pubertal Status, Gender and Family Member. *Journal of Early Adolescents,* 8(1), 1-15.

Park, H. & Burns, L. D. (2005). Fashion Orientation, Credit Card, and Compulsive Buying. *Journal of Consumer Marketing,* 22 (3), 135-141.

Park, H., Rabolt, N. J. & Sook Jeon, K. (2006). Purchasing Global Luxury Brands Among Young Korean Consumers. *Journal of Fashion Marketing and Management,* 12 (2), 244-259.

Passariello, C. (2008). Logistics are in Vogue with Designers—As Slump Threatens Luxury Goods, Systems to Track Consumer Tastes and Tweak Offerings Win Converts. *Wall Street Journal,* (June 27), 14.

Pervin, L.A. and John, O.P. (1997). *Personality: Theory and Research*. New York: Wiley and Sons.

Petty, R. E. & Cacioppo, J. T (1981). *Attitudes and Persuasion: Classic and Contemporary Approaches.* Dubuque: W. M. C. Brown.

Pilkington, H. (1994). *Russia's Youth and Its Culture.* London: Routledge.

Pineul, J. (1992). La Moda, O el Aprendizaje de la Integracion Por Cambio. *Revista Esspanole de Investigaciones Sociologicas,* 57, 227-244.

Polegato, R. & Wall, M. (1980). Information Seeking by Fashion Opinion Leaders and Followers. *Home Economics Research Journal,* 8 (5), 327-338.

Polhemus, T. & Proctor, L. (1978). *Fashion and Anti-fashion: An Anthropology of Clothing and Adornment.* London: Thames and Hudson.

Polhemus, T. (1997). *In the Supermarket of Style. The Subcultures Reader.* Oxford: Blackwell.

Rabine, L. (1994). "A Woman's Two Bodies: Fashion Magazines, Consumerism, and Feminism." Pp. 59-75 in On Fashion, edited by Shari Benstock and Suzanne Ferris. New Brunswick, NJ: Rutgers University Press.

Rantisi, N. M. (2002). The Competitive Foundations of Localized Learning and Innovation: The Case of woman's Garment Production in New York City. *Economic Geography,* 78 (4), 441-462.

Ray, J. J. (1985). Acquiescence and Response Skewness in Scale Construction: A Paradox. *Personality and Individual Differences*, 6, 655-656.

Reynolds, W. H. (1968). Cars and Clothing: Understanding Fashion Trends. *Journal of Marketing,* 32, 44-49.

Roberts, K. (1997). Same Activities, Different Meanings: British Youth Cultures in the 1990's. *Journal of Leisure Studies,* 16, 1-15.

Robinson, G. (1997). Families, Generations, and Self: Conflict, Loyalty, and Recognition in an Australian Aboriginal Society. *Journal of Ethos*, 25 (3), 303-332.

Roche, D. (1996). *The Culture of Clothing: Dress and Fashion in the Ancient Regime.* Cambridge: University Press.

Rohwedder, C. & Johnson, K. (2008). Pace-setting Zara Seeks More Speed to Fight its Rising Cheap-chic Rivals. *The Wall Street Journal*. 2/20/2008. P. B1, 14.

Rogers, E. (1963; 1995; 2005). *Diffusions of Innovations.* New York: Free Press.

Rovine, V. L. (2009). *Colonialism's Clothing: Africa, France, and the Deployment of Fashion*. *Design Issues*, 25 (3), 44 – 61.

Salais, A. & Storper, M. (1994). *Les Mondes De Production: Enquete Sur L'identite Economique de la France.* Editions de L'Ecole des Hautes Etudes en Sciences Sociales, Paris.

Saunders, E. (1955). *The Age of Worth: Couturier to the Empress Eugenie.* Bloomington: Indiana University Press.

Schiffman, L. G. & Kanuk, L. L. (2006). *Consumer Behaviour*. 9th Ed. New Jersey: Prentice Hall.

Schlegel, A. & Barry, H. (1979). Adolescent Initiation Ceremonies: A Cross-cultural Code. *Journal of Ethnology,* 18 (2), 199-210.

Schrank, H. L. & Guilmore, L. (1973). Correlates of Fashion Leadership: Implications for Fashion Process Theory. *The Sociological Quarterly,* 14 (4), 534-543.

Schwartz, S. H. (1994). Are there universal aspects in the structure and contents of human values? *Journal of Social issues,* 50(4), pp. 19-46.

Schwartz, S. H. & Sagiv, L. (1995). Identifying Culture-specifics in the Content and Structure of Values. *Journal of Cross-cultural Psychology,* 26 (1), 92-116.

Scott, A. J. (1997). The Cultural Economy of Cities. *International Journal of Urban and Regional Research,* 21, 323-339.

Seeling, C. (1999). *Fashion: The Century of the Designer*. Cologne: Konemann.

Sharma, K. M. (2009). Receptivity of India's Small and Medium-sized Enterprises to Information System Adoption. *Journal of Enterprise Information Systems* (3), 95 – 115.

Shildrick, T. A. & MacDonald, R. (2006). In Defense of Subculture: Young People, Leisure and Social Divisions. *Journal of Youth Studies*, 9 (2), 125-140.

Singh, P. R. (2011). Consumer Culture and Post-modernism, *Postmodern Openings*, 5(5), 61-86.

Sirgy, M. J. (1982). Self-concept in Consumer Behaviour: A Critical Review. *Journal of Consumer Research,* 9, 287-300.

Solomon, M. R. (2004). *Consumer Behaviour: Buying, Behaving and Being*. New Jersey: Pearson Prentice-Hall.

Solomon, M. R. & Rabolt, N. J. (2004). *Consumer Behaviour in Fashion.* New Jersey: Englewood Cliff: Prentice-Hall.

Sproles, G. B. (1974). Fashion Theory: A Conceptual Framework. *Advances in Consumer Research*, 1 (1), 463-472.

Sproles, G. B. (1979). *Fashion: Consumer Behaviour toward Dress.* Minneapolis: Burgess.

Sproles, G. B. (1981). Analysing Fashion Life Cycles. *Journal of Marketing,* 45, 116-124.

Sproles, G. B. & Burns, L. D. (1994). *Changing Appearances.* New York: Fairchild.

Sproles, G. B. & Kendall, E. L. (1986). A Methodology for Profiling Consumers Decision-making Styles*. The Journal of Consumer Affairs,* 20 (2), 267-279.

Steenkamp, J. E. M. (2001). The Role of National Culture in International Marketing Research. *International Marketing Research,* 18 (1), 30-44.

Struwig, F.W. & Stead, G.B. (2010), *Planning, Designing and Reporting Research*, Cape Town: Pearson Education Group South Africa.

Sull, D & Turconi, S. (2008). Fast fashion lessons. *Business Strategy Review*, 19 (2), 4-11.

Summers, J. (1970). The Identity of Woman's Clothing Fashion Opinion Leaders. *Journal of Marketing Research,* 7 (2), 178-185.

Summers, T. A., Belleau, B. D. & Xu, Y. (2006). Predicting Purchase Intention of Controversial Luxury Apparel Product. *Journal of Fashion Marketing and Management,* 10 (4), 405-419.

Thomas, D. (2003). Fashion Matters: La Sape and Vestimentary Codes in Transitional Contexts and Urban Diasporas. *MLN*, 118, 947-973.

Tian, K. T., Bearden, W. O. & Hunter, G. L. (2001). Consumers' Need for Uniqueness: Scale Development and Validation. *Journal of Consumer Research*, 28, 50-66.

Tokatli, N. & Kizilgun, O. (2009). From Manufacturing Garments for Ready-to-Wear to Designing Collections for Fast Fashion: Evidence from Turkey. *Environment and Planning A,* 41 (1), 146-162.

Triandis, H. C. (1991). Review of 'Cultures, Politics, and Research Programs: An International Assessment of Practical Problems in Field Research'. Psycrituques, 36 (9), 808.

Underhalter, E., Wolpe, H., Botha, T., Badat, S., Dhlamini, T. & Khotseng, B. (1991). *Apartheid Education and Popular Struggles*. Johannesburg: Raven Press.

Villette, S. M. & Hardill, I. (2010). Paris and Fashion: Reflections on the Role of the Parisian Fashion Industry in the Cultural Economy. *International Journey of Social Sciences*, 30 (9/10), 461-471.

Vishwanath, A. (2005). Impact of Personality on Technology Adoption: An empirical Model. *Journal of the American Society for Information Science and Technology*, 56 (8), 803-811.

Waddell, G. (2004). *How Fashion works: Couture, Ready-to-wear and Mass Production*. New York: Blackwell Publishing.

Wandersee, W. D. (1988). *On the move: American women in the 1970s.* Boston: G. K. Hall Co.

Wassen, C. R. (1968). How Predictable are Fashion and Other Product Life Cycles? *Journal of Marketing*, 32, 36-43.

Watchravesringkan, K., Hodges, N. N. & Kim, Y. (2010). Exploring Consumer's Adoption of Highly Technological Fashion Products: The Role of Extrinsic and Intrinsic Motivational Factors. *Journal of Fashion Marketing and Management,* 14 (2), 263-281.

Waters, C. (1981). Badges of Half-formed Inarticulate Radicalism: A Critique of Recent Trends in the Study of Working Class Youth Culture. *International Labour and Working Class History*, 19, 23-37.

Wells, W. D. & Tigert, D. J. (1971). Activities, Interests, and Opinions. *Journal of Advertising Research*, 11 (4), 27-35.

Welman, C., Kruger, F. & Mitchell, B. (2005). *Research Methodology*. 3rd Ed. Cape Town: Oxford University Press.

Wenting, R. & Frenken, K. (2011). Firm Entry and Institutional Lock-in: An Organisational Ecology Analysis of the Global Fashion Design Industry. *Journal of Industrial and Corporate Change*, 20 (4), 1031-1048.

Wernick, A. (19910. Re-Imaging Gender: the Case of Men. London: Sage

Wiggens, J. S. & Trapnell, P. D. (1997). *Return of the Big Five. Handbook of Personality Psychology*. San Diego: Academic Press.

Williams, A. (2006). Tourism and hospitality marketing: Fantasy, feeling and fun. *International Journal of Contemporary Hospitality Management, 18*(6/7), 482-495.

Wilska, T. (2002). Me – A consumer? Consumption, Identities and Lifestyles in Today's Finland. *Acta Sociologica* 45 (3), 195-210.

Woodhill, B. M. & Samuels, C. A. (2004). Desirable and Undesirable Androgyny: A Prescription for the Twenty-First Century. Journal of Gender Studies, 13 (1), 15-28.

Worthman, C. M. (1987). Interactions of Physical Maturation and Cultural Practice in Ontogeny: Kikuyu Adolescents. *Journal of Cultural Anthropology*, 2 (1), 29-38.

Zajonc, R. B. & Markus, H. (1982). Affective and Cognitive Factors in Preference. *Journal of Consumer Research,* 9, 123-131.

Ziehe, T. (1992). *Cultural Modernity and Individualisation. Changed Symbolic Contexts for Young People: Moves in Modernity*. Stockholm: Almqvist & Wiksell International.

APPENDIX 1.1

The Eccentric style

The Eccentric look is about mixing and matching fashion trends to create your own unique style. From mixing colours, prints and styles it is all about the unique combination of various trended items that are seemingly mismatched, but in all actuality creates an eccentric look. Items such as a checked shirt with skinny jeans and a bowtie for guys are not too daring while vintage one-off items are popular. Girls may wear a polka dot dress with an 80's belt and bright tights. The eccentric style is about having fun with fashion that few others would dare to wear.

1) Please circle the number that best matches your knowledge on *Eccentric* style.

a) I know pretty much about *Eccentric* style

1 2 3 4 5 6 7

Disagree completely Agree completely

b) I do not feel very knowledgeable about *Eccentric* style

1 2 3 4 5 6 7

Disagree completely Agree completely

c) Among my circle of friends I'm one of the experts on *Eccentric* style

1 2 3 4 5 6 7

Disagree completely Agree completely

d) Compared to most other people, I know less about *Eccentric* style

1 2 3 4 5 6 7

Disagree completely Agree completely

e) When it comes to *Eccentric* style I don't really know a lot

1 2 3 4 5 6 7

Disagree completely Agree completely

2) Please indicate your level of agreeableness by circling the number that best matches your answer (Attitude)

a) I dislike *Eccentric* style

1	2	3	4	5	6	7
Disagree completely						Agree completely

b) *Eccentric* style appeals to me

1	2	3	4	5	6	7
Disagree completely						Agree completely

c) *Eccentric* style is attractive to me

1	2	3	4	5	6	7
Disagree completely						Agree completely

d) *Eccentric* style is interesting to me

1	2	3	4	5	6	7
Disagree completely						Agree completely

3) Please indicate your likelihood to adopt *Classic* style by circling the number that best matches your answer.

a) I intent to adopt the Eccentric style immediately

1	2	3	4	5	6	7
Least likely						Most likely

b) Big chance that I will adopt the Eccentric style

1	2	3	4	5	6	7
Least likely						Most likely

c) I might adopt the Eccentric style later some time

1	2	3	4	5	6	7
Least likely						Most likely

d) I don't think I will adopt the Eccentric style

1	2	3	4	5	6	7
Least likely						Most likely

e) I certainly won't adopt the Eccentric style

1	2	3	4	5	6	7
Least likely						Most likely

4) Please circle your level of agreement for the questions below (Fashion consciousness)

a) I usually have one or more outfits that are of the latest style

1	2	3	4	5	6	7
Disagree completely						Agree completely

b) When I must choose between the two, I dress for fashion, not for comfort

1	2	3	4	5	6	7
Disagree completely						Agree completely

c) An important part of my life and activities is dressing smartly

1	2	3	4	5	6	7
Disagree completely						Agree completely

d) It is important to me that my clothes be of the latest style

1	2	3	4	5	6	7
Disagree completely						Agree completely

e) A person should try to dress in style

1	2	3	4	5	6	7
Disagree completely						Agree completely

5) Please answer the following questions by circling the answer that best matches your answer (Susceptibility to interpersonal influence)

a) I rarely purchase the latest fashion styles until I am sure my friends approve of them

1	2	3	4	5	6	7
Not at all						Very much so

b) It is important that others like the fashion products I buy

1	2	3	4	5	6	7
Not at all						Very much so

c) When buying fashion products, I generally purchase those products that I think others will approve of

1	2	3	4	5	6	7
Not at all						Very much so

d) If other people can see me using a fashion product, I often purchase the one they expect me to buy

1 2 3 4 5 6 7

Not at all Very much so

e) I like to know what fashion products make good impressions on others

1 2 3 4 5 6 7

Not at all Very much so

f) I achieve a sense of belonging by purchasing the same fashion products that they buy

1 2 3 4 5 6 7

Not at all Very much so

g) I want to be like someone else, I often try to buy the same products that they buy

1 2 3 4 5 6 7

Not at all Very much so

h) I often identify with other people by purchasing the same fashion products they purchase

1 2 3 4 5 6 7

Not at all Very much so

6) Please answer the questions below by circling the number that best matches your answer (Need for uniqueness)

a) I collect unusual fashion products as a way of telling people I'm different

1 2 3 4 5 6 7

Not at all Very much so

b) I have sometimes purchased unusual fashion products as a way to create a more distinctive personal image

1 2 3 4 5 6 7

Not at all Very much so

c) I often look for one-of-a-kind fashion products so that I create a style that is all my own

1 2 3 4 5 6 7

Not at all Very much so

d) Often when buying merchandise, an important goal is to find something that communicates my uniqueness

1 2 3 4 5 6 7

Not at all Very much so

e) I often combine possessions in such a way that I create a personal image for myself that can't be duplicated

1 2 3 4 5 6 7

Not at all Very much so

f) I often try to find a more interesting version of run-of-the-mill (basic) products because I enjoy being original

1 2 3 4 5 6 7

Not at all Very much so

g) I actively seek to develop my personal uniqueness by buying special fashion products

1 2 3 4 5 6 7

Not at all Very much so

h) Having an eye for fashion products that are interesting and unusual assist me in establishing a distinctive image

1 2 3 4 5 6 7

Not at all Very much so

i) The fashion products that I like best are the ones that express my individuality

1 2 3 4 5 6 7

Not at all Very much so

j) I often think of things I buy and do in terms of how I can use them to shape a more unusual personal image

1 2 3 4 5 6 7

Not at all Very much so

k) I am often on the look-out for new fashion products that will add to my personal uniqueness

1 2 3 4 5 6 7

Not at all Very much so

7) Please circle the number that best indicates your level of agreeableness.

a) I believe in my parent's religion

1 2 3 4 5 6 7

Disagree completely Agree completely

b) I try to avoid disagreements with my parents and family members

1 2 3 4 5 6 7

Disagree completely Agree completely

c) I stick with my relatives (parents, family members) even when I strongly disagree with them

1 2 3 4 5 6 7

Disagree completely Agree completely

d) When faced with a difficult problem I consult my relatives for advice

1 2 3 4 5 6 7

Disagree completely Agree completely

e) I prefer to live far away from my parents

1 2 3 4 5 6 7

Disagree completely Agree completely

f) When I make an important decision, I do not consider whether it will have a positive or negative impact on my parents and family

1 2 3 4 5 6 7

Disagree completely Agree completely

g) I tend to do my own thing, and others in my family do the same

1 2 3 4 5 6 7

Disagree completely Agree completely

h) When I make a decision on my education, I would not care for my parents' and relatives' opinion

1 2 3 4 5 6 7

Disagree completely Agree completely

8) Please rate yourself on the following items by circling the number that best matches your level of agreeableness.

a) I am an assertive person

1 2 3 4 5 6 7

Disagree completely Agree completely

b) I am a sympathetic person

1 2 3 4 5 6 7

Disagree completely Agree completely

c) I am independent

1 2 3 4 5 6 7

Disagree completely Agree completely

d) I am a warm person

1 2 3 4 5 6 7

Disagree completely Agree completely

e) I am affectionate

1 2 3 4 5 6 7

Disagree completely Agree completely

f) I am understanding towards others

1 2 3 4 5 6 7

Disagree completely Agree completely

g) I am a dominant person

1 2 3 4 5 6 7

Disagree completely Agree completely

h) I see myself as being forceful

1 2 3 4 5 6 7

Disagree completely Agree completely

i) I am compassionate

1	2	3	4	5	6	7
Disagree completely						Agree completely

j) I have a strong personality

1	2	3	4	5	6	7
Disagree completely						Agree completely

k) I am sensitive to the needs of others

1	2	3	4	5	6	7
Disagree completely						Agree completely

l) I defend my own beliefs

1	2	3	4	5	6	7
Disagree completely						Agree completely

Finally, please provide us with your demographic information

1) **Your age:** _____

2) **Gender:** _____Female _____Male

3) **Race:** _____Black _____White _____Asian
_____Coloured _____Indian
Other_____

Thank you for completing the survey!

APPENDIX 1.2

The Classic style

Classic fashion styles are the looks that last through the ages and appear flattering on almost anyone. A 'classic closet' reveals many neutral colors, especially black, white and grey. There is at least one little black dress, though some might have several. Solid colours rather than bold prints are preferred and basic items are common in such closets. The classic look is most interested in investment dressing and though it might be more expensive, it will last a long time and is timeless. The casual classic look consists of items such as blue jeans, a white t-shirt, plain sweaters and neutral coloured sneakers or pumps. While the more formal classic look comprises of items such as a black or white bottom-down shirt, a classic pair of black pants and a little black dress.

1) Please circle the number that best matches your knowledge on *Classic* style.

a) I know pretty much about *Classic* style

1 2 3 4 5 6 7

Disagree completely Agree completely

b) I do not feel very knowledgeable about *Classic* style

1 2 3 4 5 6 7

Disagree completely Agree completely

c) Among my circle of friends I'm one of the experts on *Classic* style

1 2 3 4 5 6 7

Disagree completely Agree completely

d) Compared to most other people, I know less about *Classic* style

1 2 3 4 5 6 7

Disagree completely Agree completely

e) When it comes to *Classic* style I don't really know a lot

1 2 3 4 5 6 7

Disagree completely Agree completely

2) Please indicate your level of agreeableness by circling the number that best matches your answer (Attitude)

a) I dislike *Classic* style

1	2	3	4	5	6	7
Disagree completely						Agree completely

b) *Classic* style appeals to me

1	2	3	4	5	6	7
Disagree completely						Agree completely

c) *Classic* style is attractive to me

1	2	3	4	5	6	7
Disagree completely						Agree completely

d) Classic style is interesting to me

1	2	3	4	5	6	7
Disagree completely						Agree completely

3) Please indicate your likelihood to adopt *Classic* style by circling the number that best matches your answer.

a) I intend to adopt *Classic* style immediately

1	2	3	4	5	6	7
Least likely						Most likely

b) Big chance that I will adopt *Classic* style

1	2	3	4	5	6	7
Least likely						Most likely

c) I might adopt *Classic* style later some time

1	2	3	4	5	6	7
Least likely						Most likely

d) I don't think I will adopt *Classic* style

1	2	3	4	5	6	7
Least likely						Most likely

e) I certainly won't adopt *Classic* style

1	2	3	4	5	6	7
Least likely						Most likely

4) Please circle your level of agreement for the questions below (Fashion consciousness)

a) I usually have one or more outfits that are of the latest style

1	2	3	4	5	6	7
Disagree completely						Agree completely

b) When I must choose between the two, I dress for fashion, not for comfort

1	2	3	4	5	6	7
Disagree completely						Agree completely

c) An important part of my life and activities is dressing smartly

1	2	3	4	5	6	7
Disagree completely						Agree completely

d) It is important to me that my clothes be of the latest style

1	2	3	4	5	6	7
Disagree completely						Agree completely

e) A person should try to dress in style

1	2	3	4	5	6	7
Disagree completely						Agree completely

5) Please answer the following questions by circling the answer that best matches your answer (Susceptibility to interpersonal influence)

a) I rarely purchase the latest fashion styles until I am sure my friends approve of them

1	2	3	4	5	6	7
Not at all						Very much so

b) It is important that others like the fashion products I buy

1	2	3	4	5	6	7
Not at all						Very much so

c) When buying fashion products, I generally purchase those products that I think others will approve of

1 2 3 4 5 6 7
Not at all Very much so

d) If other people can see me using a fashion product, I often purchase the one they expect me to buy

1 2 3 4 5 6 7
Not at all Very much so

e) I like to know what fashion products make good impressions on others

1 2 3 4 5 6 7
Not at all Very much so

f) I achieve a sense of belonging by purchasing the same fashion products that they buy

1 2 3 4 5 6 7
Not at all Very much so

g) I want to be like someone else, I often try to buy the same products that they buy

1 2 3 4 5 6 7
Not at all Very much so

h) I often identify with other people by purchasing the same fashion products they purchase

1 2 3 4 5 6 7
Not at all Very much so

6) Please answer the questions below by circling the number that best matches your answer (Need for uniqueness)

a) I collect unusual fashion products as a way of telling people I'm different

1 2 3 4 5 6 7
Not at all Very much so

b) I have sometimes purchased unusual fashion products as a way to create a more distinctive personal image

1 2 3 4 5 6 7

Not at all Very much so

c) I often look for one-of-a-kind fashion products so that I create a style that is all my own

1 2 3 4 5 6 7

Not at all Very much so

d) Often when buying merchandise, an important goal is to find something that communicates my uniqueness

1 2 3 4 5 6 7

Not at all Very much so

e) I often combine possessions in such a way that I create a personal image for myself that can't be duplicated

1 2 3 4 5 6 7

Not at all Very much so

f) I often try to find a more interesting version of run-of-the-mill (basic) products because I enjoy being original

1 2 3 4 5 6 7

Not at all Very much so

g) I actively seek to develop my personal uniqueness by buying special fashion products

1 2 3 4 5 6 7

Not at all Very much so

h) Having an eye for fashion products that are interesting and unusual assist me in establishing a distinctive image

1 2 3 4 5 6 7

Not at all Very much so

i) The fashion products that I like best are the ones that express my individuality

1 2 3 4 5 6 7

Not at all Very much so

j) I often think of things I buy and do in terms of how I can use them to shape a more unusual personal image

1 2 3 4 5 6 7

Not at all Very much so

k) I am often on the look-out for new fashion products that will add to my personal uniqueness

1 2 3 4 5 6 7

Not at all Very much so

7) Please circle the number that best indicates your level of agreeableness.

a) I believe in my parent's religion

1 2 3 4 5 6 7

Disagree completely Agree completely

b) I try to avoid disagreements with my parents and family members

1 2 3 4 5 6 7

Disagree completely Agree completely

c) I stick with my relatives (parents, family members) even when I strongly disagree with them

1 2 3 4 5 6 7

Disagree completely Agree completely

d) When faced with a difficult problem I consult my relatives for advice

1 2 3 4 5 6 7

Disagree completely Agree completely

e) I prefer to live far away from my parents

1 2 3 4 5 6 7

Disagree completely Agree completely

f) When I make an important decision, I do not consider whether it will have a positive or negative impact on my parents and family

1 2 3 4 5 6 7

Disagree completely Agree completely

g) I tend to do my own thing, and others in my family do the same

1	2	3	4	5	6	7
Disagree completely						Agree completely

h) When I make a decision on my education, I would not care for my parents' and relatives' opinion

1	2	3	4	5	6	7
Disagree completely						Agree completely

8) Please rate yourself on the following items by circling the number that best matches your level of agreeableness.

a) I am an assertive person

1	2	3	4	5	6	7
Disagree completely						Agree completely

b) I am a sympathetic person

1	2	3	4	5	6	7
Disagree completely						Agree completely

c) I am independent

1	2	3	4	5	6	7
Disagree completely						Agree completely

d) I am a warm person

1	2	3	4	5	6	7
Disagree completely						Agree completely

e) I am affectionate

1	2	3	4	5	6	7
Disagree completely						Agree completely

f) I am understanding towards others

1	2	3	4	5	6	7
Disagree completely						Agree completely

g) I am a dominant person

1	2	3	4	5	6	7
Disagree completely						Agree completely

h) I see myself as being forceful

1	2	3	4	5	6	7
Disagree completely						Agree completely

i) I am compassionate

1	2	3	4	5	6	7
Disagree completely						Agree completely

j) I have a strong personality

1	2	3	4	5	6	7
Disagree completely						Agree completely

k) I am sensitive to the needs of others

1	2	3	4	5	6	7
Disagree completely						Agree completely

l) I defend my own beliefs

1	2	3	4	5	6	7
Disagree completely						Agree completely

Finally, please provide us with your demographic information

1) **Your age:** _____

2) **Gender:** _____Female _____Male

3) **Race:** _____Black _____White _____Asian
_____Coloured _____Indian
Other _____

Thank you for completing the survey!

Appendice 1.3: Data

nresp	Style	Know1	Know2	Know3	Know4	Know5	Att1	Att2	Att3	Att4	Adop1	Adop2	Adop3	Adop4	Adop5	Fash1
1	0	4	6	3	4	6	7	7	7	7	6	7	2	7	7	4
2	0	7	7	7	7	7	6	5	5	6	6	6	7	6	6	7
3	0	6	6	5	6	6	6	5	5	5	4	5	3	7	7	4
4	0	7	7	7	7	7	7	7	7	7	4	5	5	5	1	4
5	0	5	7	7	7	7	7	6	7	7	6	7	7	7	2	6
6	0	7	7	7	7	7	3	3	3	3	4	4	4	4	4	7
7	0	6	5	6	6	6	6	7	7	6	4	4	6	5	5	5
8	0	7	7	7	7	7	6	7	7	7	6	6	7	7	7	5
9	0	6	3	5	7	5	4	5	5	6	4	4	4	4	6	5
10	0	5	3	2	3	3	5	4	4	3	3	3	5	5	4	5
11	0	6	6	4	4	6	6	7	7	6	4	4	7	7	7	7
12	0	5	2	4	4	5	5	5	5	4	3	3	4	4	4	5
13	0	5	6	4	6	6	7	7	6	6	4	4	4	7	7	7
14	0	7	7	6	7	6	7	7	7	7	5	7	7	7	7	5
15	0	6	6	4	5	6	3	4	4	4	2	2	3	5	6	6
16	0	7	7	6	6	6	7	7	7	6	5	5	5	6	.	7
17	0	7	7	6	6	7	4	2	3	2	1	2	5	6	6	6
18	0	7	7	6	7	7	7	7	7	7	7	7	1	7	7	7
19	0	7	7	6	7	7	6	5	6	4	5	7	7	5	7	7
20	0	7	7	5	7	7	7	7	7	7	7	7	7	7	7	7
21	0	7	7	7	7	6	6	7	7	7	5	4	4	3	4	7
22	0	7	7	6	7	7	7	7	7	7	7	7	7	7	7	7
23	0	6	6	6	5	6	6	7	7	5	4	5	6	5	7	6
24	0	6	6	4	3	6	7	7	7	7	4	6	6	6	7	7
25	0	6	5	4	3	5	6	6	6	6	5	6	3	6	7	6
26	0	7	7	5	5	3	7	7	7	5	4	4	5	4	7	7
27	0	6	6	4	4	6	3	5	3	2	1	1	1	1	1	5
28	0	6	6	5	5	6	5	5	4	5	4	4	5	6	6	5
29	0	3	5	2	4	4	6	3	5	5	3	6	7	5	5	5
30	0	6	6	7	7	7	7	7	7	7	5	5	6	7	7	7
31	0	6	6	4	6	2	7	6	6	6	7	6	6	7	7	6

Appendice 1.3: Data

33	0	5	5	3	6	4	6	4	3	3	3	3	2	2	3	7
34	0	7	7	7	7	7	5	6	6	6	5	5	7	6	7	6
35	0	6	7	2	6	6	4	3	3	1	1	2	2	2	4	7
36	0	5	4	1	4	5	4	3	3	3	2	2	3	4	4	7
37	0	5	3	4	6	7	7	7	6	4	6	7	6	7	7	7
38	0	4	6	4	4	3	2	2	3	3	2	1	3	2	2	6
39	0	4	4	3	4	4	5	5	5	5	3	3	5	4	4	6
40	0	6	6	3	4	5	2	2	2	2	1	2	2	2	2	7
41	0	2	2	1	2	5	4	6	4	4	4	4	4	4	4	4
42	0	4	5	5	4	5	7	4	3	4	4	4	4	7	7	6
43	0	6	6	6	6	6	7	6	6	6	6	6	6	6	6	7
44	0	4	6	2	6	6	7	7	7	7	3	4	4	7	7	5
45	0	6	3	4	7	7	4	4	3	3	2	2	6	6	6	5
46	0	4	5	4	6	5	7	6	6	6	4	6	5	7	7	7
47	0	7	7	4	6	6	6	6	6	5	6	5	5	7	7	7
48	0	4	5	4	6	6	7	7	5	4	5	4	5	6	6	4
49	0	7	7	4	5	6	4	4	3	3	2	2	3	2	3	5
50	0	6	3	7	7	7	4	6	7	6	5	6	7	7	7	7
51	0	6	6	4	6	6	5	5	5	4	4	3	5	5	7	5
52	0	7	7	5	7	7	7	7	7	7	7	7	1	7	7	7
53	0	5	7	5	7	7	7	6	7	7	7	7	5	7	7	7
54	0	6	6	5	7	7	4	4	4	3	3	3	4	5	5	6
55	0	4	4	3	4	5	5	4	3	4	2	2	3	5	5	3
56	0	1	1	1	1	1	7	2	2	2	1	1	1	1	6	3
57	0	1	1	1	1	1	6	2	2	2	3	2	2	1	7	3
58	0	1	7	1	2	2	5	2	2	1	1	3	2	7	6	4
59	0	1	1	1	1	1	1	1	1	1	1	1	3	5	5	5
60	0	4	4	4	4	4	4	4	4	4	2	4	5	6	4	6
61	0	2	1	1	1	1	1	1	1	1	1	1	2	1	2	5
62	0	5	5	4	6	5	4	4	4	4	2	4	4	6	5	4
63	0	1	1	1	1	1	5	3	3	2	2	2	6	2	7	1
64	0	1	1	1	1	1	7	2	1	1	1	1	7	1	1	2
65	0	1	1	1	1	1	1	1	1	1	1	1	2	1	1	2

Appendice 1.3: Data

66	0	1	1	1	1	1	5	2	2	2	1	1	1	1	6	4
67	0	2	5	2	6	5	6	2	2	2	6	4	4	6	2	5
68	0	2	5	1	6	6	6	3	1	6	3	2	4	3	5	6
69	0	1	6	2	5	5	5	4	2	3	2	3	3	5	6	5
70	0	6	6	6	6	6	6	3	2	2	6	6	6	6	6	6
71	0	1	6	2	5	7	3	4	3	3	3	2	2	6	6	5
72	0	2	6	2	6	6	4	4	4	4	4	4	4	4	5	3
73	0	1	6	3	6	6	6	2	1	2	1	3	3	6	7	2
74	0	6	2	6	2	2	2	6	7	6	4	3	4	4	4	5
75	0	2	6	2	6	6	5	3	3	2	3	3	3	4	4	4
76	0	5	4	5	2	4	2	6	5	5	4	5	5	3	6	5
77	0	4	4	3	4	5	5	3	3	3	3	3	3	5	5	5
78	0	1	7	1	1	1	1	7	7	7	1	1	1	1	1	1
79	0	7	7	7	7	7	1	7	7	7	7	7	2	7	7	1
80	0	1	7	1	2	2	4	4	4	4	2	3	3	6	3	3
81	0	1	1	1	1	1	2	1	1	1	1	1	1	1	1	7
82	0	5	4	5	7	7	5	4	3	6	6	6	4	4	3	5
83	0	5	4	4	3	5	4	4	4	4	2	3	2	5	5	3
84	0	3	6	3	5	6	5	3	2	3	2	3	2	5	5	4
85	0	4	4	3	5	6	4	3	3	3	3	3	3	5	5	6
86	0	1	1	1	1	1	7	1	1	1	1	1	1	1	1	2
88	0	6	5	4	4	5	4	3	4	3	3	5	5	6	5	4
89	0	3	5	2	5	5	5	3	3	3	4	4	4	6	5	7
90	0	4	4	4	3	3	4	4	3	3	4	4	4	6	4	4
91	0	6	2	1	4	6	7	1	1	1	1	1	1	1	7	2
92	0	3	5	4	5	5	5	4	3	3	4	3	4	4	3	5
93	0	1	1	4	2	2	6	2	2	2	2	2	3	5	6	2
94	0	1	7	1	1	3	2	6	1	6	1	1	1	1	1	7
95	0	1	1	1	1	1	7	1	1	1	1	1	1	1	1	2
96	0	5	4	2	4	4	5	3	3	3	3	3	3	4	5	3
97	0	1	1	1	1	1	7	1	1	1	1	1	1	7	2	3
98	0	2	2	2	2	6	7	1	1	1	1	2	2	7	7	4
99	0	4	2	6	6	7	7	7	7	7	7	7	7	7	7	7

Appendice 1.3: Data

100	0	1	1	3	1	1	5	3	4	3	2	2	2	1	6	2
101	0	3	5	3	6	5	6	4	4	2	3	3	3	5	5	3
102	0	4	4	3	5	3	5	3	4	4	4	4	4	4	4	5
103	0	3	5	3	5	5	5	4	4	3	3	4	4	5	3	.
104	0	4	5	2	4	6	3	4	6	3	3	4	3	5	6	3
105	0	6	6	7	7	6	7	7	7	7	7	7	7	7	7	7
106	0	6	4	5	4	4	5	4	5	4	4	4	5	4	4	6
107	0	6	6	6	6	6	6	6	6	6	5	5	3	7	7	6
108	0	6	5	6	5	5	4	5	6	5	4	3	3	4	4	5
109	0	2	6	2	2	2	4	4	4	3	1	2	4	7	4	3
110	0	5	6	4	5	5	6	6	6	6	5	6	4	6	7	5
111	0	5	5	4	4	5	5	6	6	6	5	4	5	6	6	5
112	0	6	6	6	6	6	7	5	5	5	5	6	4	7	7	6
113	0	1	1	1	1	1	4	4	4	4	1	1	1	1	1	1
115	0	5	4	3	4	4	5	5	5	5	5	5	4	6	6	4
116	0	4	5	4	2	7	7	5	4	3	3	3	3	7	2	3
117	0	4	2	1	3	2	4	3	4	5	1	1	5	4	4	7
118	0	2	2	3	2	1	2	2	1	2	1	1	2	6	4	4
119	0	6	6	4	4	5	4	3	3	3	2	5	6	6	6	7
120	0	7	2	6	2	6	3	5	5	5	5	5	3	3	6	7
121	0	3	3	1	2	3	6	6	6	2	2	3	6	5	6	4
122	0	5	4	3	4	5	6	6	5	5	5	5	5	6	6	3
123	0	7	7	4	2	2	7	7	7	7	4	4	4	7	7	7
124	0	6	6	4	5	7	6	5	6	5	4	5	2	5	7	5
125	0	1	1	1	5	1	7	5	5	5	1	1	2	1	5	7
126	0	6	5	3	5	5	6	6	5	5	3	4	4	5	5	5
127	0	7	7	6	6	6	7	7	7	7	7	7	7	7	7	7
128	0	6	6	3	3	4	7	6	6	6	5	6	7	7	7	2
129	0	4	5	2	2	2	3	2	2	2	2	2	5	3	4	5
130	0	6	6	3	5	6	6	6	6	5	4	4	6	6	6	2
131	0	6	6	6	7	6	7	7	7	7	6	7	7	7	7	6
132	0	6	6	5	6	6	7	6	6	6	6	6	4	6	7	7
133	0	1	7	1	4	3	6	2	3	2	1	1	3	2	2	2

Appendice 1.3: Data

134	0	4	3	2	3	3	4	4	4	4	3	2	4	4	4	5
135	0	4	4	3	2	4	6	6	6	5	6	6	3	5	4	6
136	0	6	6	4	6	3	7	6	7	7	4	1	7	6	6	5
137	0	5	5	4	3	5	6	4	4	4	4	4	5	5	6	6
138	0	1	7	2	3	2	3	6	6	5	4	6	6	5	6	5
139	0	5	6	3	4	7	7	6	6	6	5	5	6	7	7	4
140	0	5	3	5	6	6	7	6	6	6	5	5	5	5	5	5
141	0	5	6	5	6	6	6	6	6	6	6	7	7	7	6	6
142	0	6	6	5	6	6	5	6	6	6	5	5	5	6	6	5
143	0	5	6	4	6	6	4	4	3	5	1	2	4	4	4	7
144	0	4	2	1	1	3	3	7	5	4	3	3	3	1	3	7
145	0	5	6	4	5	6	6	6	6	6	4	5	7	5	6	6
146	0	7	7	5	4	7	7	7	7	7	3	5	6	7	6	7
147	0	5	6	4	5	6	6	6	6	6	6	5	3	7	7	6
148	0	4	4	3	5	5	5	3	3	3	1	1	3	5	5	5
149	0	6	6	4	4	7	6	6	6	6	6	6	2	6	7	6
150	0	3	5	2	6	6	5	3	4	4	5	5	5	6	4	5
151	0	6	7	4	7	7	6	6	6	7	7	7	6	7	7	7
152	0	4	4	3	5	4	2	6	6	6	7	7	7	1	7	1
154	0	1	7	1	1	1	1	1	1	1	1	1	1	1	1	7
155	0	5	5	5	5	3	6	5	5	5	5	5	4	5	6	6
156	0	6	6	5	6	6	6	6	6	6	6	6	2	6	6	6
157	0	4	5	3	4	5	4	4	4	4	3	3	4	4	4	5
158	0	6	7	7	6	6	7	7	6	5	7	6	3	7	7	5
159	0	5	5	3	4	5	5	4	5	5	4	4	4	5	4	5
160	0	4	5	3	3	3	3	4	3	3	3	3	3	3	4	5
161	0	3	5	4	4	3	3	4	3	3	3	3	3	3	4	5
162	0	5	3	4	4	4	4	4	5	5	5	5	4	5	3	4
163	0	3	5	4	4	4	3	4	2	3	3	2	2	4	5	5
164	0	6	7	5	7	7	7	7	7	6	5	5	6	7	7	7
165	0	4	4	1	4	3	7	6	5	3	5	5	4	3	6	2
166	0	6	6	5	5	5	6	6	6	5	6	6	2	6	7	3
167	0	4	6	4	5	5	6	5	5	5	5	5	3	6	7	3

Appendice 1.3: Data

168	0	4	4	5	6	7	7	5	5	5	3	3	4	6	7	6
169	0	3	3	3	5	3	3	3	3	3	2	3	3	2	5	4
170	0	5	6	6	6	7	7	6	7	7	6	6	6	7	7	4
171	0	3	5	2	6	5	3	2	2	3	3	3	4	3	5	3
172	0	2	6	1	6	6	3	4	4	4	2	2	3	2	6	3
173	0	5	3	6	3	3	5	5	5	6	6	5	6	5	3	5
174	0	6	2	5	3	2	3	6	6	5	6	6	5	6	2	6
175	0	3	3	4	4	5	6	6	6	4	3	5	5	6	6	6
176	0	2	1	1	2	1	7	4	5	5	6	6	6	5	4	5
177	0	7	7	7	7	7	7	6	6	6	6	6	6	7	7	7
178	0	6	7	7	6	6	6	6	6	7	7	7	7	7	7	7
179	0	6	6	5	6	6	5	6	6	7	4	5	7	6	7	7
180	0	6	5	6	6	6	6	6	6	6	6	6	2	7	6	6
181	0	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
182	0	1	2	1	1	1	3	3	3	2	2	1	2	1	2	4
183	0	3	3	3	4	4	5	4	4	4	3	4	4	5	4	5
187	1	4	6	4	3	5	6	4	5	5	5	4	5	5	6	5
188	1	4	4	2	2	4	5	5	5	5	3	5	4	5	7	4
189	1	5	5	2	4	6	7	6	6	6	3	4	4	6	6	7
190	1	2	2	1	2	2	6	5	4	4	4	4	5	6	7	6
191	1	4	5	2	5	5	6	3	4	4	3	3	4	4	4	4
192	1	5	6	3	6	6	4	4	4	5	3	3	4	4	6	7
193	1	3	5	1	1	1	6	2	2	5	4	2	6	7	5	7
195	1	5	6	3	5	6	6	5	4	5	3	3	2	4	7	6
196	1	4	6	4	6	6	5	5	5	5	4	5	5	5	5	5
197	1	5	7	5	6	7	6	5	5	5	5	5	5	2	7	6
198	1	6	7	5	5	6	6	6	6	6	6	6	6	6	6	7
199	1	5	7	5	7	7	6	5	5	5	5	5	5	5	5	5
200	1	2	3	2	3	3	5	3	3	3	2	3	4	4	4	4
201	1	6	6	4	6	6	6	5	5	5	5	5	5	6	6	5
202	1	5	5	4	5	5	5	5	5	5	4	4	4	5	5	4
203	1	5	7	5	6	6	6	5	5	5	6	6	6	6	6	6
204	1	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Appendice 1.3: Data

205	1	5	5	4	4	5	6	5	5	5	4	5	5	5	6	6
206	1	5	7	5	6	6	7	4	5	5	4	3	1	7	7	5
207	1	4	5	3	3	5	6	5	5	6	4	4	5	5	6	5
208	1	6	6	4	6	4	6	5	5	6	4	5	4	6	7	6
209	1	3	3	1	2	3	5	4	4	5	1	2	3	2	2	3
210	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1	4
211	1	4	5	1	4	5	5	3	4	4	3	3	4	4	4	4
212	1	3	3	2	3	3	3	2	2	3	2	2	3	3	3	4
213	1	2	3	3	4	6	6	5	5	4	2	4	4	6	6	4
214	1	2	2	1	5	2	5	1	3	6	1	1	1	1	1	1
215	1	5	5	4	4	4	4	3	3	3	2	2	3	7	6	4
216	1	1	1	2	5	1	2	5	4	5	3	4	4	4	3	3
217	1	3	3	5	4	4	2	2	4	2	1	1	3	4	6	5
218	1	1	7	1	1	1	4	1	1	1	1	1	1	1	1	3
219	1	1	1	1	1	1	2	1	2	2	1	1	1	1	1	1
220	1	6	6	5	6	6	6	6	6	6	4	4	5	6	6	5
221	1	6	7	5	7	7	7	7	7	7	3	7	5	7	7	6
222	1	6	6	4	4	2	6	5	5	5	2	5	5	5	6	5
223	1	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
224	1	3	3	4	3	3	5	3	3	6	1	1	1	1	2	6
225	1	1	2	1	3	2	6	5	5	5	2	4	4	5	6	4
226	1	4	6	4	4	5	5	5	5	5	4	4	5	5	7	4
227	1	2	5	3	6	3	4	4	3	3	4	3	5	5	4	5
228	1	3	5	4	5	3	2	4	5	7	2	2	3	5	4	2
229	1	5	6	2	5	6	3	2	2	3	1	1	2	2	2	6
230	1	4	3	3	3	3	5	6	6	6	6	7	7	2	6	6
231	1	4	4	2	6	6	7	3	3	7	2	2	4	5	5	7
232	1	7	7	4	7	7	7	5	5	5	4	4	4	5	5	7
233	1	3	4	3	5	5	7	2	3	4	5	6	7	4	5	4
234	1	7	5	3	6	6	6	4	4	5	4	4	4	6	6	4
235	1	6	2	5	4	6	7	5	4	7	2	7	7	7	7	7
236	1	4	6	2	6	6	4	4	4	6	3	3	5	5	7	7
237	1	4	4	4	4	4	4	4	4	4	5	5	6	6	6	7

Appendice 1.3: Data

238	1	5	2	6	6	6	6	6	5	6	3	4	5	7	7	7
239	1	4	5	4	4	4	4	4	4	3	4	4	5	5	6	6
240	1	4	5	3	4	5	4	4	4	4	3	3	3	5	5	5
241	1	6	7	6	7	7	7	4	5	6	5	5	2	6	7	6
242	1	4	6	3	5	5	2	2	2	6	2	2	1	1	1	6
243	1	6	7	4	7	7	6	6	6	7	1	2	1	2	2	6
244	1	7	7	4	4	4	7	5	4	6	5	4	4	4	4	7
245	1	4	4	1	5	4	4	3	4	4	3	4	4	4	4	5
246	1	6	2	2	1	3	4	4	4	5	2	2	3	6	7	7
247	1	2	1	1	3	2	7	3	5	6	2	1	2	2	5	6
248	1	5	5	4	6	5	5	5	4	6	4	4	4	4	4	4
249	1	5	6	4	6	6	4	4	6	6	5	4	4	4	5	5
250	1	4	6	3	5	4	7	4	4	4	2	3	3	5	5	5
251	1	6	6	5	5	7	6	5	5	7	3	3	3	3	4	7
252	1	6	6	1	6	5	5	5	5	5	3	3	5	3	5	5
253	1	5	6	4	6	5	6	5	5	7	1	1	1	2	1	6
254	1	6	7	4	6	6	7	6	6	6	2	4	4	4	7	4
255	1	3	3	1	3	2	4	3	2	4	1	1	1	1	2	4
256	1	5	6	5	5	5	6	5	5	5	3	3	4	7	7	7
257	1	4	3	2	5	6	4	4	5	5	3	3	3	5	6	7
258	1	6	6	6	7	6	7	6	6	6	6	6	3	6	6	6
259	1	5	3	5	7	7	5	5	5	5	4	4	5	6	7	7
260	1	3	3	4	5	5	5	3	4	4	3	3	4	4	6	5
161	1	3	5	2	6	3	4	4	4	5	3	3	4	5	4	4
262	1	3	5	1	5	5	7	7	7	7	1	4	4	7	7	4
263	1	5	6	4	6	6	6	5	5	5	5	5	6	6	6	5
264	1	5	6	4	4	6	7	5	5	5	3	4	3	5	6	6
265	1	6	6	5	7	6	3	3	5	4	2	2	3	3	4	6
266	1	4	4	3	4	5	3	4	4	4	3	2	2	6	6	4
267	1	5	7	2	4	4	7	6	6	7	6	6	7	7	7	7
268	1	6	1	5	6	6	6	6	7	7	4	4	7	6	7	7
269	1	4	5	1	4	3	7	6	7	6	6	6	7	7	7	2
270	1	6	7	4	7	6	6	5	5	5	5	6	5	6	7	7

Appendice 1.3: Data

271	1	7	1	5	6	6	1	7	7	7	4	6	4	6	7	7
272	1	6	6	3	5	5	6	6	6	6	4	4	4	6	6	7
273	1	6	3	2	6	6	6	5	5	6	2	3	5	5	3	3
274	1	4	5	3	5	5	4	4	4	4	4	4	4	7	4	4
275	1	3	5	1	5	5	2	7	6	7	1	1	1	1	1	3
276	1	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
277	1	5	6	4	5	4	5	4	4	4	4	4	4	4	4	6
278	1	5	5	2	6	6	6	4	4	5	3	3	3	5	4	5
279	1	2	2	2	2	2	5	3	3	3	2	2	2	2	2	5
280	1	4	7	2	5	5	5	4	4	4	3	3	4	5	6	4
281	1	4	6	2	5	5	4	4	4	5	3	3	3	3	4	5
282	1	2	2	2	2	6	4	2	2	2	3	3	2	2	2	4
283	1	5	6	4	6	6	6	6	6	6	4	5	4	6	7	5
284	1	7	6	4	6	5	6	6	5	7	4	4	5	5	6	6
285	1	6	7	6	7	7	7	6	7	7	4	4	4	7	7	4
286	1	5	5	1	6	5	7	6	5	6	2	2	5	6	7	7
287	1	4	4	2	5	5	5	5	4	5	2	2	4	5	5	6
288	1	5	5	4	5	5	6	6	6	6	3	4	5	4	5	5
289	1	3	3	3	3	5	5	3	4	4	3	3	4	5	5	5
290	1	4	4	4	5	4	5	4	4	5	3	3	5	4	4	7
291	1	5	5	4	5	6	6	5	5	5	5	5	4	6	6	5
292	1	3	3	1	1	3	2	2	2	6	2	1	1	1	1	4
293	1	4	5	2	5	6	4	4	4	4	2	2	3	2	5	6
294	1	4	4	4	5	2	4	5	4	4	3	3	3	5	5	4
295	1	4	5	4	4	5	6	5	4	5	2	3	3	4	6	6
296	1	5	5	4	5	5	6	6	6	6	5	6	6	6	6	6
297	1	6	6	6	7	6	7	6	6	6	5	5	6	7	7	7
298	1	7	7	6	6	6	7	6	7	7	6	6	5	7	7	6
299	1	5	5	4	3	5	2	2	2	4	1	1	1	1	1	4
300	1	5	6	3	5	4	5	5	5	5	4	4	4	4	4	6
301	1	5	5	3	6	3	4	5	5	5	3	3	4	4	4	6
302	1	4	3	4	3	3	5	5	5	6	3	4	5	5	5	5
303	1	2	2	1	3	2	4	4	4	4	1	1	1	1	2	3

Appendice 1.3: Data

304	1	3	3	2	4	3	2	2	2	4	1	1	1	1	2	4
305	1	3	5	3	3	5	3	3	3	3	5	5	5	7	7	5
306	1	2	2	1	1	2	3	2	2	2	1	1	1	1	1	2
307	1	6	6	4	5	5	6	6	6	7	4	4	4	4	4	6
308	1	5	6	3	5	4	2	1	1	4	2	1	1	1	1	7
309	1	3	2	2	2	2	4	6	5	5	2	4	4	4	4	5
310	1	2	2	1	2	2	5	2	3	5	1	1	2	2	2	6
311	0	6	6	5	5	5	5	5	6	6	6	5	7	6	6	7
312	1	1	1	1	1	1	4	4	4	4	1	1	1	1	1	5
313	1	4	3	3	2	3	5	2	3	3	2	2	3	3	4	6
314	1	2	2	1	2	2	2	2	2	3	2	2	2	6	6	4
315	0	6	6	4	5	6	6	6	6	6	6	6	6	6	6	5
316	1	3	2	1	2	3	5	5	5	5	2	2	4	2	3	5
317	1	2	2	1	1	1	2	3	3	3	3	1	1	1	2	7
318	1	5	5	4	3	5	5	3	3	4	3	2	2	2	2	6
319	1	5	5	5	6	6	6	5	5	5	1	1	1	1	2	7
320	1	3	5	2	2	2	6	6	5	6	4	4	5	5	5	6
321	1	5	3	2	5	3	3	3	3	3	2	2	2	2	3	5
322	1	4	1	1	1	1	1	1	1	1	1	1	1	1	1	7
324	1	1	1	1	3	1	4	4	4	6	3	2	4	3	4	6
325	1	2	2	2	3	6	6	2	3	3	1	1	1	2	2	5
326	1	5	5	2	3	2	3	4	4	4	3	3	3	3	3	6
328	1	6	2	5	6	6	6	5	5	7	4	4	3	4	5	7
329	1	1	1	1	4	2	5	5	6	7	3	4	3	3	3	2
331	1	5	3	5	5	5	6	6	6	6	4	4	4	4	4	5
332	1	4	3	1	2	2	7	6	6	6	2	2	2	2	3	2
333	1	7	7	6	7	7	7	6	6	6	4	4	4	5	5	6
334	1	7	7	7	7	7	7	7	7	7	7	1	1	7	7	1
335	1	6	7	6	6	7	6	6	5	6	5	5	4	5	6	6
337	1	6	6	5	5	6	6	5	6	6	5	6	4	6	7	6
338	1	3	3	2	2	3	5	6	6	6	3	4	4	3	3	5
339	1	7	7	7	7	7	7	6	6	7	5	5	4	6	7	6
340	1	6	5	3	6	5	6	5	5	6	3	5	5	6	7	5

Appendice 1.3: Data

341	1	6	6	6	6	7	7	7	7	7	5	5	5	6	7	5
343	1	5	2	1	5	3	6	6	6	7	3	3	5	4	7	2
344	1	4	4	4	4	4	6	4	4	5	4	4	4	4	4	4
345	1	6	6	5	6	6	6	6	6	6	4	4	4	5	6	5
346	1	5	6	4	5	7	5	5	5	5	3	3	4	3	4	6
347	1	6	2	2	2	7	4	3	3	6	1	1	1	6	7	5
348	1	6	5	3	6	7	6	4	5	6	4	5	4	6	7	6
350	1	4	3	6	7	5	6	6	6	6	4	4	5	5	7	6
352	1	5	3	2	4	3	5	5	5	7	4	4	5	6	7	6
353	1	4	5	4	6	7	6	4	4	6	2	2	2	2	2	4
354	1	4	3	4	5	4	7	7	7	7	4	5	6	6	7	7
355	1	6	6	7	2	6	7	6	6	6	3	5	7	6	6	6
356	1	6	6	4	5	6	7	6	6	7	4	4	5	4	5	7
357	1	2	2	2	2	2	6	4	6	7	3	3	3	3	4	6
358	1	7	7	7	7	6	6	5	6	7	1	3	4	3	2	6
359	1	7	7	6	7	7	7	7	7	7	4	6	6	4	5	6
360	1	5	5	5	5	5	6	6	6	6	5	5	5	5	7	5
361	1	5	2	1	4	2	3	2	4	6	2	2	2	2	3	5
362	1	6	2	4	5	6	7	7	7	7	6	6	4	7	7	6
364	1	6	6	5	6	6	6	6	6	7	3	5	5	6	6	7
365	1	6	6	5	6	6	6	6	6	7	5	5	4	4	4	6
367	1	3	5	2	5	5	4	5	4	6	3	3	3	3	4	5
368	1	7	7	6	7	7	6	6	7	7	4	6	4	5	6	6
369	1	5	3	3	4	5	6	6	6	6	4	4	4	4	4	6
370	1	6	6	4	5	5	6	6	6	6	5	6	7	5	7	2
371	1	1	7	1	7	7	5	3	3	3	3	3	3	5	5	6
372	0	7	6	6	6	6	7	7	7	7	3	6	5	7	7	6
373	0	6	2	2	3	3	7	6	6	6	3	6	6	7	7	6
374	0	5	3	3	3	3	4	6	6	6	5	6	5	7	7	6
376	0	6	6	3	6	7	6	5	3	3	2	2	3	3	3	2
378	0	7	7	6	6	6	7	7	7	7	7	1	6	6	7	7
379	0	6	5	2	6	6	3	4	4	4	4	4	4	4	4	5
380	0	5	3	4	6	5	4	4	6	5	4	4	6	6	7	6

Appendice 1.3: Data

381	0	6	6	3	6	6	6	6	6	6	5	6	1	7	7	4
382	0	6	6	5	6	6	6	5	5	6	3	4	6	7	3	7
383	0	6	6	6	6	6	6	6	6	6	7	6	3	7	7	6
384	0	4	4	5	5	6	7	7	7	4	7	6	6	7	7	4
385	0	5	5	4	5	5	6	5	5	5	5	5	3	5	5	5
387	0	7	6	6	6	7	7	7	7	7	7	7	7	7	7	7
389	0	5	3	2	5	5	6	6	6	5	4	5	5	5	6	3
391	0	6	6	4	5	5	6	6	6	6	5	6	5	6	7	5
392	0	6	6	4	6	6	6	6	5	4	5	5	6	5	6	5
394	0	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
395	0	3	2	2	3	2	4	3	3	3	3	3	5	4	4	2
396	0	3	2	2	6	6	4	6	6	5	3	4	5	6	7	5
398	0	6	6	5	5	6	6	6	6	6	6	6	4	6	6	5
400	0	1	1	1	1	1	4	4	4	4	4	4	4	4	4	6
401	0	7	7	5	6	7	3	3	5	2	1	1	3	2	2	6
403	0	6	6	5	6	6	6	5	5	5	5	5	5	5	5	6
404	0	6	7	5	7	2	6	6	6	6	3	5	6	6	6	7
405	0	7	7	6	7	7	7	6	6	6	6	3	5	5	7	3
407	0	6	6	3	4	6	6	5	5	3	3	4	5	5	7	6
408	0	7	7	6	7	7	7	7	7	7	6	6	1	7	7	7
409	0	6	6	4	5	6	7	6	6	6	5	6	7	6	6	3
410	0	5	3	2	3	3	6	6	6	5	3	3	5	3	4	6
412	0	6	5	4	5	5	6	5	5	6	4	3	5	5	7	6
413	0	3	3	4	3	3	4	4	4	4	4	3	4	4	5	5
414	0	7	7	6	7	7	7	7	7	7	5	6	6	7	7	6
415	0	6	6	4	5	6	5	5	5	4	4	3	5	5	6	6
416	0	7	7	6	7	7	7	6	6	5	4	4	4	7	7	2
417	0	3	3	4	3	3	6	3	5	5	4	3	5	4	4	5
418	0	7	6	6	6	2	7	7	6	6	6	6	4	6	7	5
419	0	6	6	3	3	7	7	6	6	6	5	6	6	6	7	3
420	0	6	6	4	6	6	7	6	6	6	4	5	4	6	6	3
421	0	7	7	4	6	7	7	7	7	7	5	6	7	7	7	2
422	0	6	6	6	7	7	7	7	7	7	6	6	5	4	6	4

Appendice 1.3: Data

423	0	6	6	5	6	7	7	7	7	7	7	6	6	7	7	5
424	0	6	6	5	6	6	6	6	6	6	4	4	4	4	4	6
426	0	7	7	7	7	7	7	7	7	7	7	7	7	7	7	2
427	0	7	7	6	7	7	7	7	7	7	4	5	6	7	7	7
428	0	7	6	5	6	7	7	7	7	7	6	7	3	6	7	4
430	0	1	7	1	7	7	5	1	2	3	3	3	3	5	5	3

Appendice 1.3: Data

Fash2	Fash3	Fash4	Fash5	Susc1	Susc2	Susc3	Susc4	Susc5	Susc6	Susc7	Susc8	Need1	Need2	Need3	Need4	Need5	Need6
6	4	4	5	1	1	1	3	4	5	.	4	6	5	4	6	2	4
6	6	6	5	1	3	2	1	6	3	1	3	3	4	7	6	7	7
5	5	2	1	1	1	1	1	1	1	1	1	6	6	7	7	7	6
5	4	3	5	1	1	1	1	1	1	1	1	4	7	7	7	7	7
4	6	3	6	1	2	1	1	4	4	1	1	7	7	5	7	7	5
6	4	5	4	1	2	2	2	3	3	1	4	5	6	5	5	7	5
5	5	5	5	2	3	3	3	3	3	2	2	5	5	4	5	5	6
6	5	4	4	1	1	1	1	1	1	1	2	7	7	7	7	7	7
5	7	7	7	2	2	2	1	6	3	2	2	4	1	1	1	1	2
6	6	6	6	3	3	2	2	3	2	2	2	4	4	5	5	4	6
4	7	5	3	1	2	1	2	1	2	2	2	4	6	5	5	4	6
5	7	6	2	1	4	1	2	5	2	1	1	7	6	7	6	6	6
5	5	4	7	1	3	3	1	4	3	3	2	3	4	4	4	4	3
5	6	5	7	1	3	3	2	3	1	2	2	2	7	7	7	7	6
3	6	5	4	4	5	4	3	5	3	1	5	2	2	3	3	3	4
5	7	5	5	1	2	2	2	5	2	1	1	5	5	6	6	5	4
7	6	6	4	1	1	1	1	6	1	3	3	3	5	7	5	3	4
5	7	6	7	1	6	7	2	6	2	1	5	1	1	3	5	5	4
7	7	5	7	1	4	5	4	7	3	1	4	7	7	7	7	7	7
7	7	6	6	1	1	1	1	3	1	2	4	1	6	7	7	7	5
7	7	7	7	1	1	1	1	1	1	1	1	4	7	7	6	6	6
2	3	1	3	1	1	1	1	1	1	1	1	4	6	7	4	6	5
7	7	7	7	1	4	5	4	5	3	2	2	1	5	5	4	6	6
5	6	7	7	1	5	2	6	7	3	1	3	6	7	7	6	2	3
3	5	5	5	2	6	5	5	6	4	4	5	5	5	5	5	4	4
6	4	6	6	2	5	4	1	6	1	1	1	1	3	3	7	2	5
5	5	3	3	1	1	1	1	2	1	1	4	7	7	7	7	7	7
3	2	2	4	2	2	2	2	4	2	1	1	3	4	4	4	2	2
2	6	3	5	2	1	1	2	3	3	1	3	7	7	6	7	7	7
6	6	4	7	1	2	2	3	6	2	2	3	5	7	7	7	6	6
4	4	5	3	2	4	3	1	4	4	2	1	2	4	1	2	3	3

Appendice 1.3: Data

6	6	7	7	1	2	1	1	.	6	1	1	7	6	7	7	7	7
5	6	6	7	2	2	2	3	5	2	2	2	7	7	7	7	6	6
7	5	6	7	1	1	1	1	3	2	1	1	3	7	5	6	6	7
7	4	4	5	1	1	1	1	1	1	1	1	7	7	7	7	4	7
5	6	6	6	1	1	1	1	3	1	1	1	6	7	7	7	7	7
6	5	7	6	2	3	5	5	5	3	2	2	4	3	4	5	4	5
6	4	7	7	2	5	4	3	4	2	2	3	1	1	3	2	2	4
7	6	7	6	2	4	6	5	6	5	3	4	1	2	3	2	2	3
5	4	4	3	2	2	2	2	4	4	3	3	3	3	3	2	2	3
7	7	6	7	2	4	3	3	6	2	2	1	7	7	7	7	6	6
5	3	5	4	2	4	4	2	4	3	3	3	4	5	3	6	6	1
7	7	4	7	1	1	1	1	7	1	1	1	7	7	7	7	7	7
7	6	5	7	3	2	5	2	6	2	2	3	6	7	7	6	5	6
6	7	5	7	1	1	1	2	3	1	1	2	5	6	6	7	4	6
7	7	4	7	1	2	2	2	7	1	1	2	4	4	6	5	5	4
4	3	3	3	1	2	2	3	3	2	1	2	5	7	6	6	6	5
4	5	4	4	1	3	4	4	5	2	1	2	7	7	7	7	7	7
5	6	6	5	1	1	2	3	5	1	2	3	6	7	7	7	6	7
3	5	5	5	2	5	2	2	5	3	3	3	7	7	7	7	7	7
4	1	7	7	1	1	1	1	6	4	4	4	1	6	3	5	1	2
1	7	4	7	1	1	1	1	1	1	1	1	1	3	7	7	7	5
6	6	6	6	1	2	2	2	4	2	2	2	6	6	6	6	4	6
2	3	2	3	2	2	1	2	2	1	1	2	4	3	5	5	5	4
5	4	5	5	2	4	3	3	4	3	3	4	4	2	2	1	2	2
3	4	3	4	4	4	5	5	4	5	5	6	3	2	3	2	2	2
5	4	6	5	3	4	4	4	3	4	3	3	2	2	1	1	1	2
5	6	5	7	4	3	4	4	3	3	2	3	5	4	5	4	4	4
7	6	6	6	1	1	1	1	1	1	1	1	6	7	7	7	6	7
6	6	7	7	6	6	7	5	6	6	6	7	1	1	1	1	2	1
5	4	4	4	2	3	2	1	1	2	1	1	5	6	6	5	5	6
1	1	2	1	2	1	2	1	1	2	2	2	4	4	3	4	3	3
1	2	2	3	2	1	2	1	1	2	1	1	5	5	4	4	5	4
2	1	1	3	4	5	6	1	1	1	1	1	7	6	7	7	6	6

Appendice 1.3: Data

3	4	3	5	2	4	3	3	2	3	3	3	1	1	2	1	1	2
5	4	2	6	6	6	6	2	2	.	2	3	5	5	4	4	5	4
5	6	2	5	2	2	2	3	3	2	2	1	3	5	6	6	6	5
1	3	2	2	2	3	1	2	2	2	2	3	6	7	7	6	5	5
4	5	6	6	6	6	5	6	6	5	4	4	6	5	7	7	6	6
5	5	3	5	2	4	2	1	2	2	2	4	2	5	6	5	3	5
3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	1	2	2	1	2	2	1	2	2	2	2	1	2	5	5
4	4	3	4	4	3	3	4	3	4	4	4	3	4	5	4	4	4
4	4	3	4	4	5	5	4	3	3	3	3	4	4	4	3	3	3
5	4	3	4	4	5	5	4	5	5	5	5	3	3	.	2	2	2
5	6	6	6	6	5	5	5	5	5	5	5	5	6	6	6	2	2
1	1	2	3	1	1	1	2	2	2	2	2	7	7	7	7	7	6
1	7	2	2	2	2	2	2	2	2	2	2	1	1	1	1	1	1
3	2	2	2	2	4	4	5	5	5	5	5	1	1	1	1	1	1
7	7	7	7	1	3	6	3	2	2	1	2	3	3	3	3	6	5
3	2	6	5	4	4	3	3	3	3	5	4	5	4	4	4	5	5
3	2	2	3	2	1	3	3	2	3	3	3	3	2	3	4	4	4
4	5	4	5	3	3	2	2	3	3	3	2	4	3	3	3	3	3
6	7	7	7	5	5	6	7	6	6	7	7	2	2	2	2	2	2
2	1	3	3	1	1	1	1	1	2	1	1	7	6	7	7	7	7
5	5	6	6	2	2	1	1	1	1	2	1	1	1	1	1	1	1
7	6	5	6	6	6	6	7	7	7	6	7	1	2	2	1	2	2
4	4	3	3	1	1	1	1	1	.	1	1	3	4	4	3	4	4
2	2	2	2	2	1	1	1	1	2	1	1	4	4	3	3	3	4
4	4	4	4	4	4	5	4	4	.	3	4	3	3	3	5	6	6
1	1	1	2	2	1	1	2	1	1	1	1	3	2	2	1	2	1
7	7	7	7	7	6	6	7	7	7	6	7	1	1	2	2	1	1
2	1	2	1	1	1	1	1	1	1	1	1	6	5	5	5	6	6
2	2	2	2	2	2	2	2	3	2	2	2	4	3	3	4	4	3
2	3	3	3	1	1	1	1	1	1	1	1	4	5	6	5	5	4
5	5	4	4	3	3	4	4	4	4	4	4	2	2	1	1	2	2
7	7	6	7	6	5	5	6	5	6	6	5	3	1	1	1	4	2

Appendice 1.3: Data

1	2	3	2	2	3	2	1	2	3	3	3	4	4	5	5	4	4
3	4	3	3	2	2	3	3	2	2	2	2	3	4	3	3	3	2
4	4	3	3	2	1	1	1	1	2	2	2	4	5	6	5	4	3
5	5	5	4	4	3	4	3	3	2	2	3	2	4	3	3	4	4
2	4	4	3	5	4	4	3	4	6	4	3	2	2	4	4	3	4
7	7	5	7	4	4	4	4	7	4	2	2	1	6	7	2	6	5
2	5	4	4	3	4	5	3	5	3	2	2	5	5	5	5	5	5
6	6	5	4	2	3	2	3	4	3	3	3	4	4	4	4	5	4
7	7	5	6	3	5	4	3	5	4	3	3	7	7	7	7	6	6
2	3	4	4	1	4	2	1	5	1	1	1	3	4	6	6	4	3
3	5	3	4	3	2	2	3	5	4	4	5	4	5	5	5	5	4
4	5	3	5	4	4	5	4	4	4	3	3	2	2	2	3	3	3
2	6	4	5	4	4	4	4	5	4	4	4	4	5	4	6	3	5
1	1	1	4	1	1	1	1	4	1	1	1	1	1	1	1	1	1
3	7	4	4	3	3	1	1	4	1	1	1	1	4	7	7	6	7
4	6	4	5	1	4	1	2	7	2	1	1	1	4	4	5	4	5
5	7	4	6	1	1	1	3	2	1	1	1	4	3	3	4	3	3
2	4	1	3	4	1	1	4	3	1	1	1	2	3	3	2	2	4
6	4	4	5	3	5	5	4	6	4	5	3	5	6	7	7	4	6
5	5	6	5	5	5	5	5	5	5	3	5	4	5	5	5	5	5
2	5	2	4	1	1	1	1	2	1	1	2	1	3	4	3	2	3
2	5	2	3	3	5	5	2	3	3	3	3	4	3	3	3	2	5
4	4	4	4	4	4	4	4	5	5	4	4	4	4	4	7	7	7
3	6	5	5	1	3	3	2	5	2	1	1	3	6	6	6	6	6
6	7	1	1	1	1	1	1	1	1	1	1	7	7	7	7	6	7
4	4	3	3	1	2	3	2	4	3	1	1	2	3	1	2	3	4
3	3	6	6	2	5	4	3	6	6	2	3	6	6	6	6	5	6
4	4	2	4	1	3	1	1	4	1	1	2	2	3	4	5	2	2
5	5	5	2	6	5	5	4	5	3	5	5	5	5	6	4	4	4
1	4	2	3	1	1	1	1	2	1	1	1	1	1	4	4	4	5
6	5	5	5	2	3	3	3	2	2	2	3	4	5	6	6	5	6
6	5	4	5	1	4	4	4	5	2	3	4	3	5	4	5	4	3
1	2	2	3	2	2	1	1	1	2	1	1	3	3	4	4	3	3

Appendice 1.3: Data

5	4	5	5	4	4	5	4	6	5	3	3	3	3	3	3	3	3
6	6	5	3	2	6	3	4	5	4	3	1	4	6	6	6	4	4
4	4	4	4	4	3	3	3	4	5	3	3	6	7	7	7	6	6
3	5	4	3	2	3	2	3	4	3	2	2	4	4	3	5	4	4
3	7	4	4	3	7	4	2	3	1	2	4	2	3	7	6	1	7
2	4	3	4	4	4	5	5	4	4	5	4	3	4	4	5	3	4
5	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
5	5	5	5	4	5	5	5	5	5	4	5	5	5	5	5	5	5
7	6	6	4	5	6	6	4	6	4	4	1	5	7	6	4	2	1
6	4	6	5	1	1	1	1	7	1	1	1	1	1	1	1	1	7
3	5	2	4	1	2	2	2	5	2	2	2	2	2	2	2	3	3
1	7	3	7	1	1	1	1	7	1	1	3	1	7	7	7	7	2
6	6	6	6	3	4	4	3	6	2	1	1	7	7	7	7	7	7
4	3	4	4	1	3	2	2	3	1	1	1	7	7	7	7	7	7
2	6	4	4	4	2	1	1	7	2	1	1	3	6	6	6	6	6
2	6	6	6	5	5	4	1	6	5	1	1	2	1	4	6	4	7
1	2	7	7	1	7	1	1	7	1	1	1	7	7	7	7	7	7
7	2	1	4	1	1	1	1	1	1	1	1	5	5	5	5	4	4
7	7	7	7	6	6	6	6	6	6	5	5	1	2	2	1	1	2
7	7	6	7	2	2	2	4	3	2	2	4	3	4	2	4	3	5
6	6	6	7	6	6	6	6	6	6	6	6	4	3	3	3	3	4
5	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	5	4
6	7	7	5	1	1	2	2	5	3	2	2	4	5	6	5	5	5
4	5	6	5	4	4	4	4	3	4	5	4	3	2	4	3	5	5
4	5	5	6	2	4	5	6	5	5	5	6	3	3	2	3	4	6
4	5	6	6	3	4	5	5	5	5	5	5	2	2	2	3	3	5
3	4	4	3	5	4	4	3	3	4	3	3	5	5	4	4	5	4
4	5	6	6	3	3	4	6	5	5	4	5	2	2	3	3	4	5
3	6	7	6	2	5	4	4	5	1	1	4	7	7	7	6	7	7
1	5	3	4	5	4	5	4	4	4	4	4	1	2	1	2	2	4
3	3	3	4	3	3	3	3	4	3	2	2	2	3	2	3	2	4
3	5	3	5	3	3	4	4	5	4	2	2	4	4	5	5	3	5

Appendice 1.3: Data

3	5	5	6	1	1	1	1	4	1	1	1	1	1	4	5	5	5
3	4	4	4	3	3	4	4	4	5	4	5	3	3	3	5	5	4
1	2	3	3	3	3	3	2	2	2	1	1	7	7	6	7	6	6
3	3	3	2	3	2	3	3	3	3	3	2	3	3	3	2	3	3
2	4	2	3	2	3	2	2	3	2	2	3	1	1	2	2	2	3
5	6	5	5	6	6	5	5	6	5	6	5	5	4	5	4	5	6
6	5	6	5	5	6	6	6	5	6	6	5	4	5	5	6	6	5
5	4	5	6	1	3	3	3	5	5	2	5	4	5	6	5	5	6
5	4	4	5	1	1	1	1	1	1	1	1	4	4	4	4	4	4
7	7	5	7	1	1	1	1	2	1	1	1	6	6	7	7	7	6
7	7	7	7	7	7	6	6	6	5	6	7	7	5	7	7	6	5
7	4	6	7	1	7	3	5	6	3	1	6	6	6	6	6	6	6
5	5	5	4	2	2	3	2	3	2	2	2	2	5	6	6	6	6
6	6	6	6	5	5	5	5	5	5	4	5	3	3	2	2	3	3
4	4	3	3	3	2	2	2	2	2	2	2	2	5	5	6	6	4	4
6	5	5	7	3	3	3	3	3	3	3	3	2	2	1	3	3	3
4	5	5	6	3	4	5	3	5	4	3	4	2	5	6	5	6	5
3	3	2	4	2	2	2	1	4	1	1	1	2	3	1	4	1	2
6	7	7	7	2	5	4	4	5	5	5	4	5	4	5	6	6	7
6	5	7	4	5	6	7	6	5	.	.	.	.	.	.	.	2	2
3	4	4	3	3	4	4	3	3	3	3	3	2	3	4	3	3	3
6	5	5	6	1	7	1	3	4	2	4	3	1	5	4	6	3	5
3	7	3	7	3	1	1	1	1	1	1	1	5	7	7	7	7	3
4	4	6	4	1	2	2	3	3	1	1	2	4	6	5	4	4	4
4	4	4	4	4	4	5	5	4	4	4	4	3	5	3	4	4	4
5	6	6	6	5	5	5	4	5	5	6	6	5	5	6	6	5	6
7	7	7	7	6	6	6	6	6	6	5	6	6	6	6	6	5	5
4	5	5	4	4	4	5	4	4	5	5	5	5	5	5	6	4	5
4	4	4	2	3	3	3	2	2	2	2	2	3	3	3	3	2	2
5	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4
4	4	4	4	4	4	3	3	4	4	4	4	3	3	3	3	3	4
6	6	6	6	5	6	6	5	6	6	5	6	6	6	6	6	5	5
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Appendice 1.3: Data

6	5	5	6	5	5	6	5	5	5	4	5	6	6	5	6	5	5
3	6	5	5	1	3	2	4	4	3	2	2	1	1	2	4	2	3
6	6	6	5	4	6	6	4	6	5	4	4	4	5	5	6	5	6
4	5	5	6	2	5	6	4	5	2	1	1	1	3	3	4	4	3
2	2	2	2	1	2	2	2	3	3	2	2	2	2	5	4	2	2
4	6	5	6	1	2	1	1	6	1	3	1	2	6	1	3	2	3
4	5	4	4	2	4	3	3	4	3	3	.	4	5	3	3	3	3
5	4	3	6	2	3	2	3	5	2	3	4	2	5	4	5	3	4
5	3	4	4	5	5	5	3	5	3	3	5	2	2	2	3	2	3
3	3	2	5	6	5	5	5	6	3	3	5	1	1	1	1	1	2
4	5	3	5	4	3	5	5	4	2	4	3	2	2	5	4	2	4
2	3	6	7	1	2	3	3	3	4	5	5	6	5	6	4	3	4
5	5	2	4	3	5	5	6	6	5	7	6	2	3	3	7	5	7
1	5	1	3	1	5	5	5	5	1	1	1	1	5	1	1	1	1
1	1	1	1	1	1	2	2	3	1	1	1	1	1	1	1	1	2
4	6	4	4	3	3	3	3	3	2	2	2	4	3	5	4	5	4
3	7	3	3	1	3	5	3	5	3	3	2	5	7	7	7	7	7
2	4	2	1	1	2	2	2	2	2	2	2	6	6	5	5	5	6
7	7	7	7	1	1	1	1	7	1	6	6	6	7	7	7	7	7
1	5	3	5	1	3	6	2	6	2	6	6	6	6	4	7	7	7
4	3	5	6	3	5	5	5	5	5	4	4	1	2	5	5	5	4
1	5	5	5	3	5	5	3	5	5	2	5	5	5	5	5	5	5
3	6	4	5	4	5	4	3	4	.	4	3	5	4	5	4	3	4
1	1	3	4	2	2	3	5	5	4	4	3	3	3	4	5	3	3
4	5	5	5	2	2	2	2	2	2	2	1	2	5	5	3	5	3
2	4	2	6	2	2	1	1	2	1	1	1	3	6	6	6	5	7
5	6	6	6	3	5	6	5	6	6	2	2	3	5	3	3	3	5
1	6	6	4	1	1	1	1	1	1	1	1	1	2	1	2	1	2
5	3	5	6	1	3	2	4	5	3	1	4	5	4	7	5	2	4
7	6	5	7	5	6	5	3	5	1	1	2	7	7	7	7	7	7
7	7	5	7	1	1	1	1	6	1	2	7	6	6	7	7	6	6
6	6	5	7	3	5	4	3	5	4	3	5	6	6	6	6	7	5
7	7	7	7	1	1	1	1	7	1	1	1	1	1	7	7	5	7

Appendice 1.3: Data

6	6	6	6	1	6	2	2	2	2	2	6	4	7	7	7	7	7
7	5	4	4	1	2	3	1	3	1	1	2	6	6	7	6	6	6
5	4	5	5	1	1	1	1	2	1	1	1	3	3	3	3	4	4
4	7	6	5	1	2	2	1	1	1	1	1	5	5	7	7	6	7
6	6	7	6	6	6	6	5	6	6	5	5	5	6	5	5	5	5
6	5	5	4	1	1	2	1	2	2	1	1	2	2	5	2	5	4
2	4	1	4	1	1	1	1	4	1	1	1	7	7	7	7	7	7
5	6	5	6	2	3	2	3	3	4	3	3	3	3	3	4	3	4
7	7	6	7	1	7	1	3	3	1	2	1	6	7	6	6	6	6
4	6	4	6	1	1	1	2	3	.	2	1	4	4	5	3	3	2
4	3	3	6	2	5	2	2	3	2	2	3	6	6	6	5	5	6
5	4	5	7	1	2	2	2	6	1	1	3	4	4	5	4	6	5
1	6	4	4	3	2	2	2	4	4	3	.	4	3	4	3	4	3
6	5	4	4	1	3	3	2	6	3	2	2	4	4	6	5	3	6
2	3	3	6	1	2	3	3	4	5	6	6	2	6	3	3	3	5
1	6	4	2	2	2	3	3	4	4	2	2	5	5	7	7	5	7
5	5	3	1	2	2	1	1	2	1	1	1	3	3	4	4	2	2
3	3	4	5	1	4	6	1	3	3	3	2	1	2	2	2	1	2
7	7	5	7	1	1	1	1	1	1	1	1	7	6	7	7	6	6
1	6	5	7	5	5	5	4	6	5	1	1	7	6	7	7	7	7
6	6	6	5	1	2	2	2	4	2	2	1	5	5	6	6	6	6
6	7	4	7	1	1	1	5	2	4	.	6	3	6	6	7	5	5
4	4	4	5	4	4	4	2	2	2	2	2	3	3	3	4	4	4
3	4	3	4	3	2	3	3	4	1	1	2	5	4	6	5	5	5
4	4	4	7	1	1	1	1	7	1	1	4	4	4	7	7	7	7
3	5	6	6	2	5	5	3	6	5	4	4	3	5	6	6	5	6
7	6	5	7	1	1	1	1	1	2	1	2	4	5	3	5	5	4
5	7	5	6	3	5	5	4	5	4	2	6	4	6	6	6	5	5
4	4	4	4	2	3	3	3	3	4	2	2	2	2	2	2	3	3
5	4	6	7	1	1	1	1	1	3	1	1	5	6	6	6	6	6
7	1	7	7	1	1	1	1	1	1	1	1	3	4	6	6	5	6
2	.	1	5	3	6	1	5	6	.	3	2	6	5	4	7	4	6
6	6	5	7	1	1	1	2	2	1	1	1	6	7	6	6	6	6

Appendice 1.3: Data

6	6	7	7	1	4	2	2	6	3	2	2	3	5	5	5	2	4
5	6	6	6	1	6	6	6	6	4	2	6	6	6	7	7	7	7
2	5	1	6	1	1	3	2	3	1	1	3	1	2	3	3	4	3
1	4	4	4	1	1	1	3	3	3	3	3	3	4	4	4	4	3
1	4	3	6	1	1	1	1	1	1	1	1	4	2	4	4	2	1
7	7	7	7	1	1	1	1	1	1	1	1	7	7	7	7	7	7
4	5	4	5	2	3	4	3	4	4	2	3	3	5	5	5	3	6
4	3	3	2	3	3	3	2	4	3	2	2	4	4	4	5	3	4
3	5	3	3	2	2	2	3	3	3	3	5	3	6	6	6	4	6
3	4	5	4	3	4	2	3	3	4	3	4	3	3	4	4	4	4
4	5	4	5	3	2	2	2	2	2	5	5	3	5	5	4	5	5
5	5	4	5	5	1	5	5	6	3	3	4	2	2	2	5	3	4
2	2	3	1	1	1	1	1	3	1	1	1	5	6	5	6	5	5
4	7	5	6	1	1	1	1	3	1	1	3	7	7	7	7	7	7
3	7	3	4	1	2	2	3	5	1	1	1	5	5	7	7	7	6
3	7	5	7	2	3	3	4	6	2	2	3	6	6	6	6	6	6
5	5	2	5	2	2	2	2	2	2	1	4	4	4	2	3	4	3
4	5	3	5	3	5	4	3	5	3	2	2	3	3	4	3	3	5
6	6	6	6	3	5	5	4	6	5	3	5	5	5	6	6	.	4
5	6	5	5	2	2	3	2	3	3	1	2	5	6	5	5	5	5
3	3	3	5	3	2	3	3	4	3	1	3	5	6	4	5	5	5
3	4	5	6	2	6	6	3	2	5	2	4	1	6	5	5	4	6
2	2	4	5	2	2	2	2	2	3	2	2	4	3	3	3	3	3
5	5	5	5	5	2	3	4	5	5	5	3	3	4	4	4	4	4
5	7	6	7	3	.	5	4	4	6	3	4	3	2	2	3	4	4
4	5	5	6	6	7	6	5	7	6	5	5	4	5	6	6	4	5
6	7	6	6	2	5	4	2	5	2	4	2	5	6	6	5	5	5
6	6	5	6	2	3	3	5	5	4	3	4	5	6	6	6	6	6
2	2	2	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	5	5	5	2	5	4	4	5	1	1	1	5	5	5	5	5	5
3	6	5	5	2	3	2	2	4	2	2	2	4	5	4	5	4	4
4	2	3	2	2	2	2	2	4	2	1	2	5	6	6	5	3	5
3	5	3	3	5	3	1	2	1	1	1	1	2	2	5	4	4	3

Appendice 1.3: Data

3	4	3	4	2	4	3	1	4	2	1	1	1	1	1	1	2	2
5	5	5	5	5	5	5	5	5	5	5	5	2	2	5	5	2	3
1	2	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	3	1	2	1	2	1	2	3	1	1	1	1	3	6	4	5	7
4	7	6	4	1	3	1	1	5	1	1	1	1	2	2	1	1	2
3	5	3	5	3	3	3	4	.	4	5	3	4	3	5	5	5	4
3	6	6	5	3	2	2	2	2	2	2	2	2	2	2	2	2	2
6	7	7	7	3	3	5	3	7	5	4	4	3	5	3	5	3	6
4	4	4	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	5	5	5	5	5	5	5	6	5	4	4	3	4	4	5	3	4
2	5	4	5	3	3	3	3	3	4	3	4	3	2	2	3	2	2
3	5	4	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3
4	6	3	5	3	5	5	2	4	4	3	3	1	3	2	3	2	3
7	7	7	7	3	7	7	6	6	5	5	6	5	5	5	5	5	5
4	6	6	6	4	6	5	5	6	5	3	3	5	4	5	6	5	6
7	7	7	5	3	5	3	5	5	5	3	5	5	7	7	6	3	7
3	3	3	5	3	3	3	3	5	3	3	3	2	5	3	4	3	5
5	5	5	6	3	5	5	5	5	5	5	5	5	5	3	3	3	5
4	4	3	5	1	5	2	1	4	1	1	2	1	1	1	1	1	1
5	6	4	3	5	6	4	5	4	4	6	5	2	3	4	3	5	3
2	6	3	5	2	5	5	5	6	6	2	4	5	5	5	5	6	6
5	6	5	6	1	5	4	3	4	3	1	2	4	5	5	5	5	4
6	6	3	5	1	2	1	1	1	2	1	2	5	7	5	7	6	7
4	5	4	5	3	6	6	4	6	4	4	5	1	5	1	1	2	2
3	5	4	4	6	4	3	5	5	5	3	2	3	5	5	5	4	5
2	2	1	3	1	1	2	2	2	1	1	1	1	2	2	2	2	2
6	6	5	7	1	1	7	1	4	1	1	1	7	7	7	6	6	6
1	1	1	1	1	1	1	1	1	1	1	2	7	7	7	7	7	7
6	3	3	2	1	1	1	1	1	1	1	1	5	6	6	6	6	6
5	6	5	5	2	4	3	3	5	2	2	3	2	3	2	5	3	3
2	6	3	7	1	5	5	1	3	1	1	1	3	5	5	6	5	6
6	5	5	4	1	3	1	1	4	1	1	2	7	7	7	7	5	7
3	1	5	4	2	2	2	3	6	5	3	5	7	7	7	7	6	7

Appendice 1.3: Data

2	6	4	6	1	1	1	1	1	1	1	1	1	7	7	7	7	7
1	1	1	1	1	1	1	1	1	1	1	1	5	5	3	3	3	5
6	6	4	6	1	4	1	1	1	1	1	1	5	4	6	6	6	6
3	4	2	5	6	3	5	4	2	2	1	3	2	4	3	2	4	3
6	6	5	6	3	3	5	3	6	2	3	2	.	5	5	5	5	4
5	5	4	5	1	1	1	1	1	1	1	1	7	7	7	7	7	7
5	4	5	5	2	4	3	2	4	4	4	5	5	4	6	6	5	5
4	6	2	3	3	3	2	5	4	2	2	3	3	6	6	6	6	4
5	2	5	5	1	1	5	1	5	1	3	1	5	1	7	6	1	3
4	5	3	3	1	1	1	1	2	1	1	1	4	6	6	6	5	6
3	4	5	6	4	5	5	4	5	1	2	1	5	4	7	6	5	5
5	7	5	6	2	1	1	1	5	1	1	1	6	7	7	7	7	7
6	7	6	7	1	1	1	1	1	1	1	1	4	6	6	6	7	7
4	3	4	1	1	1	1	1	2	1	1	2	2	2	2	2	3	3
6	6	5	6	1	2	2	1	2	1	1	1	7	7	7	7	7	7
5	6	2	4	3	4	5	2	5	1	1	5	6	6	7	4	7	6
2	4	4	2	1	4	4	5	4	5	4	5	5	6	4	7	5	5
1	6	2	7	1	4	3	5	5	3	1	2	2	1	2	6	4	5
3	7	6	6	1	2	2	1	3	1	1	1	7	7	7	7	7	7
7	7	6	5	1	1	1	1	2	1	2	4	5	6	7	7	6	6
7	6	4	5	1	1	1	1	2	1	1	1	2	5	5	5	6	6
3	2	4	4	4	3	3	3	2	2	1	1	1	5	5	5	3	4
3	5	6	7	1	1	2	1	5	3	2	2	6	7	7	6	6	3
6	6	6	6	3	3	3	2	2	2	2	2	5	5	6	4	5	6
4	5	1	4	1	1	1	1	4	1	4	1	4	4	6	6	6	6
4	5	6	6	5	5	5	3	6	4	2	3	7	7	6	7	5	6
3	3	3	6	1	1	1	1	1	1	6	6	2	5	2	2	1	1
1	6	1	6	1	1	2	1	2	1	1	1	2	5	6	5	4	4
6	5	5	4	3	4	2	2	4	4	2	2	5	6	5	6	5	3
5	3	2	3	1	1	1	1	1	1	1	1	5	5	5	3	2	5
6	7	7	7	1	7	1	1	5	1	1	1	5	6	7	6	7	6
3	3	2	2	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	5	3	5	4	4	4	4	6	3	2	1	5	3	4	2	7	6

Appendice 1.3: Data

3	4	3	3	2	3	4	3	6	3	4	5	3	4	3	5	2	3
7	7	7	6	1	1	1	1	1	1	1	1	5	7	7	7	7	6
6	6	5	2	1	6	6	6	7	6	6	6	1	2	2	6	2	2
3	5	3	7	3	5	5	3	5	4	5	2	1	1	1	2	1	3
3	6	5	5	3	5	5	3	5	5	5	5	3	5	3	4	5	4
2	4	6	6	1	4	4	4	7	4	4	4	.	7	6	3	6	7
2	5	2	5	2	5	2	2	5	2	1	1	2	2	5	5	3	6
4	4	3	3	5	6	6	6	6	6	6	6	2	2	2	2	2	2
3	6	3	6	3	3	6	3	3	5	3	3	5	3	5	4	3	6
3	5	3	5	3	3	3	3	3	3	1	1	2	2	5	5	3	5
2	2	2	2	5	3	2	2	2	2	2	2	6	6	6	6	5	6
6	6	2	3	5	2	3	1	4	2	1	1	6	7	7	6	4	4
2	6	2	4	1	1	5	5	5	3	5	5	6	6	6	6	5	6
6	3	6	6	3	1	1	1	1	1	1	4	1	1	6	6	7	7
3	1	3	2	1	1	1	1	5	1	1	1	6	7	7	6	6	6
1	3	1	3	1	1	4	3	2	1	1	1	6	6	7	7	4	6
5	6	3	3	2	2	3	2	5	2	2	2	6	6	6	6	6	6
2	3	2	6	1	1	1	1	1	1	1	1	2	4	6	4	4	4
6	5	5	6	3	5	5	3	4	2	2	2	6	6	5	6	4	5
4	7	5	4	1	4	3	7	7	5	1	1	1	5	7	7	5	7
3	5	3	6	1	4	2	2	5	2	3	5	6	7	6	6	5	6
3	6	6	6	2	2	2	2	5	2	2	2	1	5	3	3	3	5
6	6	6	6	2	2	2	2	6	2	2	5	1	1	1	1	6	6
3	5	4	5	1	2	2	1	3	2	1	2	2	4	4	3	2	5
4	6	4	4	1	1	1	1	1	1	1	1	5	5	7	7	6	6
5	6	3	5	2	3	2	3	4	3	1	2	2	2	2	2	2	2
2	2	1	3	1	1	1	1	1	1	1	1	6	6	6	4	5	7
4	4	2	3	2	3	3	3	5	1	1	2	5	6	6	6	6	5
4	6	5	6	1	2	3	3	5	5	2	2	6	6	6	5	6	4
1	7	5	6	2	6	5	2	7	3	1	3	1	1	5	6	2	5
2	3	1	4	1	1	2	1	4	1	2	3	6	6	5	5	4	5
1	4	2	4	1	1	1	1	1	1	1	1	5	6	6	6	6	6
4	6	4	5	1	1	1	1	1	1	1	1	6	6	7	7	7	7

Appendice 1.3: Data

3	5	2	6	1	1	1	1	1	1	1	1	6	6	5	5	5	6
2	6	6	6	4	3	3	4	5	3	3	3	1	2	2	6	5	5
1	2	1	4	1	1	1	1	1	1	1	1	6	6	7	7	7	7
7	7	7	7	1	7	5	1	6	4	3	4	7	7	7	7	7	7
2	5	2	4	3	3	3	4	6	3	2	1	2	2	2	3	1	4
3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Appendice 1.3: Data

Need7	Need8	Need9	Need10	Need11	Coll1	Coll2	Coll3	Coll4	Coll5	Coll6	Coll7	Coll8	Masc1	Masc2	Masc3	Masc4	Masc5
5	3	5	3	7	2	6	3	4	6	6	3	6	3	3	4	.	5
7	7	6	6	5	7	5	6	7	7	6	7	7	4	2	6	3	2
4	4	5	7	7	1	6	6	7	7	7	3	2	5	3	5	4	4
7	7	7	7	7	7	1	7	7	7	1	3	7	7	2	5	2	2
5	7	7	5	6	4	4	3	2	5	6	3	6	6	1	5	1	1
5	7	5	5	7	5	4	2	5	4	3	5	5	4,5	2	4	2	3
5	5	5	5	5	7	6	4	6	3	6	3	6	6	1	6	2	1
7	7	7	7	7	7	6	2	3	4	7	7	3	7	2	6	1	1
2	2	2	2	2	1	7	7	4	5	6	5	6	6	4	6	2	1
6	6	6	6	6	5	5	4	4	5	2	3	5	6	2	7	2	2
6	6	5	4	5	1	6	2	7	5	1	1	1	5	2	6	1	3
6	6	6	5	6	3	2	2	3	4	4	2	5	5	3	6	1	1
4	4	4	4	4	7	7	5	7	7	7	7	7	5	3	5	2	1
7	7	7	7	7	1	4	1	4	7	4	4	1	6	2	4	3	3
3	3	5	4	3	6	4	3	2	6	5	3	7	6	2	5	2	3
4	6	6	5	6	6	7	3	7	7	6	5	7	5	2	7	1	1
4	7	6	5	5	3	5	4	3	6	6	5	2	6	2	6	1	4
5	5	6	3	5	7	6	6	5	6	7	2	1	3	1	5	2	2
7	7	7	7	7	1	4	1	4	5	1	1	1	6	1	7	1	1
7	7	7	7	7	7	7	5	7	7	7	7	7	7	1	7	1	1
4	6	6	4	6	7	1	4	7	7	7	7	7	7	1	7	1	1
3	6	5	5	5	7	5	4	5	7	2	5	7	6	1	6	1	1
4	6	7	7	6	4	2	1	4	7	4	4	7	5	3	6	6	6
3	6	5	5	5	3	2	1	1	3	2	4	6	6	2	3	2	2
6	6	5	4	6	4	6	5	6	5	3	3	6	3	1	5	1	2
1	2	4	1	2	7	7	6	7	7	7	6	7	6	1	7	1	1
7	7	7	7	7	5	3	3	3	3	5	1	5	5	7	6	2	3
4	6	6	3	3	2	3	6	6	4	3	5	4	5	2	5	1	2
7	7	7	6	7	6	4	7	2	7	1	1	3	4	4	3	2	4
5	7	7	7	7	7	5	6	4	1	3	2	6	7	5	7	2	4
3	3	4	4	2	6	5	4	5	4	2	4	1	3	4	5	4	6

Appendice 1.3: Data

7	7	7	7	7	7	6	5	7	6	3	4	5	5	3	6	1	2
6	7	7	5	7	7	6	2	7	7	7	6	6	6	2	6	2	4
4	6	7	4	4	7	3	4	4	4	3	2	5	4	4	6	4	3
7	4	7	7	7	6	7	7	3	3	1	1	1	5	1	7	1	1
7	7	7	6	7	7	6	3	5	3	7	4	7	5	3	7	1	1
6	5	4	4	6	6	3	4	5	4	5	4	7	4	2	6	3	4
3	3	3	3	2	6	4	2	5	6	4	5	6	4	4	6	2	3
2	6	2	2	4	2	6	4	4	7	2	6	5	4	2	6	3	2
3	3	3	3	3	5	6	6	6	6	5	3	6	6	1	5	1	1
6	6	7	7	6	7	6	5	5	6	6	7	5	5	2	6	2	2
1	2	3	3	3	7	3	6	7	7	6	5	7	3	1	4	2	1
7	7	7	7	7	1	4	1	1	1	1	1	1	7	4	7	4	4
6	6	6	7	7	6	2	2	5	2	5	5	1	5	2	6	2	2
5	5	6	4	4	3	6	3	6	7	4	3	6	5	3	6	4	2
5	7	5	5	6	3	4	2	3	6	6	6	5	6	2	7	3	3
5	7	7	6	7	7	5	3	7	3	4	4	6	4	1	5	2	1
6	5	6	5	3	7	5	4	3	6	5	2	6	3	2	5	2	2
7	7	7	6	7	7	5	5	6	2	2	1	1	6	2	7	2	3
6	6	7	7	7	7	7	5	6	6	7	6	7	6	1	7	1	1
6	4	5	2	7	7	4	7	7	3	2	1	3	6	4	6	3	3
5	4	6	4	6	7	6	2	4	6	6	5	7	6	2	5	1	1
7	7	7	6	6	4	3	4	2	5	4	5	4	4	1	5	3	3
5	5	5	6	6	5	4	5	5	4	5	5	3	2	3	2	3	3
1	1	3	2	1	2	2	2	2	6	6	6	6	3	3	3	5	5
3	2	3	3	3	4	4	4	3	5	4	4	4	3	4	4	4	5
1	1	1	2	2	3	3	3	4	6	5	6	5	3	4	3	5	5
4	4	3	.	5	4	4	4	5	5	5	5	4	3	3	3	3	3
7	6	6	6	7	7	7	7	7	7	7	7	7	5	3	5	2	2
1	1	2	1	1	2	1	2	2	1	1	1	2	7	5	6	6	6
6	7	7	6	7	6	5	7	7	7	7	5	5	5	5	5	4	4
4	3	3	4	4	3	4	3	4	5	4	4	5	2	6	3	6	5
5	5	3	3	5	5	5	5	3	5	6	6	1	5	3	6	3	3
6	5	6	4	4	4	5	6	5	3	2	2	5	2	2	6	2	1

Appendice 1.3: Data

1	3	2	1	1	3	3	3	3	7	5	5	5	4	5	4	5	4
4	4	3	3	4	5	2	5	7	6	2	3	.	5	3	5	2	4
5	5	6	6	6	5	2	6	6	6	4	6	2	4	4	4	3	3
6	7	7	6	6	6	7	7	5	5	5	4	6	5	4	5	4	4
6	5	5	5	6	6	2	6	6	5	4	6	6	5	2	6	2	2
3	4	4	4	4	6	1	7	6	6	3	4	4	5	3	5	4	3
2	2	2	2	2	5	5	5	5	6	4	4	3	4	3	5	3	3
4	4	5	5	6	5	6	6	5	6	5	5	3	4	4	5	3	3
4	4	4	4	3	2	2	2	3	6	2	2	6	7	1	7	1	1
3	2	2	2	4	6	6	6	6	6	6	6	4	5	3	5	3	4
1	2	2	1	2	5	5	5	5	6	4	4	6	3	3	5	4	4
2	3	3	2	2	1	1	1	1	1	7	7	7	6	2	6	1	2
7	7	7	6	6	6	6	6	7	2	2	1	7	6	6	5	6	6
1	1	1	1	1	7	7	6	6	1	1	1	6	7	1	7	4	1
1	1	1	1	1	4	6	4	4	6	4	4	4	2	2	2	2	2
6	6	7	7	7	6	6	5	5	6	4	4	4	7	6	7	1	1
5	7	3	7	7	5	5	4	7	2	1	3	5	6	3	6	2	3
3	3	3	3	4	3	3	3	3	5	5	5	4	3	3	5	4	5
4	3	3	4	4	6	3	6	6	6	5	6	6	4	3	4	4	4
2	2	2	2	2	4	4	4	4	4	4	4	5	3	3	2	4	4
.	7	7	7	7	2	6	1	1	6	7	7	6	4	2	4	2	2
1	1	1	1	1	1	7	1	1	1	1	1	2	4	4	5	4	4
1	1	1	1	1	4	4	4	4	4	4	5	5	4	5	4	4	2
4	4	4	4	4	7	7	7	7	1	1	7	7	7	3	7	3	3
4	4	4	4	4	7	7	7	7	7	7	7	7	6	2	2	2	2
6	5	6	5	5	5	6	6	4	4	3	3	3	5	4	4	5	4
2	2	1	1	1	2	2	2	3	6	5	6	6	2	5	3	5	4
1	1	1	2	2	1	1	1	1	1	1	1	1	2	6	2	5	7
6	5	6	6	7	5	5	5	4	4	5	5	4	7	4	7	4	4
3	4	4	3	3	3	4	4	4	4	4	4	4	3	5	3	5	6
5	5	4	5	4	5	5	5	4	4	5	5	5	6	3	6	2	3
2	1	.	1	2	1	1	1	1	1	1	1	1	4	4	3	4	4
1	1	1	1	1	3	4	4	4	4	4	4	4	4	4	4	4	4

Appendice 1.3: Data

5	5	4	4	4	3	3	3	3	2	2	2	2	5	3	5	2	2
3	1	2	1	1	7	7	7	4	4	4	4	4	7	6	6	6	6
5	3	3	3	3	5	5	5	5	6	6	6	7	5	3	3	3	3
5	4	4	3	4	5	5	5	5	3	3	3	3	5	4	5	4	3
3	2	5	5	3	3	4	2	3	4	2	5	6	4	5	.	6	3
4	7	4	2	2	7	7	3	7	7	1	6	7	3	1	5	3	3
5	5	6	5	4	5	5	3	5	3	6	5	4	4	3	5	1	1
4	4	4	4	4	4	6	3	4	3	3	2	3	6	2	6	2	2
6	6	7	6	7	7	5	6	6	4	5	4	4	6	1	6	1	1
2	4	5	5	5	7	5	6	6	5	6	3	6	7	6	6	5	2
5	4	5	4	4	7	5	6	4	6	4	4	6	5	3	5	3	3
3	3	2	2	2	7	4	5	6	5	6	4	5	5	2	7	2	3
4	6	6	3	6	5	7	5	7	7	7	4	7	6	2	7	1	1
1	4	1	1	1	4	4	7	4	2	3	1	2	4	3	5	5	2
4	6	4	5	3	4	4	1	4	5	7	1	7	5	4	6	4	3
5	4	5	4	3	7	5	1	3	5	7	2	6	3	2	6	1	1
4	4	4	3	4	1	6	2	3	4	7	4	5	6	2	7	3	4
4	3	6	2	1	7	5	2	5	2	7	6	7	4	3	6	5	2
6	6	6	5	6	7	5	2	6	6	2	6	6	5	3	6	3	4
5	5	5	5	5	6	5	6	5	6	6	4	6	6	2	5	3	3
2	3	3	2	2	1	2	2	2	1	2	2	2	6	2	6	1	1
2	3	3	3	3	5	4	3	6	5	4	3	6	5	2	4	2	2
7	4	7	4	7	7	7	1	4	7	7	7	7	7	4	7	4	4
6	6	6	5	6	6	6	3	1	1	6	5	6	6	2	7	3	4
6	7	7	7	7	7	5	2	1	4	7	7	6	6	2	5	2	1
4	3	6	3	3	6	4	3	3	7	7	7	6	3	2	6	2	2
6	6	6	5	5	7	7	4	2	6	6	3	6	3	1	4	1	1
1	2	3	2	2	6	2	2	7	7	7	6	7	6	3	4	2	5
6	6	6	5	2	7	3	5	7	5	3	2	6	6	2	6	2	2
3	4	6	3	3	1	7	1	1	3	4	1	7	6	1	6	1	1
6	6	6	5	6	7	6	6	5	6	6	5	4	4	3	5	3	4
4	3	4	3	3	6	5	4	7	5	7	5	7	7	2	6	2	1
5	3	4	4	3	4	5	6	1	3	2	1	3	6	2	6	1	1

Appendice 1.3: Data

3	4	3	3	3	5	4	4	5	4	5	4	6	5	5	5	5	3
4	4	7	6	7	4	6	2	2	7	7	7	7	4	1	5	1	1
6	5	6	6	6	5	6	5	7	1	6	1	6	5	2	7	4	4
3	4	4	3	3	7	6	6	6	5	7	6	2	6	2	5	2	3
5	5	7	6	3	1	5	5	1	2	7	7	5	7	1	7	1	2
5	5	5	4	4	5	4	4	4	3	3	6	4	5	3	5	4	4
4	4	4	4	4	3	3	3	5	3	5	5	4	5	3	4	3	3
6	6	6	6	7	5	4	4	4	4	4	4	4	6	1	6	1	1
5	5	5	5	5	5	5	5	5	4	4	4	5	5	3	5	2	2
3	2	2	2	7	6	4	4	7	3	5	5	3	6	1	4	2	1
1	1	1	1	1	7	7	1	1	7	1	3	7	3	1	7	1	1
3	3	3	3	3	7	7	3	7	4	6	5	4	4	1	6	1	2
3	4	7	2	2	7	7	5	7	7	7	4	7	7	1	7	1	1
7	7	7	7	7	5	5	2	4	3	6	2	5	7	3	7	1	1
7	6	7	7	7	5	4	4	4	3	4	4	5	3	3	3	4	5
6	6	6	6	6	7	7	5	7	7	7	7	7	5	2	7	1	1
7	7	7	7	6	6	6	4	6	6	6	2	6	6	1	7	1	1
4	4	7	6	7	7	7	3	7	7	4	1	4	4	1	7	1	1
4	5	5	5	4	7	7	4	1	3	6	7	5	6	1	7	1	2
2	2	2	1	2	6	5	4	7	6	2	3	5	6	2	3	3	3
5	4	4	4	5	7	5	3	7	6	6	5	6	6	2	5	2	2
4	3	4	3	3	6	6	6	7	7	7	7	7	5	2	4	2	2
4	4	4	4	4	5	5	6	6	4	3	4	4	4	3	4	2	2
4	3	4	3	4	7	6	6	6	6	6	6	7	4	1	4	1	1
4	4	4	3	3	6	6	5	6	5	3	5	5	4	2	4	4	3
4	5	3	3	4	6	6	5	6	5	2	5	6	6	2	6	2	2
4	3	4	2	3	6	5	5	6	6	2	5	5	6	2	6	2	2
3	4	4	5	4	3	3	4	3	4	5	5	4	5	3	4	4	3
4	4	3	3	3	6	6	4	5	5	3	4	4	4	4	5	5	3
7	7	7	7	7	7	7	1	6	7	7	6	7	4	2	7	2	2
1	1	2	2	1	2	2	1	3	7	1	3	1	5	1	6	1	1
3	3	4	3	3	6	5	4	4	5	4	3	4	6	4	6	4	4
4	4	5	5	5	6	5	5	5	5	5	5	6	5	3	5	3	3

Appendice 1.3: Data

4	4	4	4	4	5	4	7	7	6	7	7	7	5	2	6	1	1
4	3	3	4	3	6	6	4	5	4	5	3	3	4	4	5	4	5
6	6	6	6	6	4	5	2	4	2	3	1	3	4	5	7	5	5
2	2	3	4	2	4	4	3	2	6	5	5	4	6	3	5	3	2
2	1	2	5	2	5	4	3	2	6	5	4	3	5	4	5	2	2
5	4	6	3	5	2	2	3	6	3	4	2	5	4	5	5	4	4
6	6	4	2	6	3	3	5	5	3	5	2	5	3	5	4	3	3
5	6	5	5	6	7	7	4	6	5	3	4	3	6	5	5	3	2
4	4	4	4	4	6	3	5	3	5	6	2	3	5	3	6	2	4
7	7	7	6	7	7	7	5	7	3	4	1	5	4	1	7	1	1
6	7	6	6	5	7	7	7	7	3	1	6	7	2	2	3	2	2
6	6	6	6	6	6	5	7	7	7	7	6	7	6	1	3	4	6
6	6	6	6	6	7	2	2	7	7	1	7	7	5	2	4	2	2
2	2	3	3	2	4	4	4	4	3	5	4	4	5	3	4	3	3
3	5	6	6	6	3	4	2	2	1	2	2	2	7	5	7	5	5
3	3	3	3	3	7	7	7	7	7	7	7	7	4	1	4	1	1
5	5	6	4	6	6	6	6	4	4	6	4	7	5	1	6	2	3
2	1	4	3	3	6	5	3	7	3	6	6	6	4	2	4	2	3
5	5	7	5	6	6	6	5	6	6	7	5	3	4	2	5	5	1
3	1	3	1	1	4	4	4	3	2	7	6	4	4	2	6	2	1
3	3	4	3	3	5	3	5	3	5	6	5	6	4	2	5	2	3
3	4	5	6	5	7	5	3	6	3	6	4	2	6	5	6	2	2
3	1	7	7	7	7	7	1	2	4	4	2	4	7	1	7	5	2
5	7	6	4	4	5	5	4	3	7	7	6	7	4	3	4	2	3
4	4	4	4	4	5	5	6	5	6	7	5	6	5	3	4	3	3
6	6	6	6	6	5	5	5	4	5	6	4	6	7	1	5	1	1
6	6	6	6	6	5	5	5	4	4	4	4	4	6	2	4	2	2
5	5	4	4	4	5	5	5	5	5	5	3	4	5	3	5	3	3
2	2	2	2	2	4	4	4	4	4	4	3	4	5	3	5	3	3
4	4	4	4	4	5	5	4	4	3	4	4	4	5	2	5	2	2
3	3	3	3	3	4	4	4	4	3	5	3	4	5	3	5	4	4
6	6	6	6	6	5	5	3	4	4	3	3	3	6	2	4	2	2
7	7	7	7	7	5	5	3	4	4	4	1	4	7	1	5	1	1

Appendice 1.3: Data

4	5	5	6	5	5	5	4	5	6	5	3	5	6	1	5	2	1
3	4	7	2	3	5	3	2	5	4	7	4	7	4	4	3	2	4
6	6	5	5	6	7	4	5	5	4	5	2	4	6	3	6	2	2
4	6	4	3	3	7	4	3	6	4	2	5	6	6	2	4	2	2
2	2	2	2	2	4	6	6	4	3	3	5	3	5	3	6	4	4
2	4	3	3	2	4	5	5	2	3	6	1	7	5	1	3	1	2
3	4	5	3	3	4	5	5	5	4	4	3	7	5	2	4	2	2
3	3	6	2	5	7	7	4	2	5	6	4	5	4	2	3	2	2
3	3	4	4	5	3	4	3	3	3	5	4	6	5	5	4	4	3
1	1	2	1	1	4	5	5	7	5	6	5	6	3	6	6	4	3
3	3	3	2	3	7	3	5	6	5	6	5	3	5	3	5	2	3
7	3	5	5	6	6	5	5	7	5	3	3	3	5	6	4	5	3
4	3	5	3	5	7	6	5	7	5	6	3	7	7	1	6	1	1
1	1	5	1	1	7	4	4	7	6	7	7	7	5	3	5	3	2
1	1	1	5	1	7	6	6	1	4	5	2	6	6	2	6	2	2
3	4	4	4	4	2	6	5	4	4	4	4	4	6	2	7	2	2
6	6	7	6	7	7	6	6	3	7	7	5	4	7	1	6	1	1
.	5	5	5	5	7	6	3	6	6	7	3	6	5	2	6	2	1
7	7	7	7	7	7	5	4	7	7	7	7	7	6	1	6	1	1
6	5	6	6	5	1	5	6	6	1	6	4	5	6	5	6	2	3
4	4	5	5	5	7	4	3	5	4	2	3	6	6	2	7	1	2
4	4	5	4	4	7	6	5	7	7	7	7	7	4	3	5	3	4
4	4	5	4	4	6	6	5	6	5	4	5	5	3	3	4	2	2
4	4	5	2	3	3	4	3	3	3	2	3	7	1	6	3	4	6
4	3	5	2	3	5	7	2	3	2	6	2	5	2	2	7	2	1
6	6	7	7	5	7	6	3	5	3	5	3	3	6	2	6	2	2
4	4	3	5	4	1	5	3	6	5	5	6	2	4	2	7	3	4
2	3	2	1	3	1	5	7	5	7	4	4	7	7	1	7	1	1
6	3	7	6	3	7	4	2	6	7	6	4	7	6	4	7	5	4
7	5	6	6	7	4	5	3	3	4	7	2	1	5	3	6	2	2
7	7	7	6	7	7	7	4	7	3	1	5	7	6	1	5	1	2
5	6	6	3	6	1	4	7	5	4	5	3	5	5	1	5	3	1
7	7	7	7	7	7	5	5	7	7	7	1	7	7	1	7	1	1

Appendice 1.3: Data

6	6	7	6	7	4	6	7	7	4	4	2	4	7	3	7	1	1
6	6	7	7	6	4	4	4	6	3	6	4	5	4	2	7	1	1
3	4	4	3	4	3	7	5	7	7	2	2	7	7	1	7	1	1
5	7	6	7	7	.	4	7	7	7	7	4	7	6	2	7	1	2
6	4	4	5	5	7	6	6	6	6	6	6	3	6	2	5	1	1
3	4	6	1	2	7	4	1	7	7	7	7	7	6	2	4	2	2
7	7	7	7	7	1	2	7	4	7	7	1	2	7	3	7	3	1
4	5	4	4	5	7	6	7	7	7	7	2	7	6	1	6	1	1
5	6	5	5	3	7	2	5	1	6	5	4	5	6	3	4	4	2
3	4	5	4	3	7	3	7	7	7	7	4	4	6	3	6	3	1
6	6	5	6	6	4	3	3	6	5	5	4	6	6	2	6	2	3
5	5	4	4	4	7	7	7	7	7	6	7	7	3	5	4	3	1
4	3	3	5	4	5	1	3	3	4	3	4	4	5	3	5	3	3
6	6	5	4	7	2	3	1	4	1	6	3	4	5	2	4	2	3
3	6	2	3	3	7	4	2	7	1	2	3	1	3	1	5	2	3
7	7	5	4	7	7	7	6	7	1	7	6	7	4	1	4	1	1
3	3	4	2	2	5	5	2	5	3	2	5	6	5	2	6	2	4
1	1	1	1	1	3	5	5	6	5	6	3	5	6	4	7	2	2
6	7	7	4	7	7	7	4	3	4	4	6	7	6	3	4	2	2
7	7	6	7	6	7	7	5	7	7	7	4	6	5	2	5	1	3
6	6	6	6	6	7	5	6	6	3	7	3	5	7	1	7	1	1
5	7	7	7	7	7	4	7	7	5	3	2	4	3	1	6	1	1
3	3	3	3	4	7	6	2	3	3	5	2	3	3	5	6	3	4
5	5	5	4	4	6	6	4	4	4	6	7	5	5	3	5	2	2
7	6	7	5	6	7	7	5	5	6	7	5	1	4	2	4	2	2
6	6	6	6	6	3	4	2	3	3	3	2	5	4	2	5	2	3
3	4	6	4	3	7	4	2	6	2	4	2	6	6	1	7	1	1
5	6	6	4	2	7	6	5	5	3	6	3	6	6	1	6	1	2
3	3	4	3	3	6	6	5	7	7	6	5	5	5	2	6	2	2
6	6	6	7	7	7	7	7	7	1	7	3	7	7	1	7	1	1
6	6	7	5	5	7	1	1	7	5	5	7	5	7	2	6	1	2
5	6	6	6	6	6	5	7	7	2	3	3	3	5	2	6	1	2
7	7	7	7	7	6	4	3	1	5	4	3	7	5	3	5	2	2

Appendice 1.3: Data

5	5	5	3	4	4	3	7	7	3	2	6	4	6	5	7	4	5
7	5	7	7	7	7	1	7	4	4	7	7	7	5	1	7	1	1
1	2	3	1	2	6	6	7	7	5	7	6	7	6	6	7	5	5
4	3	3	3	3	4	1	1	3	4	4	4	4	5	1	7	3	1
1	5	6	1	4	7	2	1	4	2	6	2	7	6	6	5	4	1
7	7	7	7	7	5	1	7	7	3	7	6	7	7	1	7	1	5
3	5	4	5	4	7	6	6	7	7	7	7	7	5	2	6	2	2
3	4	5	4	3	5	3	2	4	4	3	2	5	6	3	6	2	3
3	3	5	3	5	7	2	7	7	5	2	6	6	5	2	6	2	3
3	4	3	1	6	6	6	3	4	3	4	3	4	4	5	7	2	4
5	5	5	5	5	5	5	4	5	3	3	4	7	5	1	4	2	2
3	1	4	4	3	7	3	6	4	5	3	4	5	7	2	4	2	3
5	6	6	6	6	4	2	2	3	4	5	4	5	5	1	5	2	1
7	6	7	6	6	7	7	4	7	7	7	4	7	5	2	5	2	3
4	5	6	5	5	7	4	2	5	2	2	2	6	6	3	7	2	5
6	6	7	6	5	7	7	7	6	2	7	4	6	5	2	5	2	4
2	4	3	4	2	4	6	5	6	5	7	4	5	6	2	6	2	2
4	5	5	3	4	5	2	2	6	6	6	5	7	5	2	6	2	4
5	3	5	4	6	5	3	4	5	2	3	5	4	6	4	5	2	3
5	5	6	4	4	7	6	3	5	5	5	5	6	5	3	6	3	3
4	5	5	5	5	7	6	6	6	7	7	5	7	5	3	4	2	3
5	5	6	4	6	7	4	5	4	6	5	3	5	3	4	2	2	3
4	4	4	4	4	2	6	3	1	2	6	2	6	4	2	3	2	2
5	5	4	4	4	6	3	5	4	3	4	3	3	4	4	5	3	3
3	3	5	5	6	6	3	5	4	7	6	4	6	5	4	2	4	5
4	6	3	5	5	7	6	6	7	7	6	5	7	5	1	5	2	1
5	6	5	5	6	6	5	1	6	5	7	4	7	6	2	6	1	2
6	6	6	5	6	5	3	5	5	3	5	3	7	6	2	7	2	2
1	2	2	1	1	7	6	3	6	7	7	7	7	5	2	4	2	2
4	5	5	4	5	7	7	7	7	7	7	7	7	3	3	5	3	4
4	4	5	4	5	7	7	2	7	6	7	7	7	4	3	5	3	3
5	3	4	1	5	4	3	6	5	5	7	5	6	5	3	4	3	3
3	2	2	1	1	7	7	5	7	2	5	4	5	5	2	6	2	2

Appendice 1.3: Data

2	1	2	2	2	6	7	3	5	3	6	4	6	4	2	6	2	2
2	3	5	2	2	6	6	5	5	2	6	5	6	6	2	4	2	2
1	1	1	1	1	7	5	2	6	3	5	2	2	5	5	6	3	2
5	6	5	3	4	4	4	5	7	4	7	6	7	6	2	6	1	2
1	1	2	1	2	5	2	3	7	7	7	4	7	7	4	7	1	1
5	4	5	5	4	7	6	3	6	1	4	7	6	5	5	6	2	2
2	2	3	2	2	7	6	2	6	6	7	7	7	6	1	6	2	3
5	6	6	5	7	7	7	7	5	1	5	3	6	7	2	7	4	4
1	1	1	1	1	7	7	7	7	7	1	7	7	6	2	6	2	2
4	3	4	4	4	7	5	6	6	6	5	2	6	4	3	3	4	4
2	2	2	2	2	6	5	5	5	5	5	3	5	5	3	6	3	3
3	3	4	3	3	5	5	5	5	3	5	2	5	6	3	6	3	3
3	2	5	2	2	6	2	2	5	4	6	5	5	6	3	6	2	2
5	5	5	5	5	7	6	7	7	7	7	6	7	2	1	7	1	1
6	6	6	5	6	6	6	2	4	4	6	5	6	6	3	6	2	3
7	7	7	6	6	7	7	5	6	7	7	2	7	6	5	5	2	2
3	4	5	3	5	6	6	6	4	5	2	2	2	3	2	6	2	2
2	5	2	5	5	7	6	6	5	3	2	3	6	6	2	6	2	2
1	3	4	1	1	1	1	1	1	1	1	1	1	7	4	7	4	3
3	6	2	6	5	2	5	2	3	2	3	6	5	1	3	2	4	1
6	3	4	4	6	7	6	2	7	5	7	3	7	5	3	6	1	1
5	6	4	4	5	7	6	6	6	6	6	6	6	3	2	6	2	4
6	7	6	6	5	2	5	4	7	6	6	6	7	6	3	5	5	5
2	2	6	6	5	6	7	7	6	7	6	4	6	6	2	7	1	1
4	3	6	6	4	4	2	2	5	2	5	2	6	6	2	6	2	2
1	1	4	2	1	1	5	6	5	7	6	3	2	5	2	6	3	4
6	7	5	6	6	1	3	2	2	3	2	3	3	4	3	5	3	2
7	7	7	7	7	1	1	1	1	4	5	4	6	5	5	7	5	4
5	6	6	4	5	2	4	3	2	3	4	4	4	5	2	6	1	1
3	5	5	3	5	4	3	2	3	2	3	3	5	5	6	6	3	3
6	6	6	3	5	1	3	5	6	3	6	3	6	7	1	7	1	1
7	7	7	6	7	5	2	4	6	6	2	5	4	6	5	4	4	2
6	5	7	6	7	2	3	2	6	4	3	3	7	6	3	6	2	1

Appendice 1.3: Data

4	4	7	7	5	6	5	1	7	5	7	4	3	6	1	7	2	1
3	5	5	5	3	7	6	3	3	3	7	3	3	6	2	6	2	2
4	4	6	6	5	7	5	6	7	3	2	4	2	5	3	6	4	2
2	4	2	3	6	6	3	5	4	2	3	1	2	3	4	5	2	5
4	4	6	5	5	4	5	5	3	4	6	3	2	6	2	6	3	3
7	7	7	7	7	4	1	7	7	2	1	2	2	7	2	7	2	2
4	6	7	4	5	4	5	6	7	2	7	4	6	5	1	6	2	2
3	6	6	6	6	2	4	5	6	4	6	5	5	5	2	6	2	2
6	4	4	2	6	3	3	6	5	2	5	6	6	5	2	6	2	1
3	6	5	5	6	4	4	1	5	4	6	4	6	6	4	6	3	4
6	5	7	4	5	7	7	1	7	4	7	2	6	2	2	6	1	1
7	7	7	7	7	5	6	4	7	4	5	1	2	7	2	7	1	1
5	7	7	7	7	4	5	4	2	6	6	2	6	3	3	7	3	2
3	2	6	.	4	6	3	7	4	4	3	3	1	6	3	6	2	3
7	7	7	7	7	1	5	5	6	7	1	2	1	6	2	6	2	2
7	7	7	3	6	1	4	2	5	4	5	3	2	6	1	6	1	1
4	5	7	5	3	2	6	5	2	3	2	2	5	6	2	7	2	2
5	5	6	3	6	7	2	4	6	2	7	4	5	6	1	7	1	2
7	7	7	7	7	4	2	1	7	4	4	1	1	7	3	7	1	1
7	7	7	6	6	7	5	5	7	6	6	5	7	5	2	6	2	2
5	5	6	6	6	7	3	4	6	6	6	4	5	5	2	7	1	3
3	5	5	4	2	7	4	3	5	4	6	5	5	4	2	5	2	2
6	7	4	4	6	2	2	2	7	6	7	6	6	6	5	6	1	1
6	6	6	6	6	7	7	5	7	6	6	5	7	6	2	6	2	2
5	6	6	6	7	3	4	6	6	4	4	2	4	5	3	6	2	2
6	7	7	6	6	7	5	2	5	7	7	6	7	5	2	7	2	2
1	2	2	1	2	1	2	2	1	1	5	7	1	5	1	6	2	2
5	4	5	5	5	7	6	2	6	3	3	3	3	7	1	7	1	1
4	6	4	6	6	7	5	7	6	5	1	1	7	4	1	6	1	1
3	5	5	3	5	7	1	7	7	7	7	6	7	6	2	7	1	1
6	6	7	3	5	4	6	4	5	6	6	3	6	7	2	7	2	2
4	4	4	4	4	.	4	6	5	5	4	2	4	5	5	7	2	4
5	6	7	4	5	6	3	5	4	2	3	1	6	4	2	5	1	4

Appendice 1.3: Data

4	6	4	5	6	3	4	5	2	5	4	6	4	3	6	5	4	2
6	7	7	7	7	6	4	2	2	3	4	4	7	5	5	7	2	2
6	5	1	7	6	5	2	7	7	2	6	6	6	7	1	7	1	1
1	3	5	1	1	4	6	2	5	4	6	4	2	3	2	3	2	1
3	3	6	3	3	7	6	6	7	5	5	6	7	3	2	3	2	2
7	7	6	5	6	1	5	6	5	7	2	6	2	6	2	7	1	1
3	5	6	3	5	2	3	6	2	2	6	6	2	6	2	6	2	2
2	2	2	2	2	6	5	4	6	7	6	6	6	5	2	5	2	2
5	5	6	3	3	4	5	3	6	6	6	5	6	3	2	5	2	2
3	3	3	3	3	1	5	3	2	3	3	2	2	5	3	5	5	5
4	5	6	5	5	6	6	4	6	6	6	6	2	4	3	2	3	3
4	3	3	3	4	7	7	3	1	1	1	2	1	2	1	7	1	1
6	6	6	6	6	6	2	5	6	6	6	6	6	5	2	6	3	4
4	4	6	4	5	4	7	7	7	7	7	4	7	5	3	6	2	1
6	6	5	6	5	3	6	7	7	7	7	7	6	5	1	7	1	1
6	6	6	6	6	7	1	1	6	7	7	7	7	6	1	7	2	1
5	6	6	6	5	6	3	2	6	2	6	2	6	6	3	6	3	3
4	4	4	4	4	4	3	2	6	6	4	2	4	4	2	6	2	2
4	5	6	5	4	5	1	3	6	6	7	5	6	4	2	5	2	3
7	7	7	7	7	7	6	6	7	7	7	6	7	6	6	6	2	4
6	6	7	6	6	5	6	5	6	6	6	3	3	6	2	5	3	3
2	2	2	2	2	7	3	7	7	7	7	6	7	7	3	7	1	1
5	6	6	7	4	7	6	6	6	4	6	6	7	6	1	7	1	1
2	2	5	3	2	6	4	5	3	5	6	6	6	5	2	6	2	2
6	6	6	6	7	4	3	3	4	4	5	4	6	5	1	4	4	3
4	3	3	2	4	5	3	4	3	5	4	3	6	5	3	6	2	2
5	6	5	4	3	7	5	5	7	6	5	3	7	6	2	6	3	3
4	5	6	5	6	2	2	4	4	5	5	3	4	5	3	5	3	3
4	6	4	6	5	4	5	3	2	6	2	2	2	6	2	6	3	3
2	3	6	1	2	7	6	5	6	6	5	6	6	7	2	6	1	2
3	5	6	6	5	5	1	2	6	3	6	3	5	6	2	6	2	2
6	6	6	6	6	4	6	5	7	2	6	2	2	6	2	6	2	2
7	7	7	7	4	4	4	2	2	6	7	7	7	6	2	6	3	3

Appendice 1.3: Data

4	5	6	4	4	6	3	4	5	1	3	2	5	6	3	6	3	2
2	3	6	1	5	6	3	6	7	6	6	6	6	5	2	6	2	2
7	7	7	7	7	1	7	6	4	3	5	3	1	5	1	7	3	1
7	7	7	7	7	4	2	3	7	3	7	4	5	7	1	7	1	1
3	3	4	4	2	2	6	6	6	6	6	2	2	6	1	7	1	1
2	2	2	2	2	3	3	3	3	5	5	5	5	3	6	2	5	5

Appendice 1.3: Data

Masc6	Masc7	Masc8	Masc9	Masc10	Masc11	Masc12	Age	Gender	Race	Know	Att	Fash	Style	Gender
3	3	5	4	6	5	3	21	0	2	4,6	7	4,6	0	0
1	3	2	2	5	1	7	21	0	2	7	5,5	6	0	0
3	4	3	5	4	3	7	23	0	2	5,8	5,25	3,4	0	0
3	4	3	3	4	3	6	21	0	1	7	7	4,2	0	0
3	6	4	2	7	1	6	24	0	1	6,6	6,75	5	0	0
2	5	3	2	5	2	7	20	0	2	7	3	5,2	0	0
1	5	3	2	6	2	7	21	0	2	5,8	6,5	5	0	0
1	7	6	1	7	1	7	21	0	1	7	6,75	4,8	0	0
3	7	7	3	7	3	7	21	0	2	5,2	5	6,2	0	0
2	7	4	2	7	2	7	21	0	2	3,2	4	5,8	0	0
1	3	1	1	2	1	5	18	0	6	5,2	6,5	5,2	0	0
1	6	4	2	7	2	6	20	0	4	4	4,75	5	0	0
2	5	6	2	7	2	7	21	0	2	5,4	6,5	5,6	0	0
2	5	3	4	5	3	7	26	0	1	6,6	7	5,6	0	0
2	6	5	2	6	2	6	22	0	2	5,4	3,75	4,8	0	0
1	3	2	2	3	1	5	22	0	2	6,4	6,75	5,8	0	0
2	3	1	2	6	2	6	22	0	2	6,6	2,75	5,8	0	0
2	2	2	2	4	2	4	24	0	2	6,8	7	6,4	0	0
1	4	3	1	7	1	7	22	0	2	6,8	5,25	6,6	0	0
1	1	1	1	4	1	7	21	0	2	6,6	7	6,6	0	0
1	6	6	1	7	2	7	21	0	2	6,8	6,75	7	0	0
1	5	4	1	6	2	7	20	0	2	6,8	7	3,2	0	0
2	4	3	1	6	4	6	20	0	4	5,8	6,25	6,8	0	0
2	3	4	3	4	3	6	18	0	2	5	7	6,4	0	0
2	3	3	2	4	2	4	18	0	2	4,6	6	4,8	0	0
1	7	6	1	7	1	7	18	0	2	5,4	6,5	5,8	0	0
2	4	3	2	6	2	6	18	0	2	5,2	3,25	4,2	0	0
3	3	2	2	5	2	5	18	0	2	5,6	4,75	3,2	0	0
1	7	7	1	6	5	7	19	0	1	3,6	4,75	4,2	0	0
2	5	4	3	6	2	7	21	0	1	6,6	7	6	0	0
3	1	2	6	3	4	5	19	0	1	4,8	6,25	4,4	0	0

Appendice 1.3: Data

3	5	1	3	5	3	6	18	0	1	4,6	4	6,6	0	0
2	5	2	2	6	2	7	26	1	2	7	5,75	6	0	1
5	6	3	3	5	4	6	19	0	2	5,4	2,75	6,4	0	0
4	4	7	1	7	4	7	19	0	2	3,8	3,25	5,4	0	0
3	6	6	1	7	3	7	21	0	4	5	6	6	0	0
1	6	6	2	6	2	7	20	0	2	4,2	2,5	6	0	0
4	3	3	4	5	5	4	19	0	2	3,8	5	6	0	0
2	6	5	2	6	2	7	19	0	2	4,8	2	6,6	0	0
1	5	4	1	5	2	5	19	0	2	2,4	4,5	4	0	0
3	4	5	3	6	3	7	18	1	2	4,6	4,5	6,6	0	1
1	1	1	1	4	1	7	19	0	2	6	6,25	4,8	0	0
3	5	3	4	7	1	7	18	0	2	4,8	7	6	0	0
2	2	3	1	7	2	7	19	0	1	5,4	3,5	6	0	0
2	4	2	2	6	5	6	20	0	1	4,8	6,25	6,4	0	0
4	6	2	2	7	3	5	20	0	1	6	5,75	6,4	0	0
2	4	4	2	4	2	7	19	0	2	5	5,75	3,4	0	0
3	3	2	3	5	3	6	19	0	2	5,8	3,5	4,4	0	0
1	6	5	3	6	3	7	19	0	5	6	5,75	5,8	0	0
1	6	4	1	7	1	7	21	0	2	5,6	4,75	4,6	0	0
3	6	5	4	6	3	7	19	0	1	6,6	7	5,2	0	0
1	7	4	1	5	1	7	19	0	1	6,2	6,75	5,2	0	0
4	6	5	2	6	1	7	22	0	2	6,2	3,75	6	0	0
2	3	1	4	6	5	4	20	1	1	4	4	2,6	0	1
4	3	1	5	3	5	4	25	1	2	1	3,25	4,4	0	1
5	4	4	5	4	4	4	23	0	4	1	3	3,4	0	0
4	3	1	6	3	6	2	21	1	1	2,6	2,5	4,8	0	1
3	1	1	3	1	2	4	23	0	2	1	1	5,6	0	0
3	6	5	3	5	3	6	27	0	2	4	4	6,2	0	0
6	4	1	5	5	5	4	21	0	2	1,2	1	6,2	0	0
4	2	3	4	6	4	6	23	1	1	5	4	4,2	0	1
5	3	4	4	3	5	3	23	1	2	1	3,25	1,2	0	1
2	6	5	3	5	3	5	23	1	2	1	2,75	2	0	1
2	7	6	3	5	3	5	21	1	2	1	1	1,8	0	1

Appendice 1.3: Data

4	4	4	4	3	4	4	28	0	2	1	2,75	3,8	0	0
4	3	5	4	4	3	6	25	0	1	4	3	4,4	0	0
2	6	2	2	6	2	6	23	0	2	4	4	4,8	0	0
4	2	5	4	6	4	6	24	1	2	3,8	3,5	2,6	0	1
2	6	2	3	5	3	5	23	0	5	6	3,25	5,4	0	0
2	4	3	4	5	2	6	21	1	2	4,2	3,25	4,6	0	1
3	5	2	3	5	3	6	23	0	2	4,4	4	3	0	0
3	5	3	4	5	3	4	23	0	1	4,4	2,75	1,8	0	0
1	4	7	2	5	3	5	23	1	1	3,6	5,25	4	0	1
4	4	5	3	5	4	4	22	0	4	4,4	3,25	3,8	0	0
4	4	2	3	5	4	3	25	1	5	4	4,5	4,2	0	1
2	6	1	4	5	3	4	26	0	2	4	3,5	5,6	0	0
5	5	4	4	4	7	4	27	1	1	2,2	5,5	1,6	0	1
4	5	5	4	7	5	6	24	0	5	7	5,5	2,6	0	0
2	2	1	1	2	1	2	22	0	2	2,6	4	2,4	0	0
1	7	7	6	7	7	7	25	0	4	1	1,25	7	0	0
5	3	4	5	4	2	6	23	1	2	5,6	4,5	4,2	0	1
4	5	4	5	4	4	4	24	0	.	4,2	4	2,6	0	0
4	4	3	3	4	4	5	18	1	4	4,6	3,25	4,4	0	1
3	2	2	6	2	6	2	23	1	1	4,4	3,25	6,6	0	1
2	2	2	1	5	3	5	20	0	2	1	2,5	2,2	0	0
4	2	2	3	5	5	4	21	1	2	4,8	3,5	5,2	0	1
5	3	4	4	4	4	5	29	0	.	4	3,5	6,2	0	0
3	6	6	1	7	5	7	22	0	5	3,6	3,5	3,6	0	0
2	2	1	2	2	2	3	21	0	2	3,8	2,5	2	0	0
4	5	5	3	4	3	5	19	1	.	4,4	3,75	4,2	0	1
5	3	4	4	3	5	4	28	0	2	2	3	1,4	0	0
7	2	1	7	1	7	3	21	0	4	2,6	3,75	7	0	0
4	7	7	4	7	4	7	21	0	.	1	2,5	1,6	0	0
5	2	3	5	3	5	3	22	1	1	3,8	3,5	2,2	0	1
3	6	6	2	6	2	6	22	1	2	1	2,5	2,8	0	1
4	3	3	4	3	5	3	20	1	1	2,8	2,5	4,4	0	1
5	4	4	4	4	4	4	18	0	.	5	7	6,8	0	0

Appendice 1.3: Data

3	6	5	3	6	4	6	19	1	5	1,4	3,75	2	0	1
7	7	7	7	7	7	7	18	0	1	4,4	4	3,2	0	0
4	4	4	3	3	5	3	19	0	2	3,8	4	3,8	0	0
3	4	5	3	5	3	5	20	0	5	4,2	4	4,75	0	0
4	6	6	4	5	5	6	24	1	3	4,2	4	3,2	0	1
1	1	1	7	5	2	7	20	0	5	6,4	7	6,6	0	0
1	3	2	2	6	1	5	20	0	5	4,6	4,5	4,2	0	0
3	4	2	3	5	3	6	20	0	1	6	6	5,4	0	0
1	4	3	2	7	1	6	21	1	1	5,4	5	6	0	1
2	7	6	4	7	4	7	21	1	1	2,8	3,75	3,2	0	1
3	5	4	3	5	3	7	20	1	2	5	6	4	0	1
3	6	5	2	6	2	7	20	1	2	4,6	5,75	4,4	0	1
1	4	4	2	4	2	6	20	0	2	6	5,5	4,6	0	0
4	5	4	5	6	1	6	22	1	6	1	4	1,6	0	1
4	4	3	4	4	4	7	21	1	1	4	5	4,4	0	1
1	3	3	3	6	2	6	21	0	1	4,4	4,75	4,4	0	0
3	5	4	2	5	2	6	20	0	1	2,4	4	5,8	0	0
2	7	3	3	6	2	7	21	1	1	2	1,75	2,8	0	1
2	4	3	2	5	2	7	20	0	2	5	3,25	5,2	0	0
3	3	3	3	6	3	4	19	0	2	4,6	4,5	5,6	0	0
1	6	2	1	7	1	7	21	1	2	2,4	5	3,4	0	1
2	3	3	2	6	1	4	21	1	2	4,2	5,5	3	0	1
1	7	7	4	7	2	7	19	0	5	4,4	7	4,6	0	0
2	2	1	2	5	2	6	21	0	1	5,6	5,5	4,8	0	0
3	5	2	1	6	1	6	22	0	1	1,8	5,5	4,4	0	0
3	5	4	4	4	3	5	21	0	4	4,8	5,5	3,8	0	0
1	2	1	1	2	1	6	21	0	2	6,4	7	5	0	0
3	4	5	5	6	5	7	21	1	2	4,4	6,25	3,2	0	1
2	6	6	2	6	2	6	20	1	2	3	2,25	4,4	0	1
1	4	3	1	7	1	7	21	0	5	5,2	5,75	2,4	0	0
4	4	4	3	5	3	6	21	0	2	6,2	7	5,4	0	0
2	7	5	2	7	2	7	21	0	2	5,8	6,25	5,4	0	0
1	7	7	1	7	1	7	19	1	2	3,2	3,25	2	0	1

Appendice 1.3: Data

5	5	6	5	4	5	5	19	1	1	3	4	4,8	0	1
1	6	1	1	7	2	7	20	0	1	3,4	5,75	5,2	0	0
2	3	3	3	3	4	4	21	0	1	5	6,75	4,2	0	0
3	4	4	2	4	3	7	19	0	5	4,4	4,5	4,2	0	0
1	5	1	1	7	2	7	24	1	1	3	5	4,6	0	1
4	5	4	3	5	4	5	20	0	1	5	6,25	3,4	0	0
3	5	4	2	5	3	5	25	1	1	5	6,25	5	0	1
1	5	4	1	7	1	5	19	0	2	5,6	6	6	0	0
3	5	5	3	5	3	5	21	0	2	5,8	5,75	5	0	0
1	2	3	2	4	1	7	23	0	2	5,4	4	6	0	0
1	1	2	1	5	1	5	22	0	2	2,2	4,75	5,6	0	0
1	2	5	1	6	1	7	23	0	2	5,2	6	4	0	0
1	1	1	1	3	1	7	24	0	2	6	7	5	0	0
2	7	5	1	7	3	7	24	0	2	5,2	6	6	0	0
3	2	2	3	3	3	5	25	0	2	4,2	3,5	4	0	0
1	6	5	1	6	1	7	22	0	5	5,4	6	4,4	0	0
1	7	7	1	7	1	7	23	0	1	4,4	4	5	0	0
1	7	7	1	7	1	7	23	0	1	6,2	6,25	4,8	0	0
1	7	6	1	7	1	6	18	0	2	4	5	3	0	0
2	7	7	3	7	3	6	17	0	2	2,2	1	7	0	0
2	4	3	2	6	2	7	19	0	2	4,6	5,25	6,6	0	0
2	3	4	1	4	1	7	25	0	2	5,8	6	6,2	0	0
2	4	4	2	6	2	4	20	1	5	4,2	4	5	0	1
1	4	4	1	5	1	6	18	0	2	6,4	6,25	6	0	0
4	4	3	5	6	4	6	23	1	2	4,4	4,75	5	0	1
2	5	6	4	6	3	6	22	1	2	3,6	3,25	5	0	1
3	5	4	4	5	4	4	22	1	2	3,8	3,25	5,2	0	1
5	4	5	4	4	5	6	21	1	5	4	4,5	3,6	0	1
4	4	3	2	3	2	4	22	0	2	4	3	5,2	0	0
3	3	4	2	6	1	6	20	1	2	6,4	6,75	5,8	0	1
1	4	4	2	6	1	7	21	1	2	3,2	5,25	3	0	1
4	5	5	4	5	4	6	20	1	2	5,4	5,75	3,2	0	1
3	4	3	4	5	3	5	19	1	2	4,8	5,25	3,8	0	1

Appendice 1.3: Data

2	6	5	1	6	1	7	22	1	2	5,2	5,5	5	0	1
4	4	3	4	3	4	4	22	1	3	3,4	3	3,8	0	1
4	3	4	4	4	5	5	21	1	2	6	6,75	2,6	0	1
3	3	3	3	3	4	3	21	1	2	4,2	2,5	2,8	0	1
3	3	3	4	5	3	4	23	1	5	4,2	3,75	2,8	0	1
5	5	5	5	5	5	4	24	0	5	4	5,25	5,2	0	0
3	5	5	4	3	4	5	24	0	1	3,6	5	5,6	0	0
4	6	5	4	7	4	6	22	1	2	3,8	5,5	5,2	0	1
2	3	5	2	6	3	6	22	1	4	1,4	5,25	4,6	0	1
1	2	1	1	7	1	7	23	0	2	7	6,25	6,6	0	0
2	3	2	2	4	1	5	21	0	1	6,4	6,25	7	0	0
1	3	4	1	7	1	7	22	0	2	5,8	6	6,2	0	0
2	6	6	2	6	2	6	22	0	2	5,8	6	5	0	0
3	5	4	3	5	3	5	23	0	2	6	6	6	0	0
4	7	7	5	7	5	5	19	1	2	1,2	2,75	3,6	0	1
1	3	2	1	3	1	7	22	0	5	3,4	4,25	5,6	0	0
2	5	5	2	5	2	6	21	0	1	4,4	5	5	1	0
2	3	3	2	3	2	5	20	0	4	3,2	5	3,2	1	0
2	4	3	3	6	1	6	19	0	5	4,4	6,25	6,8	1	0
2	2	2	2	4	4	5	22	0	1	1,8	4,75	5,6	1	0
3	3	2	2	5	2	4	22	1	2	4,2	4,25	3,6	1	1
2	6	3	2	5	2	7	21	0	1	5,2	4,25	5,8	1	0
1	6	5	3	6	1	7	20	1	1	2,2	3,75	5,4	1	1
1	5	4	3	4	2	5	22	0	5	5	5	4,8	1	0
3	3	3	3	5	3	4	23	0	5	5,2	5	4,2	1	0
1	5	4	1	7	1	7	21	0	5	6	5,25	5,8	1	0
1	4	3	1	7	1	7	17	0	5	5,8	6	7	1	0
2	4	4	2	5	2	6	27	0	5	6,2	5,25	4,6	1	0
4	5	5	3	3	3	5	23	1	5	2,6	3,5	3,6	1	1
2	5	5	2	5	3	5	21	0	1	5,6	5,25	5	1	0
3	5	5	4	4	4	4	20	1	2	4,8	5	4	1	1
2	4	4	2	6	2	5	23	0	5	5,8	5,25	6	1	0
3	5	5	1	7	1	6	22	0	1	7	7	7	1	0

Appendice 1.3: Data

1	4	4	2	5	1	7	22	0	5	4,6	5,25	5,6	1	0
1	4	4	4	4	2	5	21	1	1	5,8	5,25	4,8	1	1
3	6	5	3	7	3	7	20	1	2	4	5,5	5,6	1	1
1	5	1	4	5	3	6	21	1	1	5,2	5,5	5,2	1	1
4	4	3	3	6	3	7	19	1	1	2,4	4,5	2,2	1	1
1	5	1	1	5	1	6	20	1	1	1	1,25	5	1	1
2	4	3	2	6	2	4	20	1	2	3,8	4	4,2	1	1
1	4	3	2	4	2	6	20	1	1	2,8	2,5	4,4	1	1
3	4	3	4	5	3	5	19	1	2	3,6	5	4	1	1
4	5	4	4	4	4	6	20	1	2	2,4	3,75	2,8	1	1
1	4	3	3	5	3	6	19	1	1	4,4	3,25	4,2	1	1
4	6	6	3	6	5	5	20	1	1	2	4	4,2	1	1
1	4	3	1	6	1	6	20	1	2	3,8	2,5	4,2	1	1
2	3	3	3	5	3	7	19	1	2	2,2	1,75	2,6	1	1
2	5	6	3	5	2	5	20	1	2	1	1,75	1	1	1
2	5	6	2	7	2	7	21	1	2	5,8	6	4,6	1	1
2	4	3	1	5	1	7	20	0	1	6,4	7	4,4	1	0
2	6	5	1	6	2	7	21	0	2	4,4	5,25	2,8	1	0
1	6	7	1	7	4	7	20	1	2	7	7	7	1	1
2	3	2	3	6	2	7	19	1	1	3,2	4,25	4	1	1
2	7	5	3	6	2	7	21	1	2	1,8	5,25	4,4	1	1
3	2	2	4	4	4	4	19	0	5	4,6	5	4	1	0
2	5	3	3	5	2	7	21	0	1	3,8	3,5	4,6	1	0
6	2	3	5	4	3	7	19	0	1	4	4,5	2,2	1	0
1	5	2	1	6	1	6	21	0	2	4,8	2,5	5	1	0
2	6	2	1	7	3	7	20	0	5	3,2	5,75	4	1	0
4	4	5	4	4	3	7	20	0	1	4,4	5	6	1	0
1	7	1	1	7	1	7	19	0	2	6,4	5,5	4,8	1	0
4	6	4	3	6	4	6	20	1	1	4	4	4,6	1	1
2	5	1	3	5	5	6	19	0	2	5,4	4,75	5,8	1	0
1	4	1	2	6	2	7	19	0	2	4,6	5,75	6,6	1	0
2	5	3	1	7	2	6	18	0	2	4,8	4,5	6,2	1	0
1	7	5	1	7	1	7	20	0	4	4	4	7	1	0

Appendice 1.3: Data

2	6	6	3	7	2	7	21	0	1	5	5,75	6,2	1	0
2	5	4	2	6	3	6	19	0	2	4,2	3,75	5,2	1	0
1	7	4	2	7	1	7	20	0	2	4,2	4	4,8	1	0
1	7	5	3	7	3	7	18	0	2	6,6	5,5	5,6	1	0
1	6	3	2	6	1	7	19	0	5	4,6	3	6,2	1	0
2	5	4	2	6	2	7	20	0	2	6,2	6,25	5,2	1	0
2	7	6	2	7	3	7	18	0	1	5,2	5,5	3,6	1	0
1	5	3	1	7	1	7	19	0	2	3,6	3,75	5,4	1	0
2	7	6	2	7	2	5	19	0	1	2,8	4,25	6,8	1	0
2	5	4	3	6	3	6	20	0	2	1,8	5,25	5,2	1	0
3	5	5	2	6	2	6	26	1	2	5	5	4	1	1
1	5	3	3	5	3	7	21	0	2	5,4	5	5,2	1	0
3	4	3	2	5	2	5	19	0	1	4,4	4,75	4	1	0
1	2	3	2	5	2	6	19	0	2	5,8	5,75	5,2	1	0
1	7	5	3	6	1	7	19	0	2	4,8	5	3,8	1	0
1	4	3	1	5	1	5	25	0	1	5,2	5,75	3,8	1	0
2	4	3	1	6	2	6	18	0	6	5,8	6,25	3,6	1	0
1	5	5	2	7	3	5	21	0	2	2,4	3,25	3,8	1	0
3	6	6	2	6	3	6	21	0	6	5,2	5,25	6,6	1	0
3	3	2	2	4	3	6	22	0	5	4	4,5	5,2	1	0
1	7	5	1	7	1	7	21	0	4	6,2	6,25	5,8	1	0
1	2	3	1	6	1	7	21	0	2	5,4	5	6,2	1	0
4	4	4	5	4	3	6	19	0	1	4	4	4,4	1	0
2	4	4	3	5	3	5	20	0	1	3,8	4,25	3,6	1	0
2	3	3	2	6	2	7	22	1	4	3,8	7	4,6	1	1
3	5	3	3	4	3	5	20	0	1	5,4	5,25	5	1	0
1	5	3	1	5	1	7	19	0	5	5	5,5	6,2	1	0
1	3	4	2	4	1	7	19	0	5	6	3,75	5,8	1	0
3	3	2	3	5	3	5	20	0	2	4	3,75	4	1	0
1	7	7	1	7	1	7	22	0	2	4,4	6,5	5,8	1	0
2	7	5	2	7	2	7	22	0	2	4,8	6,5	5,8	1	0
2	7	5	2	5	4	6	22	0	1	3,4	6,5	2,5	1	0
2	3	2	2	5	3	6	23	0	5	6	5,25	6,2	1	0

Appendice 1.3: Data

3	7	6	5	7	4	7	21	0	2	5	5,5	6,6	1	0
1	4	4	1	4	1	4	21	0	1	5	6	6	1	0
4	6	5	5	7	7	5	21	0	2	4,6	5,5	3,4	1	0
3	4	4	1	7	3	7	22	0	1	4,4	4	3,4	1	0
3	4	1	4	4	3	7	21	0	1	3,8	5,5	3,4	1	0
2	7	5	1	7	1	7	20	1	1	7	7	7	1	1
2	4	5	2	6	2	7	20	1	5	4,8	4,25	4,8	1	1
2	5	5	3	6	2	6	21	0	1	4,8	4,75	3,4	1	0
2	4	3	2	6	2	7	21	0	1	2	3,5	3,8	1	0
3	4	3	3	4	4	5	22	1	1	4,6	4,25	4	1	1
2	3	5	2	4	2	5	19	0	1	4,4	4,25	4,6	1	0
6	7	5	3	7	2	7	21	1	1	2,8	2,5	4,6	1	1
1	4	3	2	5	2	6	21	0	1	5,4	6	2,6	1	0
2	4	5	2	6	2	5	22	0	5	5,6	6	5,6	1	0
3	7	5	4	7	1	7	23	1	1	6,6	6,75	4,2	1	1
2	6	4	2	6	2	6	24	1	1	4,4	6	5,8	1	1
2	6	3	2	6	4	5	23	1	5	4	4,75	4,6	1	1
3	4	4	2	5	2	6	21	0	2	4,8	6	4,4	1	0
5	4	5	2	5	3	4	20	1	2	3,4	4	5,8	1	1
2	3	3	3	5	3	5	22	0	5	4,2	4,5	5,6	1	0
3	5	4	3	5	3	6	20	0	2	5	5,25	3,8	1	0
3	4	3	4	4	3	6	20	1	2	2,2	3	4,4	1	1
2	4	2	2	6	2	6	22	0	1	4,4	4	3,8	1	0
4	5	5	4	5	3	5	23	0	1	3,8	4,25	4,8	1	0
4	4	4	3	4	3	5	21	1	1	4,4	5	6,2	1	1
1	3	2	1	5	1	7	20	1	5	4,8	6	5,2	1	1
2	6	6	2	7	2	6	21	1	4	6,2	6,25	6,4	1	1
2	4	4	2	6	2	5	23	0	2	6,4	6,75	5,8	1	0
2	5	3	2	5	2	7	21	0	5	4,4	2,5	2,4	1	0
3	3	3	3	3	3	7	21	0	5	4,6	5	5,2	1	0
3	3	3	3	5	3	5	20	1	5	4,4	4,75	5	1	1
4	3	1	3	4	3	5	21	1	2	3,4	5,25	3,2	1	1
2	4	4	3	5	3	7	24	1	1	2	4	3,4	1	1

Appendice 1.3: Data

2	4	3	2	4	2	4	23	0	2	3	2,5	3,6	1	0
2	6	6	2	6	4	5	22	1	1	3,8	3	5	1	1
2	5	2	5	4	5	7	22	1	2	1,6	2,25	1,6	1	1
1	5	2	3	7	3	6	21	0	2	5,2	6,25	3,4	1	0
4	7	6	1	7	4	7	22	0	2	4,6	2	5,6	1	0
1	4	3	3	7	2	7	21	0	1	2,2	5	4,2	1	0
1	6	2	2	6	2	7	24	0	4	1,8	3,75	5,2	1	0
3	5	4	2	7	2	7	22	0	1	5,4	5,5	6,8	0	0
2	6	6	2	6	2	6	24	0	5	1	4	4,2	1	0
4	4	5	4	5	4	6	21	1	2	3	3,25	5	1	1
2	5	4	3	5	3	5	22	0	3	1,8	2,25	4	1	0
3	7	6	3	7	3	6	22	0	2	5,4	6	4,4	0	0
3	6	6	3	6	3	7	22	0	2	2,2	5	4,6	1	0
1	7	4	1	6	1	7	23	0	2	1,4	2,75	7	1	0
3	2	3	2	5	3	5	21	0	5	4,4	3,75	5,6	1	0
1	3	1	2	3	4	7	21	0	5	5,4	5,25	6,6	1	0
2	3	2	2	5	2	5	21	1	2	2,8	5,75	4	1	1
2	6	5	2	6	2	7	18	1	2	3,6	3	5,2	1	1
7	6	4	4	6	7	7	20	1	2	1,6	1	4,6	1	1
.	.	.	.	.	.	.	21	0	.	1,4	4,5	4,8	1	0
3	6	5	1	6	2	7	23	1	5	3	3,5	4,2	1	1
3	2	2	2	4	2	5	21	0	5	3,4	3,75	5,6	1	0
4	7	6	3	7	3	6	23	1	2	5	5,75	5,4	1	1
1	7	2	2	6	1	6	22	1	2	1,8	5,75	4	1	1
2	5	3	2	6	2	6	21	0	2	4,6	6	4,2	1	0
3	3	2	3	4	3	5	19	0	2	2,4	6,25	2	1	0
3	4	4	4	6	3	6	22	1	2	6,8	6,25	6	1	1
1	7	4	4	7	1	7	18	0	6	7	7	1	1	0
1	2	2	2	5	1	7	19	0	2	6,4	5,75	4	1	0
3	4	4	4	5	5	7	18	1	2	5,6	5,75	5,4	1	1
2	7	6	2	6	3	7	19	1	2	2,6	5,75	4,6	1	1
3	4	5	.	.	.	.	18	0	.	7	6,5	5,2	1	0
3	7	6	2	7	2	7	23	0	2	5	5,5	3,6	1	0

Appendice 1.3: Data

2	5	5	1	7	2	7	23	0	2	6,2	7	4,6	1	0
2	6	3	2	7	2	7	21	0	2	3,2	6,25	1,2	1	0
4	5	.	.	.	.	.	20	0	.	4	4,75	5,2	1	0
4	5	7	.	.	.	.	19	0	.	5,8	6	3,8	1	0
2	6	2	4	6	1	3	18	1	2	5,4	5	5,8	1	1
2	7	6	2	7	2	7	19	0	2	3,8	4	4,8	1	0
2	5	4	2	5	1	5	18	0	2	5,4	5,25	5	1	0
2	3	3	2	6	2	5	21	1	2	5	6	4,2	1	1
1	5	5	1	6	2	6	22	0	2	3,4	5,5	4,6	1	0
3	4	3	3	5	3	6	21	1	2	5,2	5	3,8	1	1
1	1	1	1	4	2	7	22	0	2	4	7	5	1	0
3	7	6	2	7	5	7	22	0	2	5,4	6,25	5,8	1	0
2	4	1	1	4	1	6	23	1	2	5,4	6,5	6,6	1	1
2	4	5	2	5	2	6	23	1	2	2	5,75	3,6	1	1
2	5	3	2	6	2	7	24	1	2	6,8	6	5,8	1	1
1	6	6	1	7	1	7	23	0	2	6,8	7	4,6	1	0
2	6	6	2	6	3	7	25	0	2	5	6	3,4	1	0
2	5	2	3	4	2	7	19	1	1	2,8	3,75	4,2	1	1
2	7	7	2	7	2	7	18	0	2	4,6	7	5,6	1	0
2	3	3	2	6	2	7	19	0	2	5,8	6,25	6,4	1	0
2	4	4	2	6	3	7	20	0	2	5,8	6,25	5,6	1	0
2	5	3	3	4	1	7	21	0	2	4	4,75	3,6	1	0
2	7	7	5	2	6	6	21	0	2	6,8	6,5	5,4	1	0
2	6	6	2	6	2	6	22	1	2	4	6	6	1	1
3	4	2	3	6	4	4	23	1	2	5,2	6	3,2	1	1
2	4	5	2	5	2	5	24	0	5	4,6	3,5	5,4	1	0
2	5	1	1	6	1	4	21	0	1	6,2	7	4,2	0	0
2	2	1	1	6	1	7	21	0	4	3,2	6,25	4	0	0
2	7	5	2	7	1	7	21	0	1	3,4	5,5	5,2	0	0
1	6	2	1	7	1	7	20	0	2	5,6	4,25	3	0	0
1	6	5	2	5	3	5	21	0	1	6,4	7	6,8	0	0
3	3	5	4	3	2	5	21	1	1	5	3,75	3	0	1
1	6	5	4	4	5	5	24	0	2	4,6	4,75	4,6	0	0

Appendice 1.3: Data

3	3	6	3	3	3	4	25	0	1	5,4	6	3,4	0	0
3	5	5	3	7	3	6	20	0	1	5,8	5,5	6,8	0	0
1	5	2	2	7	1	7	21	1	2	6	6	5	0	1
2	2	4	2	2	4	6	18	0	2	4,8	6,25	4,4	0	0
2	1	1	1	3	2	5	19	0	3	4,8	5,25	4,8	0	0
2	5	4	2	7	2	5	24	0	2	6,4	7	5	0	0
2	2	2	2	6	2	6	25	1	2	4	5,75	3,4	0	1
2	5	5	2	5	2	6	22	0	3	5,2	6	3,8	0	0
2	2	2	2	3	2	6	20	0	3	5,6	5,25	4,6	0	0
3	5	5	3	3	3	5	19	0	1	5	5	4,2	0	0
3	2	2	3	3	3	5	20	0	5	2,4	3,25	2	0	0
1	7	7	1	7	2	7	21	1	1	3,8	5,25	4,4	0	1
3	6	3	2	4	2	6	21	0	1	5,6	6	3,8	0	0
2	2	1	2	4	2	7	21	1	2	1	4	5,4	0	1
1	1	1	1	6	2	6	22	0	1	6,4	3,25	3	0	0
2	6	1	1	6	1	6	23	0	1	5,8	5,25	2,8	0	0
3	6	6	2	6	3	6	21	0	1	5,4	6	4,8	0	0
2	6	4	2	5	2	6	24	1	2	6,8	6,25	3,2	0	1
2	5	4	2	5	2	6	21	0	2	5	4,75	5,6	0	0
2	4	4	2	5	1	4	21	0	5	6,8	7	5,4	0	0
2	5	3	2	6	2	6	25	1	3	5,4	6,25	4	0	1
3	7	7	3	7	3	7	22	0	2	3,2	5,75	5,4	0	0
2	6	4	2	6	2	6	24	1	5	5	5,5	6	0	1
2	3	2	2	4	2	6	22	1	2	3,2	4	4,4	0	1
4	4	4	3	5	4	5	20	0	2	6,8	7	4,8	0	0
2	4	4	2	5	2	5	22	0	2	5,4	4,75	5	0	0
2	5	6	2	6	2	.	18	0	2	6,8	6	2	0	0
4	4	4	4	4	3	5	23	1	1	3,2	4,75	3,6	0	1
2	6	6	3	4	2	6	19	0	2	5,4	6,5	5,2	0	0
2	7	6	2	7	3	6	24	1	1	5	6,25	4,4	0	1
1	4	2	2	6	2	6	22	1	2	5,6	6,25	2,6	0	1
2	5	5	2	5	2	6	23	0	2	6,2	7	2,6	0	0
3	5	5	3	5	3	5	19	0	2	6,4	7	4,6	0	0

Appendice 1.3: Data

2	6	4	2	6	3	5	23	1	6	6	7	4,2	0	1
2	5	2	2	6	2	6	27	1	2	5,8	6	5,2	0	1
1	4	2	3	5	1	7	21	0	6	7	7	2	0	0
1	7	7	1	7	1	7	20	0	2	6,8	7	7	0	0
1	3	3	2	6	2	6	21	1	2	6,2	7	3,4	0	1
5	3	3	5	3	5	3	22	0	2	4,6	2,75	3	0	0

Appendice 1.3: Data

Fashion x style	Fashion x style x gender	Gender	Susc x style	Susc x style x gender	Gender	Need x Style	Need x style x gender	Gender	Coll x style
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0

Appendice 1.3: Data

0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0

Appendice 1.3: Data

0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0

Appendice 1.3: Data

0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0

Appendice 1.3: Data

0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0

Appendice 1.3: Data

0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
5	5	0	3,875	0	0	5	0	0	5,375
3,2	0	0	1,75	0	0	2,36364	0	0	5,25
6,8	0	0	4,25	0	0	5,54545	0	0	5,5
5,6	0	0	5,8	0	0	1,85714	0	0	4,25
3,6	3,6	1	3,25	3,25	1	3,09091	3,09091	1	4,75
5,8	0	0	3,125	0	0	4,27273	0	0	4,5
5,4	5,4	1	1,25	1,25	1	5,54545	5,54545	1	3,875
4,8	0	0	1,875	0	0	4,81818	0	0	5,5
4,2	0	0	4,25	0	0	3,90909	0	0	5,625
5,8	0	0	5,125	0	0	5,72727	0	0	5
7	0	0	5,875	0	0	5,81818	0	0	4,375
4,6	0	0	4,5	0	0	4,72727	0	0	4,625
3,6	3,6	1	2,375	2,375	1	2,36364	2,36364	1	3,875
5	0	0	5	0	0	4	0	0	4,125
4	4	1	3,75	3,75	1	3,09091	3,09091	1	3,875
6	0	0	5,625	0	0	5,81818	0	0	3,75
7	0	0	7	0	0	7	0	0	3,75

Appendice 1.3: Data

5,6	0	0	5	0	0	5,27273	0	0	4,75
4,8	4,8	1	2,625	2,625	1	2,90909	2,90909	1	4,625
5,6	5,6	1	4,875	4,875	1	5,36364	5,36364	1	4,5
5,2	5,2	1	3,25	3,25	1	3,45455	3,45455	1	4,625
2,2	2,2	1	2,125	2,125	1	2,45455	2,45455	1	4,25
5	5	1	2	2	1	2,81818	2,81818	1	4,125
4,2	4,2	1	3,14286	3,14286	1	3,54545	3,54545	1	4,625
4,4	4,4	1	3	3	1	3,81818	3,81818	1	5
4	4	1	4,25	4,25	1	3	3	1	3,875
2,8	2,8	1	4,75	4,75	1	1,18182	1,18182	1	5,375
4,2	4,2	1	3,75	3,75	1	3	3	1	5
4,2	4,2	1	3,25	3,25	1	4,90909	4,90909	1	4,625
4,2	4,2	1	5,375	5,375	1	4,27273	4,27273	1	5,75
2,6	2,6	1	3	3	1	1,72727	1,72727	1	6,125
1	1	1	1,5	1,5	1	1,45455	1,45455	1	4,625
4,6	4,6	1	2,625	2,625	1	4	4	1	4,125
4,4	0	0	3,125	0	0	6,54545	0	0	5,625
2,8	0	0	1,875	0	0	5,3	0	0	5,5
7	7	1	3	3	1	6,90909	6,90909	1	6,375
4	4	1	4	4	1	5,90909	5,90909	1	4,25
4,4	4,4	1	4,5	4,5	1	4,09091	4,09091	1	4,25
4	0	0	4,125	0	0	4,63636	0	0	6,625
4,6	0	0	3,85714	0	0	4,18182	0	0	5,25
2,2	0	0	3,5	0	0	3,54545	0	0	3,5
5	0	0	1,875	0	0	3,63636	0	0	4
4	0	0	1,375	0	0	5,81818	0	0	4,375
6	0	0	4,375	0	0	3,81818	0	0	4,125
4,8	0	0	1	0	0	1,81818	0	0	5
4,6	4,6	1	2,875	2,875	1	4,72727	4,72727	1	5,375
5,8	0	0	3,5	0	0	6,63636	0	0	3,625
6,6	0	0	2,5	0	0	6,54545	0	0	5,125
6,2	0	0	4	0	0	5,63636	0	0	4,25
7	0	0	1,75	0	0	5,72727	0	0	5,75

Appendice 1.3: Data

6,2	0	0	2,875	0	0	6,45455	0	0	4,75
5,2	0	0	1,75	0	0	6,27273	0	0	4,5
4,8	0	0	1,125	0	0	3,45455	0	0	5
5,6	0	0	1,25	0	0	6,27273	0	0	6,14286
6,2	0	0	5,625	0	0	5	0	0	5,75
5,2	0	0	1,375	0	0	3,27273	0	0	5,875
3,6	0	0	1,375	0	0	7	0	0	3,875
5,4	0	0	2,875	0	0	3,81818	0	0	6,25
6,8	0	0	2,375	0	0	5,54545	0	0	4,375
5,2	0	0	1,57143	0	0	3,63636	0	0	5,75
4	4	1	2,625	2,625	1	5,72727	5,72727	1	4,5
5,2	0	0	2,25	0	0	4,54545	0	0	6,875
4	0	0	2,85714	0	0	3,63636	0	0	3,375
5,2	0	0	2,75	0	0	5,09091	0	0	3
3,8	0	0	3,75	0	0	3,54545	0	0	3,375
3,8	0	0	2,75	0	0	6	0	0	6
3,6	0	0	1,375	0	0	2,90909	0	0	4,125
3,8	0	0	2,875	0	0	1,36364	0	0	4,75
6,6	0	0	1	0	0	6,36364	0	0	5,25
5,2	0	0	4	0	0	6,72727	0	0	6,25
5,8	0	0	2	0	0	5,81818	0	0	5,25
6,2	0	0	2,85714	0	0	5,90909	0	0	4,875
4,4	0	0	2,75	0	0	3,36364	0	0	3,875
3,6	0	0	2,375	0	0	4,81818	0	0	5,25
4,6	4,6	1	2,125	2,125	1	6,09091	6,09091	1	5,375
5	0	0	4,25	0	0	5,54545	0	0	3,125
6,2	0	0	1,25	0	0	4,18182	0	0	4,125
5,8	0	0	4,25	0	0	5	0	0	5,125
4	0	0	2,75	0	0	2,72727	0	0	5,875
5,8	0	0	1,25	0	0	6,09091	0	0	5,75
5,8	0	0	1	0	0	5,36364	0	0	4,75
2,5	0	0	3,71429	0	0	5,54545	0	0	4,5
6,2	0	0	1,25	0	0	6,54545	0	0	4,125

Appendice 1.3: Data

6,6	0	0	2,75	0	0	4,18182	0	0	4,5
6	0	0	4,625	0	0	6,63636	0	0	5,5
3,4	0	0	1,875	0	0	2,27273	0	0	6,375
3,4	0	0	2,25	0	0	3,45455	0	0	3,125
3,4	0	0	1	0	0	3,09091	0	0	3,875
7	7	1	1	1	1	7	7	1	
4,8	4,8	1	3,125	3,125	1	4,36364	4,36364	1	
3,4	0	0	2,75	0	0	3,90909	0	0	3,5
3,8	0	0	2,875	0	0	4,54545	0	0	5,25
4	4	1	3,25	3,25	1	3,54545	3,54545	1	4,125
4,6	0	0	2,875	0	0	4,72727	0	0	4,5
4,6	4,6	1	4	4	1	3	3	1	4,625
2,6	0	0	1,25	0	0	5,54545	0	0	3,625
5,6	0	0	1,5	0	0	6,72727	0	0	6,25
4,2	4,2	1	2	2	1	5,63636	5,63636	1	3,75
5,8	5,8	1	3,125	3,125	1	6	6	1	5,75
4,6	4,6	1	2,125	2,125	1	3,18182	3,18182	1	5,25
4,4	0	0	3,375	0	0	3,81818	0	0	4,875
5,8	5,8	1	4,5	4,5	1	4,9	4,9	1	3,875
5,6	0	0	2,25	0	0	5	0	0	5,25
3,8	0	0	2,75	0	0	4,90909	0	0	6,375
4,4	4,4	1	3,75	3,75	1	4,81818	4,81818	1	4,875
3,8	0	0	2,125	0	0	3,54545	0	0	3,5
4,8	0	0	4	0	0	4,09091	0	0	3,875
6,2	6,2	1	4,14286	4,14286	1	3,63636	3,63636	1	5,125
5,2	5,2	1	5,875	5,875	1	4,81818	4,81818	1	6,375
6,4	6,4	1	3,25	3,25	1	5,36364	5,36364	1	5,125
5,8	0	0	3,625	0	0	5,81818	0	5,125	4,5
2,4	0	0	1	0	0	1,18182	0	6,375	6,25
5,2	0	0	2,875	0	0	4,81818	0	5,125	7
5	5	1	2,375	2,375	1	4,36364	4,36364	1	6,25
3,2	3,2	1	2,125	2,125	1	4,36364	4,36364	1	5,125
3,4	3,4	1	1,875	1,875	1	2,63636	2,63636	1	5,25

Appendice 1.3: Data

3,6	0	0	2,25	1	0	1,54545	0	0	5
5	5	1	5	5	1	3	3	1	5,125
1,6	1,6	1	1	1	1	1	1	1	4
3,4	0	0	1,5	0	0	4,45455	0	0	5,5
5,6	0	0	1,75	0	0	1,45455	0	0	5,25
4,2	0	0	3,57143	0	0	4,45455	0	0	5
5,2	0	0	2,125	0	0	2,09091	0	0	6
0	0	0	0	0	0	0	0	0	0
4,2	0	0	1	0	0	1	0	0	6,25
5	5	1	4,875	4,875	1	3,81818	3,81818	1	4,25
4	0	0	3,25	0	0	2,18182	0	0	4,875
0	0	0	0	0	0	0	0	0	0
4,6	0	0	3,625	0	0	2,54545	0	0	4,375
7	0	0	5,625	0	0	5	0	0	6,75
5,6	0	0	4,625	0	0	5,45455	0	0	4,875
6,6	0	0	4,25	0	0	6,18182	0	0	6
4	4	1	3,25	3,25	1	3,81818	3,81818	1	4,125
5,2	5,2	1	4,75	4,75	1	3,90909	3,90909	1	4,75
4,6	4,6	1	2,125	2,125	1	1,45455	1,45455	1	1
4,8	0	0	4,875	0	0	3,81818	0	0	3,5
4,2	4,2	1	4,375	4,375	1	5	5	1	5,5
5,6	0	0	2,875	0	0	4,72727	0	0	6,125
5,4	5,4	1	1,375	1,375	1	6,09091	6,09091	1	5,375
4	4	1	4,75	4,75	1	3	3	1	6,125
4,2	0	0	4,125	0	0	4,54545	0	0	3,5
2	0	0	1,375	0	0	1,81818	0	0	4,375
6	6	1	2,125	2,125	1	6,27273	6,27273	1	2,375
1	0	0	1,125	0	0	7	0	0	2,875
4	0	0	1	0	0	5,54545	0	0	3,25
5,4	5,4	1	3	3	1	3,54545	3,54545	1	3,125
4,6	4,6	1	2,25	2,25	1	5,09091	5,09091	1	4,125
5,2	0	0	1,75	0	0	6,72727	0	0	4,25
3,6	0	0	3,5	0	0	6,54545	0	0	3,75

Appendice 1.3: Data

4,6	0	0	1	0	0	5,72727	0	0	4,75
1,2	0	0	1	0	0	4,09091	0	0	4,375
5,2	0	0	1,375	0	0	5,27273	0	0	4,5
3,8	0	0	3,25	0	0	3,18182	0	0	3,25
5,8	5,8	1	3,375	3,375	1	4,8	4,8	1	4
4,8	0	0	1	0	0	7	0	0	3,25
5	0	0	3,5	0	0	5,18182	0	0	5,125
4,2	4,2	1	3	3	1	5,27273	5,27273	1	4,625
4,6	0	0	2,25	0	0	4,09091	0	0	4,5
3,8	3,8	1	1,125	1,125	1	5,27273	5,27273	1	4,25
5	0	0	3,375	0	0	5,36364	0	0	5,125
5,8	0	0	1,625	0	0	6,90909	0	0	4,25
6,6	6,6	1	1	1	1	6,27273	6,27273	1	4,375
3,6	3,6	1	1,25	1,25	1	2,9	2,9	1	3,875
5,8	5,8	1	1,375	1,375	1	7	7	1	3,5
4,6	0	0	3,25	0	0	6	0	0	3,25
3,4	0	0	4	0	0	5,09091	0	0	3,375
4,2	4,2	1	3	3	1	4,09091	4,09091	1	4,625
5,6	0	0	1,5	0	0	7	0	0	3
6,4	0	0	1,625	0	0	6,36364	0	0	6
5,6	0	0	1,125	0	0	5,18182	0	0	5,125
3,6	0	0	2,375	0	0	3,81818	0	0	4,875
5,4	0	0	2,125	0	0	5,63636	0	0	4,75
6	6	1	2,375	2,375	1	5,54545	1	1	6,25
3,2	3,2	1	1,75	1,75	1	5,63636	1	1	4,125
5,4	0	0	4,125	0	0	6,36364	0	0	5,75
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0

Appendice 1.3: Data

0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0

Appendice 1.3: Data

0	0	1	0	0	1	0	0	1	0
0	0	1	0	0	1	0	0	1	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	1	0	0	1	0
0		0	0	0	0	0	0	0	0

Appendice 1.3: Data

Coll x style x gender	Gender	Masc x style	Masc x style x gender
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0

Appendice 1.3: Data

0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	1	0	0
0	1	0	0

Appendice 1.3: Data

0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	1	0	0
0	0	0	0

Appendice 1.3: Data

0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	1	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0

Appendice 1.3: Data

0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	1	0	0
0	1	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	1	0	0
0	1	0	0

Appendice 1.3: Data

0	1	0	0
0	1	0	0
0	1	0	0
0	1	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	1	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	0	0	0
0	1	0	0
0	0	0	0
0	0	3,66667	0
0	0	2,91667	0
0	0	3,5	0
0	0	3	0
4,75	1	3,08333	3,08333
0	0	4	0
3,875	1	4,25	4,25
0	0	3,33333	0
0	0	3,5	0
0	0	3,41667	0
0	0	3,33333	0
0	0	3,66667	0
3,875	1	3,91667	3,91667
0	0	3,58333	0
3,875	1	4,16667	4,16667
0	0	3,41667	0
0	0	3,58333	0

Appendice 1.3: Data

0	0	3,25	0
4,625	1	3,41667	3,41667
4,5	1	4,41667	4,41667
4,625	1	3,41667	3,41667
4,25	1	4,33333	4,33333
4,125	1	2,66667	2,66667
4,625	1	3,16667	3,16667
5	1	2,91667	2,91667
3,875	1	4	4
5,375	1	4,41667	4,41667
5	1	3,58333	3,58333
4,625	1	4,83333	4,83333
5,75	1	3,16667	3,16667
6,125	1	3,66667	3,66667
4,625	1	3,83333	3,83333
4,125	1	4,16667	4,16667
0	0	3,25	0
0	0	3,75	0
6,375	1	4	4
4,25	1	3,91667	3,91667
4,25	1	4,16667	4,16667
0	0	3,5	0
0	0	3,41667	0
0	0	4,16667	0
0	0	3	0
0	0	3,83333	0
0	0	4,25	0
0	0	3,5	0
5,375	1	4,91667	4,91667
0	0	3,75	0
0	0	3,16667	0
0	0	3,41667	0
0	0	3,83333	0

Appendice 1.3: Data

0	0	4,33333	0
0	0	3,58333	0
0	0	3,83333	0
0	0	4,25	0
0	0	3,41667	0
0	0	3,66667	0
0	0	4,58333	0
0	0	3,33333	0
0	0	4,16667	0
0	0	4	0
4,5	1	4	4
0	0	3,58333	0
0	0	3,58333	0
0	0	3,08333	0
0	0	3,66667	0
0	0	2,58333	0
0	0	3,58333	0
0	0	4,08333	0
0	0	4,08333	0
0	0	3,25	0
0	0	3,83333	0
0	0	2,75	0
0	0	4,25	0
0	0	3,58333	0
5,375	1	3,25	3,25
0	0	3,5	0
0	0	3,25	0
0	0	3,16667	0
0	0	3,41667	0
0	0	4	0
0	0	4,16667	0
0	0	3,91667	0
0	0	3,33333	0

Appendice 1.3: Data

0	0	5,5	0
0	0	2,83333	0
0	0	5,66667	0
0	0	3,83333	0
0	0	4	0
5,375	1	4,25	4,25
6,75	1	3,75	3,75
0	0	4,08333	0
0	0	3,66667	0
4,125	1	4	4
0	0	3,08333	0
4,625	1	4,58333	4,58333
0	0	3,08333	0
0	0	3,58333	0
3,75	1	4,75	4,75
5,75	1	3,83333	3,83333
5,25	1	3,83333	3,83333
0	0	3,75	0
3,875	1	4	4
0	0	3,66667	0
0	0	3,83333	0
4,875	1	3,41667	3,41667
0	0	3,08333	0
0	0	4,16667	0
5,125	1	3,91667	3,91667
6,375	1	2,83333	2,83333
5,125	1	4	4
5,125	0	3,66667	0
6,375	0	3,41667	0
5,125	0	3,58333	0
6,25	1	3,58333	3,58333
5,125	1	3,41667	3,41667
5,25	1	3,75	3,75

Appendice 1.3: Data

0	0	3,08333	0
5,125	1	3,91667	3,91667
4	1	4,25	4,25
0	0	3,66667	0
0	0	4,66667	0
0	0	3,91667	0
0	0	1,914657415	0
0	0	0	0
0	0	1,671384615	0
4,25	1	0	
4,875	0	1,990353292	
0	0	0	
0	0	1,915943692	
0	0	2,493846154	
0	0	2,489133231	
0	0	2,747314831	
4,125	1	2,815143138	
4,75	1	3,045475415	
1	1	1,714776769	
0	0	2,036931667	
5,5	1	3,191923077	
0	0	2,382950831	
5,375	1	3,246024585	
6,125	1	3,039423077	
0	0	2,204405231	
0	0	1,507146708	
2,375	1	3,180919908	
0	0	2,170153846	
0	0	2,097328308	
3,125	1	2,949338615	
4,125	1	2,860793815	
0	0	2,518105833	
0	0	2,333482154	

Appendice 1.3: Data

0	0	2,352027754	
0	0	1,718042031	
0	0	2,133560833	
0	0	2,045151667	
4	1	3,170538462	
0	0	2,031692308	
0	0	2,444699446	
4,625	1	3,156919908	
0	0	2,111580492	
4,25	1	2,687496831	
0	0	2,485398892	
0	0	2,481034892	
4,375	1	3,310381446	
3,875	1	2,302423077	
3,5	1	3,208538462	
0	0	2,433846154	
0	0	2,242195877	
4,625	1	2,682024585	
0	0	2,378153846	
0	0	2,620783508	
0	0	2,329776369	
0	0	1,962223631	
0	0	2,475678031	
6,25	1	3,262866769	
4,125	1	2,736947262	
0	0	2,642475815	
0	0	0	
0	0	0	
0	0	0	
0	0	0	
0	0	0	
0	1	0	
0	0	0	

Appendice 1.3: Data

0	0	0	
0	0	0	
0	1	0	
0	0	0	
0	0	0	
0	0	0	
0	1	0	
0	0	0	
0	0	0	
0	0	0	
0	0	0	
0	1	0	
0	0	0	
0	1	0	
0	0	0	
0	0	0	
0	0	0	
0	1	0	
0	0	0	
0	0	0	
0	1	0	
0	0	0	
0	1	0	
0	1	0	
0	0	0	
0	0	0	
0	0	0	
0	1	0	
0	0	0	
0	1	0	
0	1	0	
0	0	0	
0	0	0	

Appendice 1.3: Data

0	1	0	
0	1	0	
0	0	0	
0	0	0	
0	1	0	
0	0	0	