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AN INVESTIGATION OF BRAND IMAGE AND ITS ROLE IN BRAND DEVELOPMENT

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ABSTRACT

The main objective of this research is to investigate the most vital issue in the realm of branding - what makes a brand powerful, from the perspective of brand image.
This concept has yet to gain due recognition as relatively little recent original research has been published on brand image. **The research was undertaken in the fragrances industry in the UK.**

This research explores the brand image concept as a determinant of brand success; therefore, first and foremost, this concept has to be defined in terms of the nature of image - conveyed approach versus received approach, the notion of components structure and in terms of the concept elements. The original definition proposed is described as the "Three Dimensions' Brand Image" model (functional needs, non-functional needs and brand personality) and has been built from the assumption of creating a practical facet, where the marketer will be able to identify the meaning of each dimension and reinforce every one of them in his attempt to create brand image strategy. Therefore, a number of hypotheses have been tested with regard to the model structure as follows: the importance of brand personality dimension and non-functional dimension in high and low brand image situations in comparison to other dimensions was explored in revealing the notion's component structure, and the importance of price and special feeling elements in comparison to other brand image elements was researched in revealing the concept's elements. Finally, the link between brand image concept and brand success phenomenon was explored to define this concept in terms of a managerial marketing concept.
This research focuses on men's and women's fragrances product groups because apart from the tangible facet of brand in these product groups, there is a significant meaning to brand personality facet, which makes this very appropriate for this research into "image". The research method for data collection was firstly based on focus groups interviews, and then on a survey (personal interviews) which took place during the months of March and April 1997 in four department stores of Debenhams in which 320 respondents participated.
The findings of the research show evidence of the proposed "Three Dimensions' Brand Image" model existence, where the concept brand image is described as an

amalgamation of two schools of thought, one which emphasizes the dependence of brand image creation upon the individual psyche, and the other which sees the marketers as the image creators. In addition, the findings show that in high and low brand image situations the functional dimension is perceived as the most important one, the next one is the non-functional dimension and the least important is the brand personality dimension. The research's findings show evidence of existence between brand image and brand success where high brand image leads to high brand success and low brand image leads to low brand success.

The most important contribution of the proposed model as a new definition of brand image is its ability to act as an applied marketing concept for creating and managing the image of a brand, and by doing so it ceases to be purely a theoretical concept.

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Chapter 1

INTRODUCTION

1.1 Background

Robinson (1933) noticed that, "Various brands of a certain article which in fact are almost exactly alike may be sold at different qualities under names and labels which will include rich and snobbish buyers to divide themselves from the poorer buyers."

Since then, branding has become a central marketing issue. From being a trademark stamped on goods, branding has become a part of corporate strategy, as companies try to include it in their balance sheets or make major acquisitions in order to acquire control of a brand (Saunders, 1990).

This process did not take place rapidly. Not so long ago, we were used to analysing firms through a general marketing perspective - marketing or product strategy. Nowadays we do so with a narrower perspective which has become the new marketing framework - branding strategy. Ambler (1993) sums it up vividly by his words: "Marketing is branding; there is no other definition".

Managers all over the world today are becoming more and more aware of these changes and are adjusting to this new perception in marketing. Unfortunately it has taken some decades for the marketing world to understand the importance of brand management and only in 1988 have many marketers started using a new approach.

The year 1988 was announced as the year of the brand (The Economist, 1988). Two big acquisitions in this year pushed brands into the limelight: Philip Morris's takeover of Kraft in the USA, and in Europe the takeover of the British confectioner Rowntree by the world's largest food company, Nestlé. Philip Morris paid four times the value of the "actual" or tangible assets, and Nestlé paid over five times (Arnold, 1992). These events which were based on acquiring brands and not on a traditional way of obtaining brands - building them, opened a new era in marketing planning, and increased the interest in brands in the world of marketing (marketers, researchers, advertisers and business men). There are several reasons why branding is of growing interest to academics and practitioners (de Chernatony and McDonald, 1992):

- As recognized by Robinson, a brand provides functional benefits plus added value to satisfy the buyer.
- It guides the integration of the marketing mix and provides an anchor for marketing tactics and strategy in a turbulent environment.
- In consumer durable markets-where variants of products are only on the market for a short time-the brand is essential to retaining consumer confidence, recognition and loyalty.
- The advertising industry has sought to use the building of a brand franchise as a way of countering the increase in sales promotions, and particularly its value-based promotions, as against advertising.
- In an attempt to increase the perceived value, companies have added brands to their balance sheet. Rank Hovis McDougall has been a leader in this and, in late 1988, added over $1 billion worth of brands to their balance sheet and in so doing tripled their recorded shareholders' funds overnight. Arthur Young and Company found that 25 percent of the companies they surveyed included some amount for brand names or intellectual property in their accounts.
- Brands are a major reasons for making acquisitions. In 1988 the acquisition of such brand names as Kit Kat, Quality Street, Smarties, Rolo, and Yorkie was the reason for Nestlé paying six times the book value of their Rowntree acquisition.
- Companies have become increasingly interested in making use of their existing brand names for brand extension and umbrella branding. However, Nielsen found that umbrella name brands did worse than brands with new names in five U.K and U.S. markets they analysed.
- Corporate identities and brands often appear together in advertising and promotion.

Practically, firms which adopt this new attitude succeed in keeping their brands' position in their market while at the same time those that do not adjust themselves to this change, and continue to have the 'old' perspective of product strategy, are going to find themselves far behind their competitors. King strengthens the idea, that what makes companies succeed is not products, but brands, because of the power and role that the brand has in comparison to that of the product (1973):

"Arthur Guinness & Company prosper not because they brew stout, but because people want to drink Guinness. Lever Brothers are successful not because they make soaps and detergents, but because housewives like and buy Persil, Omo, Radiant, Surf, Lux and Lifebuoy. International Business Machines' dramatic growth has come not because businessmen want a computer, but because they want an IBM."

In other words, the meaning of this change means that the competition is becoming more intense, with even heavier promotional "spends", and with more sophisticated, interactive communications.

Marketers who continue to see brands as a better product or as a new version of a current product, will probably find themselves very soon outdone by competition in their market, while on the other hand, marketers who have succeeded in adopting the branding strategy concept consider brands as the most important and valuable assets of the firm. When a company sees its brands as the key to its success it means that the company thinks in a progressive way, is in a stronger competitive position to penetrate more markets, and to deepen its market share in its current segments.

The process of researching and understanding brands has been very complicated and up to now the branding realm has been researched very deeply and many researchers have tried to deal with it in many different aspects. Today we know the real meaning of the notion of brand, and by that we enlarge our abilities to build a better brand strategy. The researchers de Chernatony and McDonald (1992) point out eight meanings to the notion of a brand:

The first meaning is that brand acts as a *sign of ownership.*

The second is that brand acts as a *differentiating device.*

The third is that brand acts as a *functional device.*

The fourth is the *symbolic device.*

The fifth is having the brand as a *risk reducer* for the consumer.

The sixth is that brand works as a *shorthand device.*

The seventh is that brand acts as a *legal device*.
The eighth is that brand acts as a *strategic device*.

There is no doubt that the most significant subject in brand research is concerned with the elements that create the brand's success. There are some different attitudes to this subject, but the researchers are positively agreed on three vital elements which are summed up by King (1973):

1. It must be salient and relevant to people's needs, wants or desires.
2. It must be a coherent totality.
3. It must be a unique blend of appeals.

The next phase in brand research is dealing with the intensified linkage of consumer behaviour and brand. The researchers can identify the notions "brand acceptability" and "brand preference", but have found themselves disputing the notion of "brand loyalty". The brand loyalty notion is one of the most researched subjects in the area of branding. Although the simplest meaning of this notion is that consumers will always buy the same brand, many other definitions of this controversial notion have been created. The researchers Jacoby and Chestnut (1978) show evidence of an existence of more than 50 different definitions of this notion. Today the researchers all hold the same opinion that there is no one single definition of the concept of brand loyalty and therefore there are different levels of loyalty.

Another compelling research subject is brand equity. This is not surprising, since brand equity is at the centre of the arguments for brand valuation, the case put for many acquisitions and the main basis advertising agencies use in promoting their brand-building capability (Laforet and Saunders, 1994). Brand equity deals with the value, usually defined in economic terms, of a brand beyond the physical assets associated with its manufacture or provision. It is useful to think of a brand's equity as the premium a consumer would pay for a branded product or service compared to an identical unbranded version of the same product/service (Biel, 1991).

What is taking place in business today and particularly with regard to the constant changes that are happening in marketing compels us to pursue the searching of the linkages among brand equity and other notions. Since equity of a brand is driven by brand image, some researchers are concentrating on this linkage[1]. Researchers define brand image as "the consumers' perceptions of 'who' the brand is and 'what it' stands for - it reflects the extent to which it satisfies consumers' functional and representational needs" (de Chernatony and McDonald, 1992). The two main components of the dimensions of brand image are the functional needs and the representational needs which are derived from the two aspects of brand image notion: tangible and intangible. Although each component has its own identity and characteristics, an overlap exists between them.

By defining brand image and its components, an understanding of the depth of this subject and its importance can be reached.

In the past, research on branding has largely focused on the identification of brand image, and also on the monitoring of changes in image. Studies of this type were usually descriptive in nature. Today the key issues in branding research, from a practitioner's point of view, focus on two themes. One is how to quantify brand equity, the other is how to identify the elements of brand image likely to impact on changes in consumer behavior and in turn lead to changes in brand equity (Biel, 1991).

[1] This is fully developed in chapter 2 section 2.4.

Although some research has been done on brand image some very vital elements are missing. Most of the articles are limited in focus, concentrating on only one component (dimension) of the brand image notion and ignoring the other components of brand image and the dynamic among the components of the brand image notion. This incohesive description of all brand image components happens more often because the advertising for example is generally a much more visible element than other elements and this creates the differential advantage. Although media advertising is an obvious source of image, there are other sources like: direct response, sales promotion, public relations, brand name, corporate identity, design and packaging, staff, distribution, quality of the product and use experience, price and differentiating strategy to appeal to the right target market.

Both the dynamic between the dimensions of brand image and the dynamic among the elements of each dimension is in the scope of unresearched subjects which leaves a large vacuum in the brand image domain and in the branding realm, and thus this research project aims to investigate this subject and find what has not been known until now, so that the brand image domain will be covered deeply and will no longer be the dark comet of branding.

The last quarter of this century which is characterized by the attempts of companies to put brands in their balance sheet has brought a new perspective of enhancing retained earning to the business world and especially to the marketing arena, and we are evidently to see these upturn years leading us to a new century which is going to be a continuation of the branding era.

1.2 Research Title

The research title is "An Investigation of Brand Image and its Role in Brand Development".

This research project deals with the combination of the three dimensions of the brand image (functional, non-functional, and brand personality), and the linkage between brand image notion through its dimensions and brand development, not as a pure empirical definition, but as the essence of brand existence.

In other words, the linkage between brand image and successful brands is depicted here through the aspects of brand image as an applied marketing concept, which up till now has not been researched deeply.

This research proposes new insights into brand image notion on several levels.

First, this research exposes a new definition of brand image notion in the form of amalgamating the two brand image definitions' perspectives, one which see in it 'something that is conveyed' and the other 'something that is received'. In other words this research brings out a new definition that combines the role of the marketers in creating the image of a brand with the role of the customer on the other side who perceives the image of a brand. This new brand image definition is in fact derived from the limitation of the ability of the other existing definitions to combine these two facets of this notion. Second, this research works from the assumption that since the brand image notion has two facets, it is required to create this notion as an applied marketing concept and not to leave it in the scope of theoretical definition. On the basis of this assumption, it is necessary to define the brand image notion's components and the elements of these components which are in the scope of marketing mix description in terms of the marketers ability to create brand image. The proposed model the "Three Dimensions' Brand Image" is more than a new definition but is presented as a new managerial application which covers both the facets of the brand image notion. Third, this research makes another step towards exploring deeply the brand image notion by investigating the link between brand image levels (high/low) to brand success not in terms of direct influence but in a more general indirect link. This investigation is another important phase towards establishing the brand image notion as a new vital applied marketing concept in creating new brands and in reinforcing an existing brand image.

1.3 Research Problem

There are a wide variety of issues that have been researched in the brand image domain such as brand name and imagery, symbols and brand image, retail image, quality and brand image, corporate brand image and sponsorship, personality and brand image, profits and brand image, high price positioning and brand image, premium brand image and reputation, brand image and extension, logo, recall, package and brand image, measurements of brand image and, of course, brand equity and brand image.

In spite of the research that has already been done in the subject of brand image, there are still three essential gaps:

The first one links to the unclear definition of the notion of brand image and its composite dimensions. Because it is not known what the most important dimensions are, what weight must be assigned to them, and what the appropriate combination is, we can not provide marketers with clear knowledge of how they need to allocate their resources in creating a powerful brand.

The second gap is that it is not known what the relevant elements in each dimension are. Because of that, it is not known how to manage the product mix.

The third gap is the lack of evidence of the linkage between brand image and brand success. Therefore, the branding process according to this vital notion (brand image) can not be explained. This gap is probably the most vital in the literature.

1.4 Research Objectives

This research deals first and foremost with the real definition of the notion brand image through the combination of its three dimensions. Research on these three dimensions will lead us to answer the question: **What are the most important criteria which make brands to be perceived as high image.**

There are research sub-objectives which need to be explained:

- What the most important criteria are in building brand image?
- What is the most important dimension?
- To find a combination, formula or model which explains the right relationships among these dimensions.

1.5 Value of the Study

The importance of this research can be explained by two different approaches, the first one is the academic approach and the second is the practical approach.

1.5.1 The Academic Approach

The academic approach is being derived in fact from three different forces or by three different rules, which makes it capable of existence.

The first fundamental rule is the need to reveal and develop, time after time, new evidence which spreads light on existing research theories.

The need for researchers to define a branding terminology (de Chernatony and McWilliam, 1989) and brand typologies (de Chernatony, 1989) shows the developing nature of branding. Therefore, we can see a gradually progressing trend of the branding research which Laforet and Saunders (1994) sum up in their branding literature recapitulation. This branding literature recapitulation surprisingly does not mention even once the brand image domain, although a range of subjects in the branding area are mentioned like: 'brand names', 'building successful brands', 'building brand equity', 'brand loyalty', 'brand value', 'brand valuation', 'brand extensions and umbrella branding'. It is hard to ignore the fact that brand image is still a relatively unknown subject and in fact research in the domain of brand image appears very much in its introductory stage although some researchers think that 'Brand image, quite literally, is everything' (Ackerman, 1991). This factor causes many limitations for marketing, since branding research is considered a limited field and will continue to be so until the brand image domain will no longer be an unsolved riddle.

Researching this subject shows how problematic it is, and how deep the core of this problem is. The best evidence to prove the gaps in this research starts with the basic points such as definition and continues with the lack of knowledge of measuring brand image. Sampson (1995) states that:

"It has been argued that we need to take a new look at brand image measurement in the light of changing marketplace situations and more complex patterns of consumer decision making. It has been argued too, that a brand's image is not a single dimension, but an aggregation of a cognitive or more rational component - its identity, and a more emotional component that relates to how people react to it emotionally - its personality."

At the same time the lack of defining correctly the brand image notion, carries with it more basic problems, like finding the right combination of this notion, and locating its most important elements.

The second rule is the need to develop more precise definitions so that the marketing world will be more able to express more accurately its notions of brand and implement them. Halbert (1965) states that "the trouble with marketing is that its definitions are not explicit enough . . . people use the same word with different meanings . . . discussions and arguments should start with a definition of the terms employed." He states further that "if we have an adequate language for marketing, not only can we write better articles and prepare better reports, but we can classify these documents in a more effective way".

One example of the semantic confusion resulting from imprecise marketing language is the area of branding. The importance of the problem has been compounded with the emergence of the "battle of the brands" - that is, the competition between manufacturers and distributors for the development and control of their respective brands in the marketplace. Thus, the dilemma exists: how does one describe and assess this competitive battle if marketing terminology and meanings are imprecise? (Schutte, 1969). Today this problem has more meaning after researchers have invented many other new definitions and the confusion is everywhere.

The brand image notion sometimes is being confused with other notions such as brand personality and brand identity, and thus some of the dimensions which compound this notion are being lost since these substitute notions lack the total meaning of brand image notion. Therefore this research is fundamental and has a significance and importance for the marketing world and for the future of branding.

The third basic rule derives from the mutual linkage that exists between academic theory, and what takes place in practice. It is the academic's task to "educate" and "nourish" the practice. Without the theory the practice does not exist, and the practitioner's information channels are blocked. This mutual connection shows the importance of the academic pursuit after new subjects and exploration of new findings, and by that, keeping the practice alive. Even in the late nineties we can see that the practitioners do not know how to cope with these gaps and, therefore, they immediately need help given by their associates - the academics.

1.5.2 The Practical Approach

Analogous to the academic approach, the practical approach does not deal with inventing theories, attitudes, definitions and concepts, but implementing them. In fact this is the real difference between the two. Since the practical approach deals with implementation, the world of practice needs to have the best ways and tools to succeed with its tasks.

Until now, branding research has lacked the impact of the brand image notion and as a result, marketers in any sector lack the knowledge of how to allocate their firms' resources as efficiently when creating a powerful brand. The lack of clarity in the definition of the notion of brand image brings other limitations to the marketers such as not knowing the relevant elements in each dimension. Therefore, marketers do not know how they need to manage their product mix.

In fact, the subject of brand image dimensions has not been researched; the closest research to this notion that has been done is in the field of business to business marketing research, which checked what the most important criteria were in this type of business. There is an erroneous belief amongst some business to business marketers that brands succeed if they offer an attractively low price to purchasers. This is not so. A team of researchers examined the buying records of large manufacturing companies. They focused on 112 purchases of capital equipment. From this database they found that, on average, three competing brands were evaluated before a purchase decision was made and, in 41 per cent of the purchases, the successful brand was not the lowest priced bidder. The buyers paid a price premium for (de Chernatony and McDonald, 1992):

- Interchangeability of parts.
- Short delivery time.
- Working with prestigious suppliers.
- Full range of spare parts rapidly available.
- Lower operating costs.
- Lower installation costs.
- Higher quality materials.

With these kind of data, marketers can allocate their resources in better ways and save thousands of pounds for their firms. In other words, this is the key to achieving competitive advantage in the market, and this is what makes the difference between being a leader and being a "follower".

The most significant factor is that, until now, the literature has lacked the evidence of the linkage between brand image and brand success, and because of that, marketers have had difficulty in implementing brand management in the most effective way to achieve a company's objectives.

The idea of this research study, is that it is a pioneering project which should pave the way to a new concept which it is hoped will help marketers to be able to manage brands in practice, and will also add to academic knowledge at the beginning of the next century.

1.6 Research Design

The nature of this research is based on a proposed model the "Three Dimensions' Brand Image" which is in fact a deductive model that derived from the brand image literature review as well as from a fragrances market profile survey and from the focus group interviews where an attempt to justify it is done through a primary survey.

This research is focusing on two product groups:

1. Men's fragrances.
2. Women's fragrances/perfume.

These product groups were chosen for two main reasons, primarily to ensure the validity of this research study:

- These two product groups are characterized by very high competition which is derived mainly from the similarity between the brands. Although the fragrances' brands are similar and closely related, they are characterized by strong brand identification. This differentiation is established not only on different brand name (representational facet) but on other brand image facets. In addition the competition in these markets is characterized by launches of new brands especially during festive periods, which even increases the necessity to create a better marketing plan for each fragrance.

- These product groups convey more than a pure functional usage, they are established on social aspects and, as such, appeal to emotion (appearance, sex appeal, health, love, etc.) and are, therefore, very appropriate for this research into "image". This social trend became recently more significant as a result of the meaningful changes in the fragrances market and the trend towards men buying more fragrances for themselves but also as presents for the opposite sex and vice versa. The appearance of the Unisex fragrance which has compelled manufacturers to change the conventional roles has even increased the brand building process towards more levels of imagery and congruence with consumers' personalities.

The research was done in two different stages:

The first stage of the research was to conduct focus groups which played an important part in establishing the "Three Dimensions' Brand Image" model, and at the same time to test out the subsequent questionnaire. This stage provided some support for the main hypotheses:

- The importance of the brand personality dimension will be greater than any other dimensions in high brand image and lower in low brand image.
- The importance of the non-functional dimension will be greater than any other dimensions in low brand image.
- High (low) brand image will lead to high (low) brand success.

The second stage was conducting the main survey itself which took place in four Debenhams' stores by using 320 men and women as samples. The samples were asked to fill in a three page questionnaire. The first two pages asked people to refer to fine fragrances and mass fragrances with regard to the way they perceive the images of these fragrances ('current perception'). The third page of the questionnaire assessed the order of importance of fragrances when customers buy their own ('preferred perception').

The purpose here is to dwell on the nature of the linkage between the brand image concept as an applied marketing concept and brand image success phenomenon and the existence of the proposed "Three Dimensions' Brand Image" model carried into practice according to the links among its dimensions and its elements[2].

1.7 Summary of Chapters

The first part of the research project is the literature review which is presented in **Chapter 2**: In this chapter a depiction of the whole evolution of the "Three Dimensions' Brand Image" proposed model is presented which is a new definition for the brand image notion. The branding literature review contains five main subjects: strategic brand concept-image management which deals with the importance of the brand image concept as an advanced branding concept which becomes more and more a focus in explaining brands' development; brand image measurement approaches which depict advantages and disadvantages of brand image components according to their ability to be measured and evaluated; links between brand image and brand equity which show the essence of each of these concepts in creating brands where brand

[2] Described in chapter 2 section 2.7.

image is shown to be a much more profound branding concept; global brand image management strategies which strengthen the importance of brand image as a vital concept even in global brands' management and brand image definition analysis which describes a whole range of patterns of definitions and which points to the lack of clarity and incompleteness of these definitions and the necessity for a new brand image definition which copes with all these omissions. The proposed model's description contains a full explanation of its components, its main elements and the relationships between each element to the brand image concept in which it explores its uniqueness both to academic and practical worlds.

The second part of the research project is the overview of the UK fragrances market which is in the scope of exploratory research phase and is presented as secondary data. This part contains two chapters:

Chapter 3: Overview of the women's perfumes and fragrances industry. This chapter presents the trends and the role of brand image components in this market.

Chapter 4: Overview of the men's perfumes and fragrances industry. Here the trends and the roles of brand image components in this market are presented.

The third part contains the research design, survey analysis, implementation and conclusions which comprise the following three chapters:

Chapter 5: Research design. This chapter explains the methodology which was used in the research work according to the two phases. The first phase is the focus groups section which played a very large part in establishing the model and was used to develop the questionnaire. The second phase is the survey itself which took place in four Debenhams' branches where 320 men and women were sampled.

Chapter 6: Analysis of findings. In this chapter data are analysed and evaluated, based on the survey in four Debenhams' department stores. The analysis of the findings is depicted referring to seven sequences; findings of the focus groups, the model existence, the model dimensions' importance, the importance of the elements in the three dimensions of the model, the importance of the elements as a whole, the meaning of background variables on the model and the power of brand image notion as determinant of brand success phenomenon.

Chapter 7: Conclusions and recommendations. This chapter ends the research project on the brand image concept where conclusions are presented with regard to the meaning of the "Three Dimensions' Brand Image" model as a new definition in which marketers must see the importance of their brand planning and the power of the brand image concept as an applied marketing concept to assure or predict brand success. In addition, recommendations are presented in two approaches, one is the implementation approach in terms of strategic marketing planning which is pointed out for marketers, advertisers and particularly brand managers and the second is the academic approach in terms of branding research which is pointed out for branding and marketing researchers. This chapter ends with detailed future research suggestions which leaves a further horizon for brand image concept researching.

PART I

LITERATURE REVIEW

Chapter 2

BRAND IMAGE LITERATURE REVIEW

THE EVOLUTION OF THE "THREE DIMENSIONS' BRAND IMAGE" MODEL

2.1 Introduction

Smelling a fragrance to see if it appeals seems the obvious thing to do, but a successful fragrance cannot survive on scent alone. The retail price, the shape of the bottle, the extent of advertising and media coverage, the name of the company which manufactures the fragrance and many more aspects all contribute to how the potential consumer perceives a fragrance. The same goes for any other product or service group in any kind of market which is defined as a competitive one. Ironically, consumers do buy fragrances sometimes without even smelling them, because they are attracted by the name. They purchase specific brand names without trying out any other competitive makes and even recommend a variety of products and services to others although they have not tried them themselves. The reason for this consumer behaviour is explained by the notion of brand image.

Many researchers explain this consumer behaviour phenomenon through a range of theories which are derived from many other notions of the branding domain such as brand equity, brand loyalty, brand awareness, etc. but only a few researchers link this phenomenon to the notion of brand image. This form of thinking which sees the notion of brand image as not meaningful is derived from semantic reasons;

we can justify this according to a confusion of marketing semantics. One of the most conspicuous areas of semantic confusion resulting from imprecise marketing language is the branding realm. The core of this problem can clearly be summarized by Halbert (1965) who states:

"The trouble with marketing is that its definitions are not explicit enough ... people use the same word with different meanings ... discussion and arguments should start with a definitions of the terms employed."

According to Schutte (1969) the core of the semantics of branding has been compounded with the emergence of the "battle of the brands", which is the competition between manufacturers and distributors for the development and control of their respective brands in the marketplace. Schutte (1969) shows evidence of nine different terms to describe the manufacturer-oriented brands and seventeen different terms to describe distributor-oriented brands. In fact, the confusing terminology is only one aspect of the semantic confusion of branding. Another aspect which derives from confusing terminology is that a few terms become more popular for any reason and they seize the 'place' of the other terms and gradually the original terms lose their real meaning and even cease to exist. Today the conflict between terms of manufacturer-oriented brands and distributor-oriented brands no longer exists and the terms manufacturers' brand and distributors' brand become very common in the terminology of branding.

Although we know more about criteria for selection and determination of brand terminology today than in the past, we can still pinpoint a few unclear terms which make the branding realm less stable. If in the 1960s the manufacturer-distributor brands terms were unclear, so today we can point to the brand image-equity confusion

(Kirmani and Zeithaml, 1993) which leaves a big vacuum in the issue that drives the brand.

The issue that drives the brand can be best answered by considering what makes powerful brands what they are. This question has been discussed by most of the branding researchers and a profound analysis of this research reveals two completely different analytical approaches. The first analysis approach favours analysing a group of powerful brands through specific powerful product groups (consumer powerful brands, service powerful brands), or through a variety of powerful brands which exist in the market. This approach has been given a significant meaning in Macrae's book 'World Class Brands' (1991). His analysis of powerful brands such as McDonald's, Marks & Spencer, Coca-Cola, Kodak, Colgate, Nike, IBM and more, lead to a brand building pattern which contains five foundations: value, quality, identity, extendibility and edge. The same approach is characterised in King's book 'Developing New Brands' (1973) and in his famous article Brand -building in the 1990s (1991). Vis a vis Macrae's five foundations, King suggests six components which he perceives as the most important in building brands in the 1990s: more confident consumers, new concepts of "quality", shortage of skills, competitive screw tightening, side-effects of new technology and restructuring. While this approach deals with finding common rules for powerful brands, the second approach is in favour of explaining the powerful brands' appearance according to a fundamental notion. This approach can be seen in Aaker's book 'Managing Brand Equity' (1991) and in Kapferer's book 'Strategic Brand Management' (1992), while brand equity is the notion that stands behind their attitude to managing brand strategy.

In this chapter, this analytical approach (the fundamental notion) of powerful brands will be implemented via the brand image notion. The brand image concept is perceived by leading branding researchers as the basis for marketing success (Ogilvy, 1963; Gardner and Levy, 1955) and, as that which enables consumers to identify the needs satisfied by the brand (Park, Jaworski and MacInnis, 1986) and thereby differentiates the brand from its competitors (DiMingo, 1988; Reynolds and Gutman, 1984). In fact, developing a brand image strategy has been prescribed as the first and most vital step in positioning a brand in the marketplace (Park, Jaworski and MacInnis, 1986; Young, 1972). The value of this research project which is based on the brand image notion is derived from four current main gaps in the branding literature;-

The first and the most fundamental one is the existence of partial definitions of brand image which cannot provide a definitive holistic description of the image of a brand. Since only partial definitions of brand image can be found in the branding literature, we have evidence of the existence of three more crucial gaps:

The second is derived from the confusion of defining the components of brand image. Since the branding literature provides evidence of brand image components - divisions from one component (Reynolds and Gutman, 1984), two (Gensch, 1978; Dichter, 1985), three (Friedmann, 1986; Stone, Dunphy and Bernstein, 1966), and even eleven components in some extreme cases (Aaker, 1991) - it makes the role of the components of the brand image as a branding strategy framework more undefined to marketers in their attempt to implement a branding strategy.

The third is the lack of any description of the elements in each component of the brand image. Since according to the branding literature one cannot find concrete evidence of the elements of the brand image components, the meaning of brand image definitions has defied practical implementation; thus, marketers are not provided with any practical tools but only with an academic definitions.

The fourth, which is derived from all the former gaps, is the undepicted effects of the elements of the brand on its image and their capacity to increase the image of a brand. The lack of any article or any research evidence to link these relationships to the image of a brand, shows the limitations of brand image notion research, and the enormous gap between what the marketers provide and what they need to be provided with.

These four gaps reflect the essence of this research project whose outcome is expected to bridge these gaps through primary research and empirical work.

2.2 Strategic Management of Brand Image Concept

2.2.1 Introduction

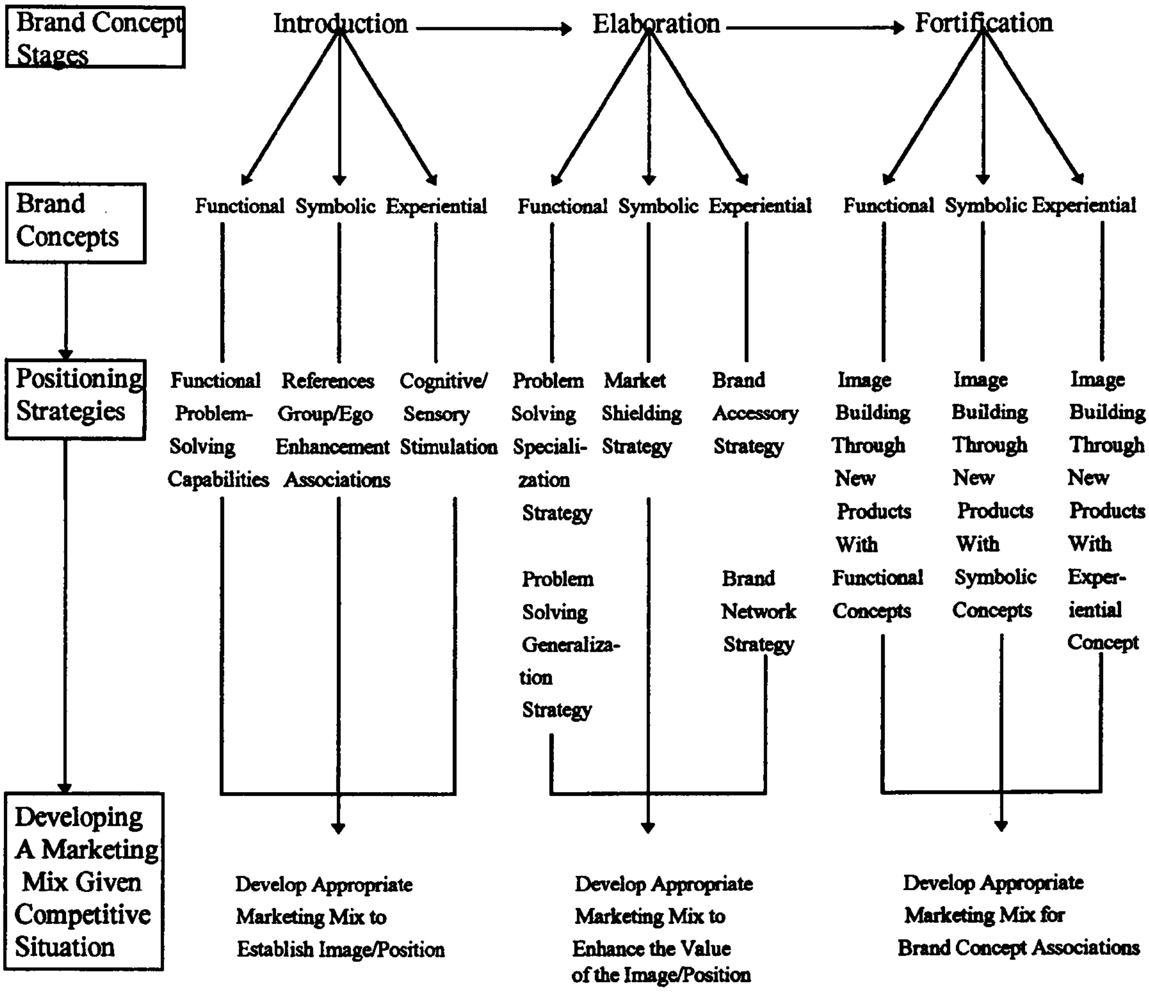
One of the first pieces of evidence of research into brand image recognition was established in 1955 by two researchers Gardner and Levy. These two researchers opened a new domain in branding that ought to have accelerated because of its capacity to touch at the most fundamental facet of branding, but instead it remained rather slow in the 1980s, probably because of growing interest in other subjects, mainly the subjects of brand loyalty and equity.

In their classic paper, Gardner and Levy (1955) wrote that the long term success of a brand depends on the marketer's ability to select a brand meaning prior to market entry, to operationalize the meaning in the form of an image, and to maintain the image over time (Park, Jaworski, and Maclnnis, 1986).

This new attitude to marketing brought more researchers to deal with the linkage between brand image and a target segment, and each researcher started finding aspects which exist between the image of a brand, and the marketing activity; for example, the research of Oxenfeldt and Swann (1964) that dealt with the aspect of image and positioning and the research of Wind (1973) and Shocker and Srinivasan (1979) that showed evidence of brand image as a tool for enhancing the brand's market performance. This research evidence contributed a lot to understanding the brand image concept and eventually the marketing world was exposed to this new concept although not in the right proportions, so for the first time marketers understood that a brand image must be grasped not only as a perceptual phenomenon driven by the company's communication activities alone, but as the link between the customers and the company based on the common relationship between the two.

The brand image concept is based on the fundamental notion of 'brand concept'. The term brand concept reflects a general meaning associated with the brand which is derived from three basic consumer needs: functional, symbolic and experiential. In other words, what stands behind the brand is an idea established long before market entry and its purpose is to define positioning strategy, and increase the influences of the perceived position or the brand image.

Figure 2.1 Brand Concept Management



Source: Park, C.W., Jaworski, B.J., And MacInnis, D.J., Journal of Marketing, Vol.50, October 1986, p.137.

2.2.2 Brand Concept Compound

The component of a brand concept derives from the needs of the consumer. The consumer's needs are comprised of three different groups: functional, symbolic and experiential. The researchers Park et al. (1986) have defined three needs:

The **functional needs** are defined as those that motivate the search for products that solve consumption-related problems (e.g., solve a current problem, prevent a potential problem, resolve conflict, restructure a frustrating situation). A brand with a functional concept is defined as one designed to solve externally generated consumption needs.

The **symbolic needs** are defined as desires for products that fulfil internally generated needs for self-enhancement, role position, group membership, or ego-identification. Work on symbolic consumer behaviour (Levy 1959; Martineau 1958; Sirgy 1982; Solomon 1983) and the sociology of consumption (Nicosia and Mayer 1976; Wallendorf and Reilly 1983) illustrates the important relationship between symbolic needs and consumption. A brand with a symbolic concept is one designed to associate the individual with a desired group, role, or self-image.

The **experiential needs** are defined as desires for products that provide sensory pleasure, variety seeking (McAlister 1979, 1982; McAlister and Pessemier 1982), consumer aesthetics, and experiential consumption (Hirschman and Holbrook 1982; Holbrook, Chestnut, Oliva and Greenleaf 1984) these illustrate the importance of experiential needs in consumption. A brand with an experiential concept is designed to fulfil these internally generated needs for stimulation and/or variety.

These researchers see in these three needs a pattern of creating image in a brand and their definition of brand image is:

"The image is a perception created by marketers' management of the brand".

Although these researchers are aware of the fact that brands offer a mixture of functional, symbolic and experiential benefits, the brand image probably contains more than one concept, and they do not support this approach since controlling the brand image is becoming a complicated process. The complex of different concepts (functional needs, symbolic needs and experiential needs) coinciding with each other requires different positioning strategies and, therefore, there is no one single consistent pattern for positioning. Added to this, they claim that a few concepts confuse the consumers' mind when identifying the brand's basic meaning. In fact, it is not just the internal elements of the image which complicate this process but external elements such as: the firm's resources, and production capabilities, that also harm the ability of the marketer to create a very effective image.

2.2.3 Brand Concept Management

The researchers Park, Jaworski, and Maclnnis assume that the relationship between a brand's concept and its image must be managed throughout the life of the brand. While other researchers stick to the four traditional stages in the brand life cycle, they point out three management stages;- introduction, elaboration and fortification.

Introduction Stage

The purpose of this stage according to the brand concept is to create a set of activities which are designed to establish a brand image in the marketplace during the period of market entry. The specific image selected by the firm should be within the boundaries of the selected brand concept and at the same time needs to be influenced by the presence of a niche in the marketplace.

The brand image is influenced by two interrelated tasks which are derived from the marketing mix: the communication of the brand image and performing activities that are transaction-oriented. In this stage of the brand concept, it is essential to develop an image that can be extended easily and logically during the next two stages.

Elaboration Stage

At this stage the aim is to enhance the value of the brand's image for gaining superiority for the brand. In fact there are two positioning strategies to enhance the value of the brand's image such as: adding or deleting new or old features, or the improving of a single attribute (Park et al., 1986).

Fortification Stage

At this final stage the purpose is to link an elaborated brand image to the image of other products produced by the firm in different product classes (e.g., linking Ivory Soap with Ivory Snow, Ivory Liquid, Ivory Shampoo). The idea behind this act is to reinforce the image of multiple products. The fortification stage has a role of reducing communication costs since similar images for brands mutually reinforce each other.

2.2.4 Positioning Strategies

In each of these stages the three brand concepts need to be analysed through the elements of the marketing mix so that the image of the brand will be created. Therefore, each of the three brand concepts needs to be comprised of a separate marketing strategy.

Positioning Strategies at the Introduction Stage

At this stage, marketers need to build the image of the brand on the basis that the image eventually will be enhanced at the elaboration stage.

Brands that carry **functional** concepts need to be analysed through emphasizing the brand's functional performance in solving consumption-related problems.

Brands that carry **symbolic** concepts must emphasize the brand's relationship to group membership or self-identification.

In this stage the communication aspect focuses on informing both targeted and non-targeted customers of the brand and, therefore, awareness and preference must be created. There are in fact a few ways for marketers to establish a symbolic image such as: charging a premium price, selling only in limited and premium outlets, specific promotional tools which are unique only for the targeted customers and emphasizing the brand characteristics through size or form which will suit only the targeted individuals (Park et al., 1986).

Brands that carry **experiential** concepts need to convey the brand's effect on sensory satisfaction or cognitive stimulation. Experiential and fantasy aspects which are associated with consumption must be pointed out by marketers.

<u>Positioning Strategies at the Elaboration Stage</u>

Brands with **functional** concepts at this stage can be analysed through two related positioning strategies: problem-solving specialization and problem-solving generalization.

A problem-solving specialization strategy is used to enlarge the value of brands with a functional concept by appealing to more specific needs, like computer manufacturers who develop a range of computers for specific users. This strategy allows the marketers to focus on a narrow segment with a large potential.

The problem-solving generalization is used for making the brand valid for different usage occasions. This strategy fits brands that can fulfil multiple needs.

Brands with **symbolic** concepts in this stage need to be analysed through a positioning strategy which maintains group or self-image-based associations, and by that marketers protect the target segment by making the consumption more difficult for non-targeted customers.

Brands with **experiential** concepts in this stage can be analysed through two positioning strategies: providing brand accessories and providing a network of brands. These two positioning strategies provide a different type of stimulation.

A brand accessory strategy entails the introduction of accessories that can be used in conjunction with the elaborated brand, for example, Barbie dresses, friends, etc.

A second positioning strategy is to produce a network of brands, providing a different type of stimulation. The idea is that a positioning strategy and marketing elements explicitly focus on the availability of multiple alternatives.

<u>Positioning Strategies at the Fortification Stage</u>

According to Park et al. (1986) the aim at this stage is to reinforce and strengthen the elaborated brand image by extending its meaning to products outside the initial product class. The positioning strategies of the new products should emphasize their connection to the original brand image, therefore marketers need to create a single image that pulls the individual brand images together.

Brands with **functional** concepts at this stage need to be analysed through the creation of the brand's relationship to other performance-related products, for example, Arm and Hammer Baking Soda's image is fortified by Arm and Hammer soap powder and deodorant.

Brands with **symbolic** concepts are analysed through adopting the image-building strategy in order to create a lifestyle image.

Brands with **experiential** concepts need to be analysed through a bundling strategy which links the brand image to that of other experiential products. For example, Lego could fortify its line of children's building blocks by introducing a line of do-it-yourself desks, and chairs for the teenage consumer.

2.2.5 Other Brand Image Management Theories

While the theory of the researchers Park, Jaworski and Maclnnis focuses on managing the image of the brand in terms of long-term-investment, their assumption is that management of the image is a process of selecting a general brand concept which consist of three needs: functional, symbolic and experiential, and then analysing them over three stages;- introduction, elaboration and fortification; the other theories such as those of de Chernatony and McDonald (1992) are based on other ways of analysing the brand image management. These researchers see four stages in brand image management. Their analysis is based on two needs: functional and representational, and these two types of needs are referred to in four stages of the brand life cycle.

Developing and Launching Phase

During the creation of a brand, marketers are not able to differentiate the brand on the basis of goodwill or personality, therefore, the **functional needs** become more meaningful than the **representational needs**, but at the same time marketers must set a very clear idea of the extent to which the brand will satisfy functional and representational needs.

The Growth Phase

In this phase when sales rise, the role of the marketer is to protect the brand image from other competitive brands. The **functional needs** must be reinforced, either through a problem-solving specialization strategy, or a problem-solving generalization strategy. At the same time the **representational needs** must maintain social associations. With regard to fragrances, it appears that the change towards the new trend of manufacturing a single fragrance which uses both sexes (unisex) brings more manufacturers especially fragrances' designers to adopt the problem-solving generalization strategy and neglect the common problem-solving specialization strategy.

The Maturity Phase

Since in this phase the brand is under considerable pressure because of enormous competition, the marketers have few options in managing the image of the brand. One of the options is to extend the brand's meaning to new products, thence, a sole image needs to unite all the individual brand images. This option is very common in the fragrances market where many manufacturers extend their mature brand to other close new products such as perfume de toilette spray, after shave splash, and stick deodorant. Another option is to identify the advantage of one of the two needs compared to other brands and use it for extension.

The Decline Phase

In this phase the capabilities of the marketers to manage the image of the brand is very limited and when they choose to recycle the brand the two needs (**functional and representational**) must be analysed again so that new uses for the brand are going to be found.

In fact the knowledge that we have today about how to manage the brand's image over time is very limited and what we have is definitely not sufficient for providing marketers with accurate tools. The core reason for that is derived from inappropriate definition of the brand image according to its dimensions, inappropriate definition of the elements of these dimensions and the result is an inevitable vacuum in this subject area. The rudiments of the brand image field are ill defined and this can be seen from the limited and rudimentary techniques which brand marketers still have for measuring the image of the brand.

2.3 Brand Image Measurement Approaches

2.3.1 Introduction

One of the most essential researchable subjects in brand image is brand image measurement. According to Sampson (1995), the measurement and monitoring of brand image is a major requirement of marketing management and has been a major preoccupation among marketing researches for almost fifty years. Therefore, marketing society can expect to have very concrete evidence of how to measure the image of the brand. Unfortunately this is not so, and although almost fifty years of research has been done in this subject, we can not say that marketers are provided with the most accurate techniques and we can not even show strong evidence of defined ways which can cope with complex markets.

Up to date ways of measuring brand image are lacking the capability to focus coincidentally on several different dimensions of measurement. The essence of this limitation is derived from the complexity of the notion of brand image, and the way that researchers tackle the measuring of brand image through simple forms of measurement that are based on a few limited aspects, and do not bring into consideration the more complex aspects.

Most of the common ways of measuring brand image are derived from product positioning techniques and strategies. These primary techniques are factor analysis, discriminant analysis, multiattribute compositional models and multidimensional scaling.

According to Hauser and Urban (1977) in the *factor analysis* technique, the input data consists mostly of a three-dimensional matrix of subjects' ratings of objects on a variety of attributes.

The *discriminant analysis* according to Johnson (1970) is a technique which was created for product positioning analysis. This technique determines the consumers' perceptual dimensions on the basis of which attributes best differentiate the brands.

One of the *multiattribute compositional* models is conjoint measurement which is used to determine which combination of a limited number of attributes is most preferred by consumers.

Another product positioning technique is *multidimensional scaling*, which produces dimensions based on consumer judgments or preferences for the actual brands.

Table 2.1 Advantages and Disadvantages of Product Positioning Techniques

Techniques	Advantage	Disadvantage
Factor Analysis	Both subjective and objective attributes can be used and the dimensions of the product space are relatively easily determined from factor loadings	The dimensions obtained are actually a function of the data collected, thus factors are more a function of the attributes asked than of product characteristics consumers hold to be important
Discriminant Analysis	Determines the consumers' perceptual dimensions on a wider basis since it sets linkage between attributes and brands	The dimensions which are defined by examining discriminant coefficients, are not easily or intuitively interpretable into managerial actions (Huber and Holbrook, 1979)
Multiattribute Measurement	Covers both new product concepts and key words to be included in the product's advertisement copy	It cannot provide any information about product positioning in relation to product dimensions
Multidimensional Scaling	Produces joint space maps of both consumer ideal points and objects	The dimensions are difficult to interpret

In the context of these four techniques we can find a better technique which in fact is an extension of the joint space mapping routines. This multidimensional scaling routine is called TRINODAL[1] and its uniqueness is derived from plotting both brand images and consumer ideal points onto a single map. TRINODAL combines two joint space mapping routines to obtain a single three-node map.

The **first** joint space mapping routines is an advertisement/brand joint space which is a matrix scaling routine. The **second** joint space mapping routines is a brand/consumer ideal point scaling routine. The idea behind this technique is to enable brand managers

[1] The term TRINODAL is derived from the three-object plotting multidimensional scaling routine: consumer ideal points, advertisement images, and brand images.

to study the image position of the advertisements and brands in relation to consumer ideal points. According to Keon (1983), TRINODAL is especially useful for examining product classes in which brands are positioned or differentiated chiefly by advertisement-created characterizational differences. This technique provides a means of assessing shifts in brand images caused by advertisements and the extent to which the images are affecting the brands. This technique also has a few limitations. First, it cannot indicate, before the launching of the campaign, how successful the campaign will be in affecting the brand image. Second, it cannot indicate how well an advertisement is reinforcing a brand's current image. The biggest problem is the limited way of defining the characteristics of the image of the brand. The example of the joint space map of cigarettes (Keon, 1983) is based on only on two groups of characteristics of the brand image: sophisticated/rural simplicity and rugged/gentle.

These limitations and especially the latter, have brought researchers to pursue more accurate techniques for measuring the image of the brand.

The most up to date measurement technique of brand image identifies two different facets of brand image. This technique is based in the first instance on defining the idea of brand image as the aggregation of brand identity and brand personality. This division is based on the need to present two complementary brand characteristics: rational and emotional. The uniqueness of this brand image measurement technique is the way it refers to these two complementary brand characteristics while at the same time the other brand image measurement techniques only measure the rational attributes. Measuring the rational attributes of a brand alone gives only a partial picture. Usually the emotional attributes are those which account for brand choice to a larger degree than rational ones. Although this new measurement technique brings into consideration aspects that other techniques lack, still the measuring process is not unequivocal and, therefore, its implementation does not prove accuracy.

2.3.2 Brand Image Measurement Components

The awareness of the need to build the brand image measurement on two complementary aspects is a very meaningful step in brand image measurement research. In fact the future of this brand image technique depends on the brand image definition.

Sampson, one of the leading researchers in the area of brand image measurement, bases his brand image measurement technique on Aaker's definition to brand image. Aaker (1991), who is considered as one of the most important researchers in the branding realm, defines brand image as:

"A set of associations, usually organised in some meaningful way."

Aaker bases his definition on the notion 'association' which he believes is the core of brand image existence. His definition of a brand association is:

"Anything 'linked' in memory to a brand."

His assumption is that association not only exists but also has a level of strength, therefore, a link to a brand is going to be stronger when marketers are basing it on many experiences or exposures to communications, rather than to few. The linkage between association and image is derived from their roles of representing perceptions which can or cannot reflect objective reality.

Aaker identifies eleven types of associations:

Association type	Examples
1. Product Attribute	- durability, absorbency
2. Intangibles	- faster-acting, technically sophisticated
3. Customer Benefits	- cavity control, has a built in conditioner
4. Relative Price	- good value for money, economical
5. Use/Application	- for weekends, to eat between meals
6. User/Customer	- for the dieter, for the frequent user
7. Celebrity/Person	- via some personality endorsement
8. Life-style/personality	- friendly and sociable, traditional
9. Product Class	- high fibre, low calorie
10. Competitors	- cheaper than 'X', bigger than 'Y'
11. Country/Geographic Area	- Japanese, Scandinavian

Since eleven different types of association cannot be measured accurately because they convey too much diverse information which requires different measurement approaches, Sampson (1995) redevides them:

"Association type No.7. Celebrity/Person is so specific, it can be removed. No.11. Country/Geographic Area is a "hygienic' - Sony is Japanese, Saab is Swedish, so what! This is more an issue of origin awareness. It can be removed.

No.1. Product Attributes and No.2. Intangibles can easily be combined for practical purposes.
Moreover, Aaker comments, "...most product attributes provide customer benefits, there is usually a one-to-one correspondence between the two". Thus No.3. Customer Benefits can be added to Nos.1 and 2. This gives a single category, "**Product Attributes/Benefits**".

No.5. Use/Application can stand, but is better described as "**Usage/Occasion**"; and No.6. User/Customer makes good sense too, but is better described as "**User Image**".

No.4. Relative Price, No.8 . Life Style/Personality, No.9. Product Class and No.10. Competitors, can be aggregated into a single class of association that can be termed "**General Image**", since the presence or absence of these and their composition will vary considerably by study."

According to this redivision there are four sets of brand image association that can be analysed:

1. Product Attributes/Benefits
2. Usage/Occasion
3. User Image
4. General Image

The criticism of these four sets of brand image association which are derived from the eleven original associations is the absence of the brand personality aspect. Aaker does refer to personality in his eighth association type 'Life Style/Personality' but only in the aspect of the consumer's personality and he completely ignores the brand's personality. Because of this crucial absence, Sampson embraces Plummer's (1984/85) definition of brand image:

"There are three primary components to a brand's image, three aspects of the brand's description. These are its physical elements or attributes, the functional characteristics or the consequences of using a brand, and the way the brand is characterized, or its personality."

To find any path which enables him to build a brand image measurement technique, Sampson unites the definitions of Aaker and Plummer of brand image notion, and combines them on a basis of the most relevant components. The result is a new definition of brand image which consist of only two components: product attributes/benefits and brand personality. This new dichotomic definition yields a new approach to measuring brand image on the basis of implicit personality measurement.

2.3.3 Implicit Personality Measurement

The perception or "image" of a brand can be defined as its identity plus its personality. Identity derives from the *rational,* **explicit** characteristics that emerge from cognitive processes within the cerebral cortex. **Personality** derives from reactions to **implicit** characteristics that emerge from *emotions* within the limbic system of the brain (Sampson, 1993).

This technique is based on the assumption that choice-decision process is derived from the combination of identities and personalities, and these two aspects create the desirability of brands.

The identity of a brand image is seen through the explicit characteristics which are defined as the ways in which people verbalise their internal gratifications. They are expressions of what is within the sub-conscious.

The personality of a brand image is seen through the implicit characteristics of personality, which are defined as the symbol of the internal needs and gratifications of the individual.

This brand image measurement technique which is called the 'implicit attributes' of brand personality is defined in terms of eight different characteristics (Sampson, 1993):

1. 'Energetic'
2. 'Extroverted'

- refer to an **involving** and **active** state and sense of **energy** and **vitality.**

3. 'Warm'
4. 'Affiliative'

- 'Warmth' refers to a personality that is **supportive** and **family-oriented.** It infers a feeling of **well-being.** It implies **caring, sharing, trust** and **honesty.** It involves **togetherness.**

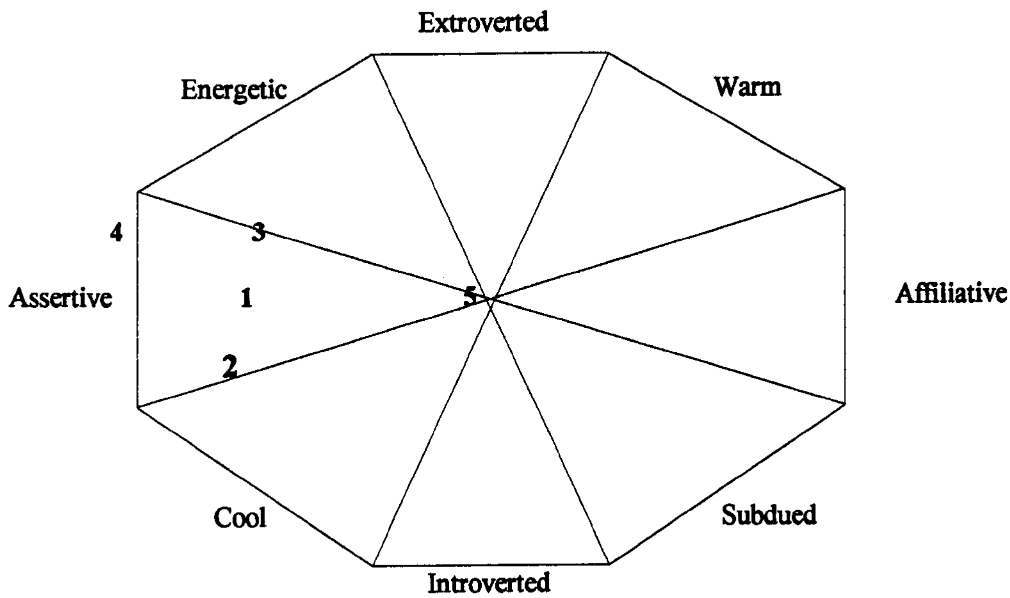
5. 'Subdued'
6. 'Introverted'

- reflecting a **quiet, reflective** or even timid personality.

7. 'Cool'
8. 'Assertive'

- are ego-oriented characteristics. 'Assertiveness' refer more to self-gratification and indulgence, whereas 'Coolness' is more about self-control and a defensive manner.

Figure 2.2 The 'Implicit Personality Attributes' Model



Source: Sampson, P., Admap, Vol.28, Jul/Aug 1993, p.21.

The eight personality 'vectors' are identified by associating brands (objects) with eight photographs (male and female physiognomy sets) that are calibrated by respondents using eight statements. Both photographs and statements have been validated and standardised throughout the world in studies across dozens of product categories (Sampson, 1995).

The implicit personality measurement process is very complicated and it consists of several phases.

First, brands need to be positioned within different sections of the map defined by these eight characteristics of personality and as a result of it the marketer can create a brand map.

Secondly, the implications of the positioning of the brands in the 'implicit personality space' map need to be analysed.

Table 2.2 Brand's Position with Regard to the 'Implicit Personality Attributes' Model

Brand's position within sections of the map	Implications
1 The brand is positioned in the central area of a section	The brand personality is clearly defined by the characteristic that defines the section
2 The brand is positioned at the edge of a section, close to a contiguous section	The brand personality shares both characteristics, but perhaps one more than the other (i.e. the one it is closest to)
3 The brand is positioned exactly on one of the radiating lines itself	The brand personality shares characteristics of the two sectors either side of the line
4 The brand is positioned near the outer perimeter of the 'elipse'	The brand personality is very clear and universally recognised as such by most consumers
5 The brand is positioned close to the centre of the 'elipse'	The brand personality can perceive as less clear, meaning different things to different groups of market segments or that it has no real personality at all

Thirdly, an explicit attributes map needs to be drawn. Explicit attributes vary according to the subject matter of each study. Explicit attributes are obtained by a qualitative pre-study. The positioning of the explicit attributes shows the relation of these to the underlying personality traits - what they symbolise verbally. The IMPMAP proprietary system determines the most relevant set of attributes which define a brand's identity. The set of determining attributes is called the 'footprint' which are perceived as the most relevant attributes that drive the brand.

Fourthly, a final analysis needs to be done according to the complete 'explicit attributes' map. The analysing needs to be based not on the position of brands on a map but in relation to where the brand is intended to be positioned by a company, and whether or not it is successful. Where the overlap exists between the brand positioning of the customers to that of the firm, then the position is within the scope of success, as long as the brand is successful. If the brand is perceived by the customers differently from the firm, it means that the market is not getting the correct message. The solution will be one of the two: bringing consumer perceptions in line with its own view of the brand or changing their view of the brand.

2.3.4 Limitations to the Implicit Personality Model

Measuring brand image has always seemed to be very complex and in fact there has not been any definitive breakthrough on this subject. The fact that nearly fifty years of research on this subject has not yielded a clear technique which enables marketers to cope successfully with measuring the image of their brands, seems curious and also not typical of other measurement researches in other fields of marketing management.

The implicit personality model suggests a measuring technique which is an aggregation of brand personality and brand identity, and while the personality refers to the emotional aspects, identity refers to the rational aspects. The source of this model is the two components of brand image: product attributes/benefits and brand personality. In fact the idea behind the implicit personality model is to measure the personality of the brand rather than the image of the brand. The brand personality is the core aspect in this model and, therefore, the priority of the researcher is to find the components of the brand personality. The identity and personality cannot be sufficient aspects of measuring brand image since the notion of brand image is more complicated and needs to be measured by several different coinciding aspects. Although the implicit personality model provides another way of measuring brand personality and casts light on the brand image measurement research, we do not see it as the right model for measuring brand image since the identity aspect looks very abstract. The identity aspect must be elaborated in a such way that various elements of the brand need to be taken in account.

The example of the implementation of this technique on the beer market (Sampson, and Stadtler, 1993) shows that only four sets of explicit attributes have been taken into consideration: taste attributes, user attributes, occasion attributes and general image.

This analysis lacks many other crucial elements of the brand that must also be taken into account. The most important point is that the technique of measuring the brand image must base the analysis from the perspective of the brand according to how the marketers build all its characteristics and not by referring to only a few characteristics or attributes, otherwise the analysis is going to be partial and not holistic.

From the measuring of the brand image in the beer market, Sampson (1995) shows one of the footprints of the brand 'Rembrandt'.

"It shows that the key attributes that drive the brand are not especially desirable for a fine beer, since such a brand identity is not very attractive. Any association with low price suggests a compromise with quality, while association with heavy drinkers is a clear negative. Although the personality is that of a "sociable beer", it is not immediately associated with this, in terms of its explicit attributes...this beer, has a personality that may well conform to modes of social, "Affiliative" drinking and situations relevant to these."

From this statement any concrete holistic brand image strategy can not be built since most of the elements of the brand according to three brand image dimensions: functional, non-functional and personality are not being taken into consideration.

The idea that brand choice is no longer all about product attributes is agreed by many researchers, but the attitude that brand choice is all about brand personality (Sampson, 1993) is definitely wrong and it limits the capacity of marketers to measure the image of their brands. Only a holistic technique that takes in account the real dimensions of the brand image can provide more accurate results and explore more details of the linkage between the brand and the firm, so that marketers will know where they need to add in the marketing mix components while they strive to improve their brand's position in the market, and to deduct in some instances to ensure a much more pinpointed marketing mix allocation.

2.4 Brand Image Drives Brand Equity

Brand research has been based on revealing the core of the brand's existence. The question of what stands behind the brand's existence, or what drives the brand, is the most common issue in the brand research, and most researchers deal with it directly or indirectly. Compared to other researched questions in the branding realm, there is only one answer to this essential question according to this research. Some researchers tend to explain the brand's existence according to two notions and debate revolves around the determination of which of them is more accurate: these two notions are loyalty and equity. But is it really these two notions driving the brand, or is there something more profound which stands behind the brand's existence and drives these two notions?

Two decades ago most of the researchers stuck to the notion of loyalty, and saw it as the core of the brand. The idea behind this term is that the long term success of a brand must be based, not on the number of consumers who purchase it only once, but on the number who become repeat purchasers. The concept of brand loyalty has been defined by researchers with two approaches: empirical and theoretical. The researchers Jacoby and Chestnut (1978), depict 53 different operational definitions of brand loyalty which are based on three categories: behavioural (i.e., those indices based on actual overt behaviour or self-reports of actual past behaviour), attitudinal (i.e., those based strictly on preference statements of likely behaviour, and composite (i.e., those reflecting some combination of behavioural and attitudinal aspects). In these definitional approaches, the essence is that loyalty drives the brand.

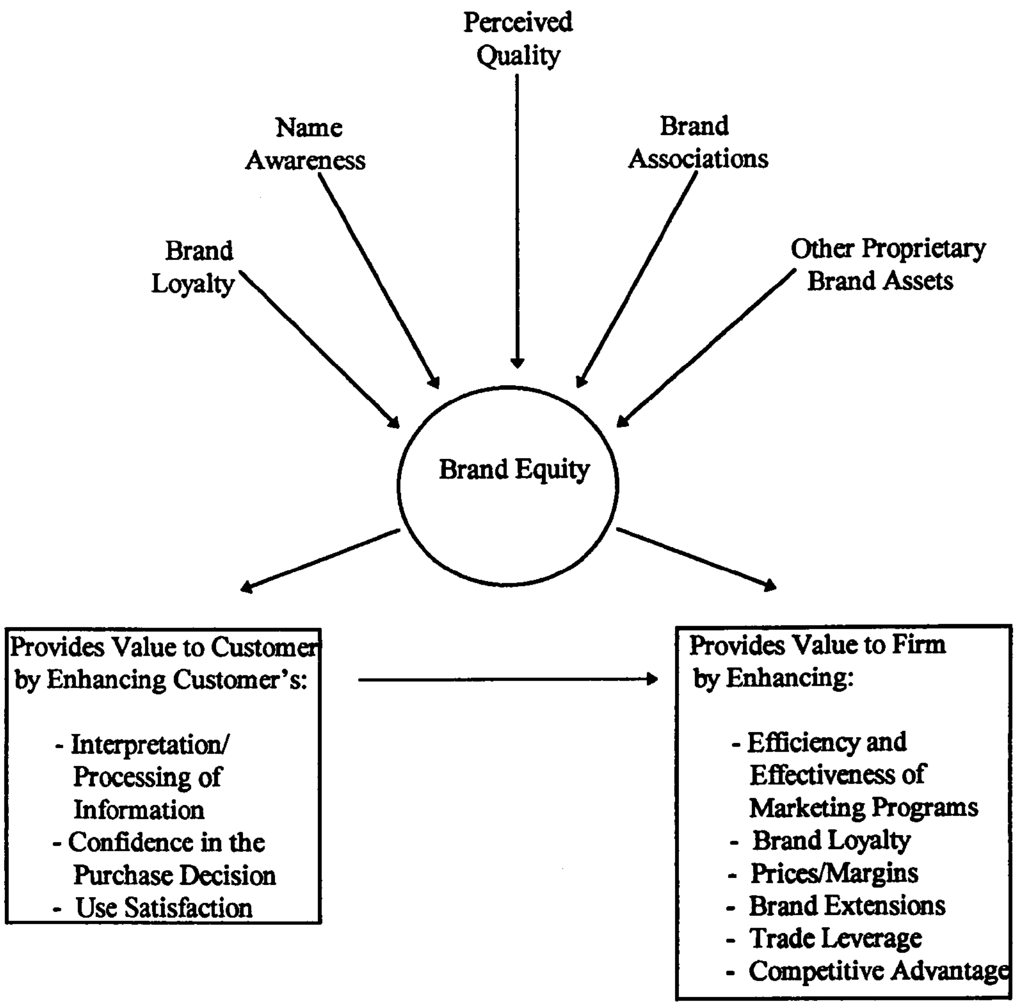
In the last two decades the focus has changed more to the notion of equity and equity has become the most topical subject in branding and even a common notion in other fields of marketing such as advertising and new product development (product and packaging design). The notion of brand equity appears in many definitions and according to Blackston (1992), David Ogilvy was one of the first researchers who established the principles of brand equity by referring to a brand as the ***consumer's idea*** of a product. Blackston even strengthens the idea of Ogilvy that the consumer is an active participant in the creation of equity, by his words: 'We might even call the consumer an equity partner in the brand.' Another reinforcement of this behavioural approach can be seen by Kim (1990) who claims that the brand exists simultaneously in the rational, emotional, and sensual realms. Therefore his definition of brand equity is:

"A brand's equity refers to the latent capacity of a brand to influence the behaviour of the beholder by evoking a specific set of thoughts, feelings, sensations, and associations."

The next stage of defining the notion brand equity was focusing on financial terms and not on consumer terms. Tauber (1988) phrased this change: "Marketers often use the terms brand equity, brand image, and brand personality interchangeably. The equity of a brand, however, means something much more than consumer perceptions. In financial terms the value of a brand might be the capitalized value of its expected earnings."

The relationship between the notions of 'loyalty' and 'equity' was always vague, and each researcher supports one of these notions as the source which drives the brand. The end of this confusion can be explained by the model 'brand equity' of Aaker (1991).

Figure 2.3 Brand Equity Model



Source: Aaker, D.A., Managing Brand Equity, 1991, p.17.

According to Aaker, brand equity is defined as:

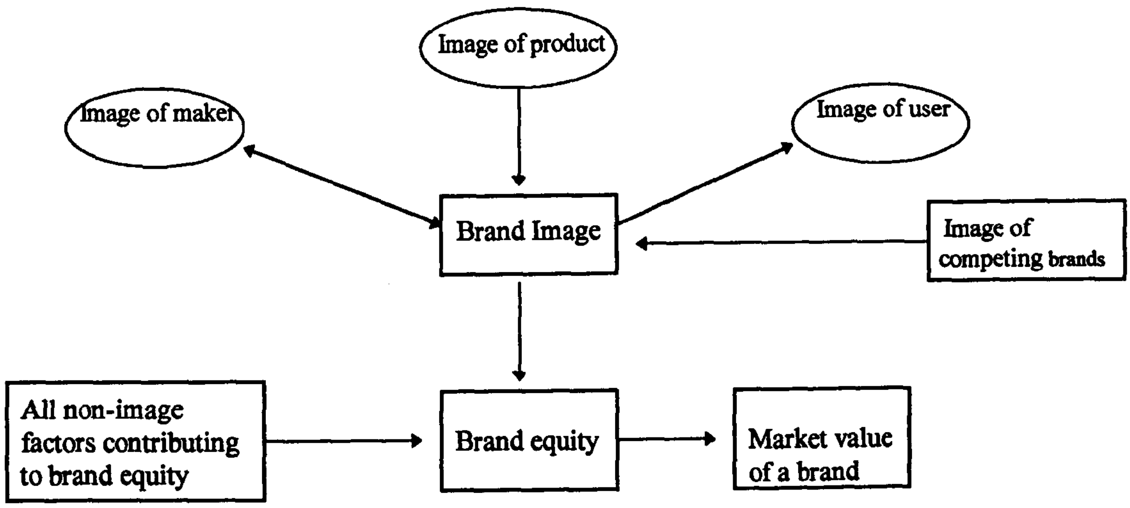
"A set of brand assets and liabilities linked to a brand, its name and symbol, that add to or subtract from the value provided by a product or service to a firm and/or to that firm's customers...the assets and liabilities on which brand equity is based will differ from context to context. However, they can be usefully grouped into five categories: brand loyalty, name awareness, perceived quality, brand associations in addition to perceived quality, other proprietary brand assets-patents, trademarks, channel relationships, etc."

According to this model the brand loyalty of the consumer base is often the core of a brand's equity, therefore if customers do not pay attention to the characteristics of the brand, there is no equity. On the other hand, when customers continue purchasing the brand although they have other competitive brands, there is high equity to the brand.

The brand loyalty-equity relationship is derived from the use experience, while the awareness, associations, and perceived quality are characteristics of many brands that a person has never used.

We have been used to hearing that equity has become a synonym for brand success, therefore, the concept of brand equity is perceived as the core which drives the brand. This attitude leaves a large vacuum in branding research since the brand image aspect is not predominant in the battle of semantics of branding. Presumably, the reason for the low position of 'brand image' in the branding language paradigm, is derived from the debated brand equity definition. One of the sole researchers who deals with the equity-image confusion is Biel (1991, 1992) who suggests a model which explains the equity-image position. This model is based on the distinct definition of these two notions. According to Biel: "Brand equity deals with the *value*, usually defined in economic terms, of a brand beyond the physical assets associated with its manufacturer or provision. While brand image is a concept originated and 'owned' by marketers and advertising specialists." According to those definitions while brand equity has come to stand for a financial concept associated with the valuation placed on a brand, it is useful to recognise that the equity of a brand is driven by brand image, a consumer (or customer) concept (Biel, 1991).

Fig 2.4 Brand Image-Equity Model



Source: Biel, A.L., Admap, Oct. 1991, p.43.

What stands behind this approach is that additional cash flow (which is another way of defining equity of a brand) depends upon consumer behaviour, and consumer behaviour is driven by perceptions of a brand. Biel (1991) describes the image of a brand "**as a cluster of attributes and associations that consumers connect to the brand name.**" Its definition is very complex and it comprises several aspects.

The first aspect which is the main one is the **association element** which can be 'hard' and 'soft'. 'Hard' associations can be specific perceptions of tangible/functional attributes, like speed, premium price, user-friendliness etc. 'Soft' associations can be referred as emotional attributes such as, excitement, fun, innovation and brand personality. The second aspect is the **three sub-images**: the image of the provider of the product/service, or corporate image, the image of the user, and the image of the product/service itself. Since each brand and product category differ from each other, the relative contribution of these three sub-images varies. The third aspect is the **visual** or the **verbal component**. Symbols which become consistently associated with brands are accessed from memory as soon as the brand is shown in any occasion.

Although loyalty and equity are perceived as the core of the brand by marketing practitioners, it is necessary to embrace another more profound way of seeing how the branding components structure relationships. Elimination of the 'brand image' concept in the brand structure components totally distorts the branding structure reality. The new approach of Biel (1991, 1992) which sees in product associations the component which drives image which in turn drives equity, depicts accurately what drives the brand in a more holistic way. The essence of this new approach is derived from the fact that the term brand equity which is the value of the brand emanates from the cluster of attributes and associations that consumers connect to the brand name which is the brand image.

2.5 Global Brand Image Management Strategies

2.5.1 Introduction

Since developing a brand image strategy has been recognized as the first and most vital step in positioning a brand in the marketplace (Young 1972; Park, Jaworski and MacInnis 1986), a few researchers have started investigating this subject. Despite the vital importance of this, branding research still cannot provide clear evidence of adopting brand image strategies in specific product groups or even draw a line between brand images strategies for consumer products and for service products. Moreover, global brand image strategies have been the subject that has gained least in this field of research. Undoubtedly, the unknown surpasses the known in their particular research field. In fact, the only solid brand image strategy research evidence shows existence of two types of strategies for brand image management. The first one is the normative model of brand image management (Park et al., 1986), which suggests that marketers should base their firms' images on a single set of consumer needs. The model, which was described thoroughly in the second sub-chapter, consists of three types of needs: **functional** (e.g., problem prevention, problem removal), **symbolic** (e.g., group membership, role enhancement), and **sensory** (e.g., stimulation, variety/novelty). While the normative model is based on selecting a single set of consumer needs, the second type of strategy for brand image management is based on utilizing a mix of functional, symbolic, and sensory needs. The supporters of this type of strategy believe that the only way of avoiding brand parity is by reinforcing the messages through a few sets of coinciding consumer needs. For example, in the auto market, firms mainly base their image on a functional need such as reliability while others base their image on comfort. Due to the increasingly competitive nature of this market, emphasizing other functional benefits does not assure a real reinforcement of differentiation, thus there is a need to base these firms' images on more than a single consumer need. A firm which builds its car's image on a symbolic benefit, such as a luxurious style or on sensory benefit such as a variety of models, in fact increases its capacity to be differentiated from other competitive firms.

Practically, some brand managers prefer adopting the single-need brand image approach, while others favour the multiple-needs brand image approach. Research has yet to determine if and under what conditions, brand managers need to implement these strategies.

2.5.2 International Market Characteristics in Relation to Brand Image Management

The only evidence of any existing research of this subject in the brand image domain can be found in Roth's research (1992, 1995). His researches, which try to cast light on the crucial question under what conditions these strategies need to be implemented, give him an honourable place as one of the main contributors to research in the brand image domain. Since his researches focus on examining the relationship between consumer product brand image strategies and various global market characteristics, few preliminary concepts needed to be set. First and foremost is the brand image definition, which Roth perceives according to Dobni and Zinkhan's (1990) view of brand image- **the meaning consumers associate with the product**. In addition, Roth redefines the terms "single set of consumer needs" for depth strategy and "multiple sets of needs" for breadth strategy. The next phase is identifying characteristics of international markets which relate to brand image management. In his research, Roth (1992) notes three characteristics which he believes have considerable relation to brand image management: level of economic development, degree of cultural context, and extent of competition within a product category.

Economic Development

Economic development is considered as one of the most relevant environmental aspects of international markets, since it affects consumer demand and attitudes towards goods and firms. According to Rostow's (1971) economic growth model, there are two types of national economic development: higher economic development countries - HEDs, and lower economic developed countries - LEDs. While the countries in advanced stages of economic development (HEDs) are characterized by relatively high levels of discretionary income allocated to goods and services, countries at lower levels of economic development (LEDs) do not have the capital and in some cases nor the demand which assures widespread goods and service consumption. Because of the existence of these two types of economic development countries definitions, it seems more feasible to generalize linkages between them and global brand image strategies.

Cultural Context

According to Friedmann (1986), the meaning consumers elicit from advertisements and other marketing stimuli may be influenced by their culture. Cultural context (one aspect of culture that relates to consumer behaviour) refers to the degree of information consumers infer from implicit, contextual cues-those which are non-verbal and non-written (Hall, 1976). Martenson (1989) who discerns two levels of context cultures (high and low), infers that consumers from high context cultures draw more meaning from the implicit information (non-verbal and non-written) presented in advertisements, such as the roles of the message sender and receiver, while consumers from low context cultures draw more meaning from the explicit information presented in advertisements, such as written text in print advertisements. In high context cultures both the explicit and implicit cues are sources of message meaning; in low context cultures, much more of the meaning is derived from explicit cues (Roth, 1992). The division of context cultures into high and low, increases the possibility of finding linkages with global brand image strategies.

Competition

The extent of competition within a product category is definitely a vital characteristic which needs to be taken into consideration in the process of finding rules for implementing brand image strategies. The equation of competition and brands shows that highly competitive markets lead to high risks levels of brand parity. The ability to identify levels of competition within a product category enables us to find existing linkages with global brand image strategies, which can even be generalized.

2.5.3 Depth Versus Breadth Strategies

Roth (1992) tested three product categories in eleven countries in order to find rules for implementing strategies for global brand image management, concerned with market conditions such as: economic development, cultural context and competition. The idea was to trace U.S. firms manufacturing consumer goods in the beer, blue jean, and athletic shoe categories, and contact their international marketing managers, since these products reflect diverse brand image strategies. The eleven countries used in this study (Argentina, Belgium, China, France, Germany, Japan, Italy, Netherlands, Peru, Romania, Yugoslavia) were chosen due to their social, economic, and cultural diversity. The survey which was conducted by mail, asked these international marketing managers to characterize their brand's image in each specific market by allocating 100 points across three types of strategies: functional, social, and sensory (Park, Jaworski and MacInnis, 1986), with more points being allocated to the more emphasized images. The international marketing managers could allocate 100% of the points to one brand image (depth strategy), or allocate the points across two or three of the strategies (breadth strategy). In this study it was viable to define these eleven countries according to levels of economic development, cultural context, and competition. To identify levels of economic development, countries were grouped into economic categories using the World Bank's (1989) income (GNP per capita) classification of countries. According to that, these countries were categorized as HED (for the high-income countries) and LED (for the middle and low countries). To identify levels of cultural context, Roth adopted Hall's (1976), and Martenson's (1989) cultures classification which show that Western European cultures exhibit similar degrees of low-context information awareness and processing (i.e., little attention to context), while Asian cultures are similar in their personality to attend to high context information, and Hispanic cultures are considered to fall somewhere between Western and Eastern ones in terms of cultural context. Based on Hall's (1976) and Martenson's (1989) findings, the eleven countries were classified into high (Asian and Hispanic) and low (European) context categories. Finally, level of competition as the third market condition, was split into two categories: high competition (competitive market) and low competition.

Table 2.3 Descriptive Statistics for Environmental Variables

Country	Economic Development	Cultural Context	Competition[2]
Belgium	High	Low	High
France	High	Low	High
Germany	High	Low	High
Italy	High	Low	High
Netherlands	High	Low	High
China	Low	High	Low
Japan	High	High	High
Romania	Low	Low	Low
Yugoslavia	Low	Low	Low
Argentina	Low	High	Low
Peru	Low	High	Low

Source: Roth, S.R., Journal of Advertising, Vol. XXI, No. 2, June 1992, p.30.

[2] Not noted, but can be derived from the provided data of the article (Roth, 1992).

2.5.3.1 Extent of Depth and Breadth Global Brand Image Strategies

The idea behind this study was to find which global brand image strategy is the one more adopted by international marketing managers of consumer products. The results showed vividly that none of the U.S. manufacturing firms of beer, blue jeans, and athletic shoes implemented the normative, one need (depth) brand image strategy. According to these managers the single-need strategy is too limiting. On the other hand, this study reveals that from the three sets of consumer needs, the functional-need (49.2%) receives more emphasis from these firms in creating their brand image than either social (18.2%) or sensory needs (32.7%). Moreover, while functional image was negatively correlated with the other two, social and sensory images were positively related (Roth, 1992). In fact, this study exposes the need to define the terms depth and breadth images instead of referring to depth and breadth strategies. According to Roth (1992) depth images have one dominant need that is always at least twice as prevalent as the only other incorporated need, while breadth images have no one need dominating the other two also incorporated into the brand image strategy. By these definitions it comes out from this study that there were 88 cases of depth images and 125 cases of breadth images used by the firms marketing their consumer products internationally. In other words, it shows that more firms decided to position their products on three needs with the same emphasis on each and not as a sole dominant need, where this points to the fact that the image of a brand is being perceived more as a compound of several needs which should be conveyed together and not as a one need structure.

2.5.3.2 Performance of Depth and Breadth Global Brand Image Strategies

The idea behind this study was to assess the relative performance of depth versus breadth strategies under the three market conditions: economic development, cultural context, and competition. The results of this study show that firms that adopt depth brand image strategies have better results in lower economically developed countries, in high cultural context markets, and when the extent of competition is low. Analogous to depth brand image strategy, firms that adopt breadth brand image strategies have better results in low cultural context markets, and when the extent of competition is high. However, in higher economic developed countries both breadth and depth strategies seem equally viable. Although, depth brand image strategies generally lead to better market performance (sales volume, profit margin, market share) than breadth strategies, brand managers must take into consideration that the performance of these two brand image strategies depends on the market environment.

2.5.4 The Effects of Culture and Socio-economics on Global Brand Image Strategies

The next phase of Roth's researches (1995) in providing brand managers with a framework for selecting brand image strategies for international market, was to refer to the global market conditions which affect the size of niches for particular brand image strategies. Therefore, national culture and regional socio-economic were discerned by Roth as the two characteristics which affect the performance of functional, social, and sensory brand images.

National Culture

While in his first global brand image strategies research (1992), Roth refers to culture from the consumer behaviour point of view-Cultural Context - in his second global brand image strategies research (1995), he adopts Hofstede's approach to culture which contains two aspects: power distance, and individualism.

Power distance describes the extent to which a culture fosters social inequality. In high power distance cultures, people seek to maintain and increase their power as a source of satisfaction. Social consciousness is high, and they are motivated by the need to conform with those in their class or in classes to which they aspire. In low power distance cultures, people are much less focused on class differences and social aspirations (Roth, 1995).

Individualism can be described in culture terms such as freedom and experiences, thence cultures high in individualism tend to seek variety of experiences while cultures low in individualism tend to seek more conformity and group behaviour.

Regional Socio-economics

Although cultures tend to transcend entire nations, social and economic conditions often vary substantially within countries. Within most countries, regions exist that differ markedly from one another with regards to income, mobility, media access, employment, and other socio-economic characteristics (Roth, 1995). Another way of assessing a region's socio-economic level can be done through terms of its "modernity" which is defined as a measure of the institutions and organizations that provide life experiences for members of a society. When the market is characterized as at a high level of regional modernity, consumers show high familiarity with the material aspects of consumer culture. In contrast, when the market is characterized as at a low level of regional modernity, consumers are not familiar with the material aspects of consumer culture.

The findings of this research show that first and foremost, since heterogeneity within countries makes it difficult for marketing managers to develop brand image strategies with strong within-country appeal, adopting the micro-marketing, regional focus enables these marketing managers to develop strategies targeted at more homogeneous target markets.

Secondly, brand managers when identifying a low level of regional socio-economics, need to build their brand image strategies on functional need, while when identifying a high level of regional socio-economics, emphasis should be shifted to social and sensory brand images to maximize market share.

Thirdly, brand managers need to bring into consideration the market's national culture aspects in their brands image strategies:

In low power distance cultures (e.g., Germany, Netherlands, Argentina) in which people are not highly focused on social roles and group affiliation, functional brand images that de-emphasize the social, symbolic, sensory, and experiential benefits of products are most appropriate. When the country's degree of power distance is high (e.g., China, France, Belgium), social and/or sensory needs should be emphasized (Roth, 1995).

In countries with high individualism cultures (e.g., European Countries), brand images that emphasize functional variety, novelty, and experiential needs are more effective than social image strategies. On the other hand, cultures with low individualism (e.g., Asian Countries) are more amenable to social brand image strategies that emphasize group membership and affiliation benefits than they are to sensory brand images.

2.6 Brand Image Overview and Justification of the Proposed Model

Since its formal introduction in the 1950s, the notion of brand image has become commonplace in consumer behaviour research. Numerous studies of brand image have been reported, the phrase has been widely used in a variety of technical and casual applications, and practitioners and academics alike have embraced the concept as the embodiment of the abstract reality that people buy products or brands for something other than their physical attributes and functions (Dobni and Zinkhan, 1990).

A profound study in the branding image literature reveals that the brand image definitions can be grouped into brand categories, on the basis of their principal emphasis. The researchers Dobni and Zinkhan (1990) depict 28 studies of brand image which (according to them) can be put into five assigned categories: blanket definitions, emphasis on symbolism, emphasis on meanings or messages, emphasis on personification and emphasis on cognitive or psychological elements. These are explained as follows:-

Blanket Defintions

In this category we can find the broadest definitions of brand image concept which are characterised with simplicitly and comprehensively, such as, "the sum of the total impressions" (Herzog, 1963), "everything the people associate with the brand (Newman, 1957).

Emphasis on Symbolism

In this category the symbolism has several roles that represent personal attributes, goals, social strivings and patterns, and serve as communication devices between individuals and their significant referents. A classical example is Levy's definition of brand image (1958): "People buy things not only for what they can do, but also for what they mean ...The things people buy are seen to have personal and social meanings in addition to their functions".

Emphasis on Meanings and Messages

These definitions work from the assumption that in order to differentiate the brand in a product category it must rely on what it connotes or means to the consumer. This category contains a variety of different definitions since how "meaning" and "message" are defined can vary somewhat among researchers. For example, Reynolds and Gutman (1984) have defined product imagery in terms of the stored meanings that an individual has in the memory, suggesting that what is called up from memory provides the meaning we attribute most basically to image. Compared to them Durgee and

Stuart (1987) have defined brand image in terms of a "meaning profile" which describe what the product means symbolically in the eyes of consumers.

Emphasis on Personification

In this category the definitions present the brand and its image with human characteristics through two distinct perspectives. The first describes the brand as if it were a human being - the brand has a distinct personality of its own. The second focuses on associating the consumer's personality or self concept with the image of the brand. For example, Debevec and Iyer (1986) define brand image as "gender" image, while Bettinger, Dawson and Wales (1979) define it as "age" image.

Emphasis on the Cognitive or the Psychological Elements

The definitions in this category are derived from the cognitive or mental processes by which brand image is said to be triggered. These definitions concentrate on mental effects by naming any one of "ideas", "feelings", "attitudes", "mental constructs", "understandings" or "expectations" as the cardinal determinant of brand image. For example, according to Bird, Channon and Ehrenberg (1970), brand image is an attitude about a given brand, while Levy (1978) defines it as a constellation of pictures and ideas in people's minds that sum up their knowledge of the brand and their main attitudes towards it.

Table 2.4 Brand Image Definitions

Categories of Defintion	Researchers	Year
Blanket Defintions	Newman	1957
	Herzog	1963
	Snyder & DeBono	1985
	Dichter	1985
Emphasis on Symbolism	Levy	1958
	Pohlman and Mudd	1973
	Frazer	1983
	Noth	1988
Empahsis on Meanings or Messages	Sommers	1963
	Grubb and Grathwohl	1967
	Levy and Glick	1973
	Swartz	1983
	Reynolds and Gutman	1984
	Durgee and Stuart	1987
Emphasis on Personification	Bettinger, Dawson and Wales	1979
	Sirgy	1985
	Hendon and Williams	1985
	Debevec and Iyer	1986
Emphasis on Cognitive or Psychological Elements	Gardner and Levy	1955
	Martineau	1957
	Reynolds	1965
	Bird, Channon and Ehrenberg	1970
	Gensch	1978
	Levy	1978
	Bullmore	1984
	Park, Jaworski and MacInnis	1986
	Friedmann and Lessing	1987

Source: based on Dobni and Zinkhan (1990) Advances in Consumer Research, 17, p.110-119.

Since, brand image is perceived both by advertising practitioners (Ogilvy, 1963) and by marketing researchers (Gardner and Levy, 1955) as a basis for market success, it is essential to translate what we know about this concept, into the details of what marketing practitioners should do. This is a task that has been complicated, however, by the lack of consensus concerning the components that make up brand image, and consequently, about how it should be managed (Dobni and Zinkhan, 1990).

As noted in the introductory paragraph of this chapter, the role of the components of brand image is to act as a branding process framework to implement a branding strategy. Therefore, inability to identify correct components will lead the marketers to an inaccurate solution to their marketing problem and loss of very precious marketing resources.

An overview of brand image definition over a 40 year time period in all five categories of definitions, reveals a huge contradiction concerning the meaning of these definitions and as a result of that chaotic interpretations of brand image components.

Table 2.5 Brand Image Components Definitions

No. of Components	The Idea Behind the Definition	Type of Components	Researchers	Year
1	Brand image	Brand personality	Martineau	1958
1	Brand image	Brand personality	Arons	1961
1	The minds of consumer	Impressions	Herzog	1963
1	Attitude	Physical product	Reynolds and Gutman	1984
1	The mind's of consumer	Integral component of a brand's equity	Keller	1993
2	Brand image	Characteristics and feelings/emotions	Oxenfeldt	1974
2	Brand image	Beliefs and attitudes	May	1974/75
2	Brand image	Beliefs and attitudes	James, Durand and Dreves	1976
2	Brand image	General characteristics, feelings, or impressions	Jain and Etgar	1976/77
2	Product perception	The measures of the brand attributes and the "image" of the brand	Gensch	1978
2	Brand image	Beliefs and attitudes	Hirschman, Greenberg, and Robertson	1978
2	Brand image	Magic and a product's morality	Dichter	1985
2	Brand image	Attributes and associations	Biel	1991

2	The consumers' perception	Functional needs and representational needs	de Chernatony and McDonald	1992
2	Brand image	Identity plus its personality	Sampson	1993
3	Brand image	Theme, image proper and net evaluation	Stone, Dunphy and Bernstein	1966
3	Brand image	Physical reality of the product, the beliefs (attitudes) and feelings	Levy	1978
3	Means-end chain	Product attributes, consumer consequences, and personal values	Reynolds and Gutman	1984
3	Brand image	Product attributes, consumer benefits, brand personality	Plummer	1984/85
3	Psychological meaning	Product's attribute bundle, the consumer's dominant perceptual mode, and the context in which the perceptual process takes place	Friedmann	1986
3	Perception created by marketers' management of the brand	Functional, symbolic, and experiential	Park, Jaworski and MacInnis	1986
4	Psychological point of view	Attitudes, the halo of psychological meanings, the association of feeling, the indelibly written aesthetic messages	Martineau	1957
5	Brand image	Quality, attributes, value, feelings and brand associations	Kirmani and Zeithaml	1993
11	A set of associations	Product attributes, intangibles, customer benefits, relative price, use/application, user/customer, celebrity/person, life-style/personality, product class, competitors, country/geographic area	Aaker	1991

This brand image components table reveals three fundamental drawbacks in the brand image research.

The first is the confusion which surrounds the brand image components research by defining the brand image components differently and partially. Until now, there is still no agreement on the number of components in the brand image concept, so that each researcher defines the brand image components differently. In addition, many of these brand image components definitions are within the scope of partial definition since they cover only one or two components or dimensions of the brand image. Defining brand image through one component such as brand personality (Martineau, 1958; Arons, 1961) or as physical product (Reynolds and Gutman, 1984) is a partial analysis of brand image concept which can lead marketers to deal with only one aspect of the brand image while at the same time the other components of the brand image are neglected.

The second drawback is derived from the comprehensive structure of these definitions. The non-existence of any description of the elements in each component is the most severe drawback in the brand image research. These brand image components cannot provide any practical information to the marketers in their efforts to implement a brand image strategy. In other words, May's (1974/75) definition of brand image components which can be summed up in beliefs and attitudes (two components), or even Plummer's (1984/85) definition which can be summed up to product attributes, consumer benefits, and brand personality (three components), contribute little to the marketer's ability to understand which elements he needs to implement or reinforce in his effort to create or preserve the image of his brand.

The third drawback which characterizes most of the brand image components definitions is the level of accuracy of the components of the brand image. The researchers Park, et al. (1986) work from the assumption that managers can use three distinct sets of consumer needs to develop brand images for consumer products: functional (e.g., problem prevention), symbolic (e.g., group membership, role enhancement), and sensory (e.g., stimulation, variety/novelty). On these three needs of brand image other researchers such as Roth (1992, 1995), who test efficiencies of a few brand image strategies have based their research. His evidence showed that firms should not select only one type of need in developing brand images but combine correctly these three needs in the brand image strategy. The question which needs to be asked is how brand managers can know by adopting this definition of brand image which elements of the brand image they need to implement or in some cases to reinforce. The answer to this question raises serious doubts as to the efficiency of this definition. While researchers cope with the problem of defining a brand image, it is essential to bring into consideration the aspect of accuracy and the applicability of this definition carried into practice. In the case of adopting Park, Jaworski and MacInnis's sets of consumer needs as a brand image with three components, the functional, symbolic or the sensory components in their original meaning cannot provide any branding tool for brand managers in their attempts to make a generic product become a brand and in the long run to make this brand a powerful one. At most, it is possible to see in these needs and in other brand image components a strategic idea which needs to be conveyed in the creative strategy of the brand, but definitely not be used as the components of the brand image.

In summary, although much conceptual work has been written on defining and managing brand image (Keller, 1993; Park, Jaworski, and MacInnis, 1986; Roth, 1992), these types of study were usually descriptive in nature. Today the brand image researchers bring out two key issues in branding or more specifically in the brand image research realm. The first is how to identify the elements of brand image likely to impact on changes in consumer behaviour and in turn lead to changes in brand equity (Biel, 1991). The second is the effect of brand image strategies on product performance (Roth, 1995).

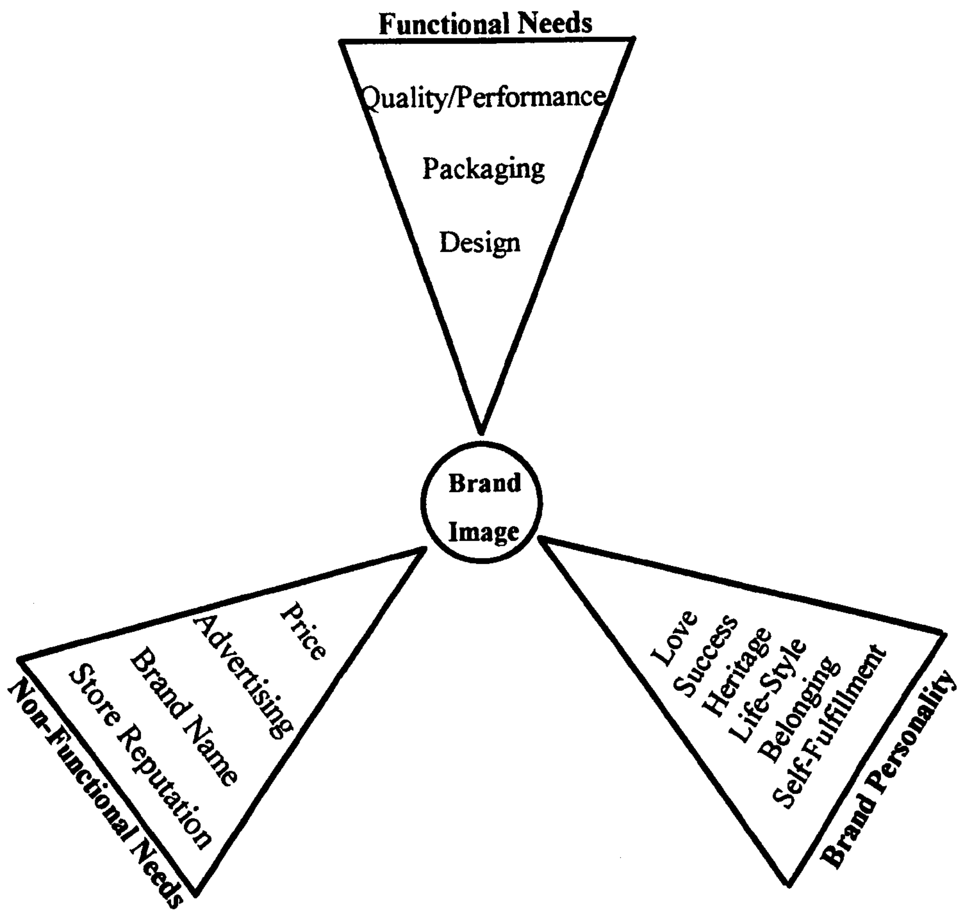
The next paragraph which describes the proposed "Three dimensions' brand image" model is in fact derived from these two key research issues and from the three fundamental gaps in the existing brand image research to date.

2.7 The "Three Dimensions' Brand Image" Model

The concept of "image" is a most powerful influence in the way people perceive things, and should be a crucial concept in shaping our marketing, advertising, and communications efforts (Dichter, 1985). Since the notion of image of a brand contains two coinciding facets, that of the marketer who creates it and that of the customer who perceives it, it is vital to define it through this complementary point of view. Therefore, in this research brand image is defined as **the way customers perceive the brand according to its three dimensions: functional needs, non-functional needs, and brand personality, on the basis of the marketers' reinforcement of the brand's positioning strategy.**

While the other definitions fail to convey the real meaning of brand image in their components by providing them only partially, this proposed definition does not just cover all aspects of brand image through three dimensions, but also presents a concrete meaning behind them by specifying the elements of each dimension. In fact, the relationship among the components of brand image in this definition should be described as a triangular relationship.

Figure 2.5 The "Three Dimensions' Brand Image" Model



The first dimension - the **functional needs** is derived from the tangibility aspect of the brand and refers to the physical characteristics of the brand such as its quality, reliability and effectiveness. To reinforce the functionality facet of the brand the marketers need to focus on the functional elements such as the quality aspect of the brand which includes the performance, features, conformance, durability and serviceability of the brand, the design aspect and the packaging aspect of the brand.

The second dimension - the **non-functional needs** refers to the intangible facet of the brand which reflects a mix of the other elements that create a brand on the basis of non-physical characteristics of the brand. The non-functional needs' elements are the price of the brand, the name of the brand, the store which presents the brand, and the promotional facet of the brand.

The third dimension - the **brand personality**, is in fact another facet of the intangibility of the brand, but a much more emotional one. The brand personality dimension is a complex of social and psychological needs which reflect a mix of emotional elements such as belongings, lifestyle, self-fulfilment, heritage, success, love and friendship.

It should be noted here that the brand image literature lacks the evidence of any direct linkage between the brand image notion and most of its elements. Instead, the literature shows concrete evidence of indirect linkage between brand image notion and its elements mainly through the concept 'perceived quality'. While store reputation, advertising and brand personality are related by most of the researchers directly to the brand image notion, other elements such as price, package and brand name, are not being related directly but indirectly through the perceived quality concept.

The confusion between brand image and perceived quality is another piece of vital evidence of the limited interpretations of the brand image concept in the history of the marketing literature. Kirmani and Zeithaml (1993), sum up this phenomenon:

"Dobni and Zinkhan (1990) concluded that "brand image is largely a subjective and perceptual phenomenon that is formed through consumer interpretation, whether reasoned or emotional." In addition, brand image "is not inherent in the technical, functional, or physical concerns of the product." We view perceived quality as a different construct from brand image, although it is sometimes used as a proxy for brand image. Because brand image includes conceptions of quality, value, and attitude-as well as brand associations and feelings-it is more multidimensional than perceived quality and, therefore, at a higher level of abstraction."

Because of this lack of interpretation which is derived presumably from the assumption that the term perceived quality, which is a fundamental one in establishing image of a brand, contains all the aspects of brand image, there is no option but to analyse the relationships among brand image elements within the image of a brand according to the concept of perceived quality.

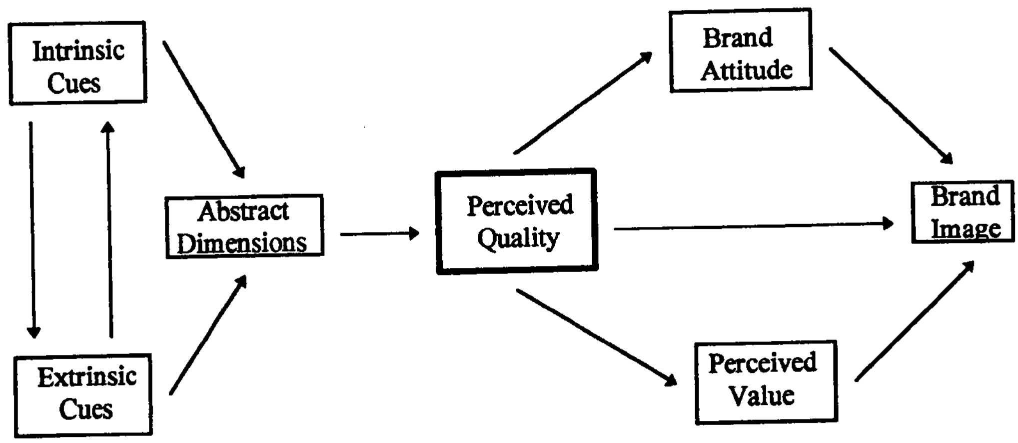
2.7.1 The Effect of Perceived Quality on Brand Image

Analysis of 30 years of confidential data from main U.S. and European companies by the Marketing Science Institute and the Strategic Planning Institute in Cambridge, Massachusetts has shown that the brands that achieve superior profitability are those that have convinced customers that they offer superior quality (Gale, 1992).
The Profit Impact of Market Strategy (PIMS)[3] data base show clearly that the brands that are perceived as of superior quality, earn net margins that are nearly four times as high as those which are perceived as of low quality.

The linkage between perceived quality and brand image won the attention of a few researchers, such as Olson (1977) and Zeithaml (1988) who have examined its sources. In fact, the subject of perceived quality and brand image was analysed more profoundly by Kirmani and Zeithaml (1993), who have developed a model that depicts the antecedents and consequences of perceived quality as it relates to brand image. This perceived quality model consist of two main factors; The first is the **antecedents of quality** which include concrete-level *intrinsic* and *extrinsic attributes*, as well as more abstract dimensions of quality. The second is the **consequences of quality** which include the *brand attitude*, the *perceived value* and the *brand image*.

[3] This data base contains information from 3,000 business units of some 450 companies. More than 800 of the business units in the PIMS data base are consumer businesses that have to manage brands.

Figure 2.6 The Perceived Quality Model



Source: Kirmani, A., and Zeithaml, V., 1993, p.145.

According to Kirmani and Zeithaml (1993) **there are multiple inputs to brand image: (a) perceived quality, (b) brand attitudes, (c) perceived value, (d) feelings, (e) brand associations, and (f) attitude toward the advertisement.**

Since they test the linkage between perceived quality and brand image and describe it in their model, they eliminate the inputs that do not relate to quality. Therefore, variables such as *feelings*, *brand associations* and *attitude toward the advertisement* are deleted. The relationships among the variables in the perceived quality model to be analysed coincide through a very clear definition of these variables and through the role and the position of each of them in the branding arena.

According to Kirmani and Zeithaml (1993), perceived quality can be defined as the consumer's judgment about a product's overall excellence or superiority. The linkage between perceived quality and brand image can be depicted through direct or indirect approach. The direct approach means that perceived quality affects the brand image directly without any variables between them, while the indirect approach means that perceived quality affects the brand image through the *perceived value* or through the *brand attitude*.

The *brand attitude* variable differs from perceived quality in its complexity construct; and the *brand attitude* contains both affective and cognitive elements. Kirmani and Zeithaml (1993) describe the difference between these two concepts by their example: "Feelings generated from an advertisement may affect brand attitude (e.g., AT&T's emotional "Reach out and touch someone" campaign for long-distance telephoning), but are unlikely to affect perceived quality (e.g., customer perceptions of sound quality and reliability)."

The concept *perceived value* is defined (Kirmani and Zeithaml, 1993) as the consumer's overall assessment of the utility of a product, based on perceptions of what is received (quality, satisfaction) and what is given (price, nonmonetary costs).

As a result of defining this concept (perceived value) it is inevitable to have to define the difference between value and quality. The first difference is described by Zeithaml (1988) who perceives value in more individualistic and personal terms than quality, therefore, making it a higher level abstraction. The second difference can be explained by the idea behind value which can be depicted in trade off terms. Since the perceived quality model is based on the assumption that brand image does not only derive from conceptions of quality, value and attitude, but also from brand associations and feelings, the abstraction concept must be referred to as well. The antecedents of quality at the most concrete level include intrinsic and extrinsic cues. These two concrete cues in other words, are the way the customer perceives and analyses the attributes which make up the product.

According to Olson (1977) and Olson & Jacoby (1972) the intrinsic and extrinsic cues are within the scope of lower level attributes, which signal quality.

The intrinsic cues refer to concrete, physical properties of the product (i.e., lower level specific brand beliefs). These intrinsic attributes can not be changed without altering the nature of the product itself and are consumed as the product is consumed. Examples include colour, texture, miles per gallon, and horsepower. The extrinsic cues are product related, but not part of the physical product itself. By definition, they are external to the product, and changing them does not change the physical product. Examples include price, brand name, level of advertising and warranty (Kirmani and Zeithaml, 1993).

The relationship between intrinsic and extrinsic attributes can be defined as a mutual one. Intrinsic cues, such as the unique colour of a car can lead to an inference about the price of the car, which is an extrinsic attribute. On the other hand, if a car is expensive, the usual inference is that it is a large car. Similarly, extrinsic cues can affect each other. For example, expenditures can affect the perceived price of the product (Kirmani, 1990) and a high warranty or service on a product, mostly means premium price. According to Kirmani and Zeithaml (1993), intrinsic attributes are more important at the point of consumption because they can generally be gauged easily at that time. For example, the taste of a new food product can only be determined after eating it. In prepurchase situations, the importance of intrinsic attributes become higher when they can be assessed prior to purchase rather than experienced. Extrinsic attributes are critical in initial purchase situations when intrinsic attributes are unavailable or not diagnostic, such as purchases which are made by direct mail, when the evaluation of intrinsic attributes requires too much time or effort such as low-involvement products, and when quality is difficult to evaluate such as with experience goods.

According to the perceived quality model, we can see that the concrete attributes which signal quality can be differed across products. This fact begs the question - what does the concept quality actually mean in this model? This question has been tackled by many researchers, who have tried to find higher level abstract dimensions of quality which can be generalized to categories of products. Two of these researchers are Brucks and Zeithaml (1991) who have found six abstract dimensions which can be generalized across categories of durable goods: ease of use, functionality, performance, durability, serviceability and prestige. The researchers Parasuraman, Zeithaml and Berry (1985) who researched the service industry, have pinpointed five dimensions of perceived quality: reliability, responsiveness, assurance, empathy and tangibles. But the most exhaustive approach of depicting the product quality concept belongs to Garvin (1987). Garvin proposes eight critical dimensions or categories of quality that can serve as a framework for strategic analysis: performance, features, reliability, conformance, durability, serviceability, aesthetics, and perceived quality.

- **Performance**. Performance refers to a product's primary operating characteristics. For example in consumer goods: Automobile: acceleration, handling, cruising speed, comfort. Television set: sound and picture clarity, colour, ability of receiving distant station.

  For example in service businesses: Restaurant: prompt service.

- **Features**. Features are often perceived as a secondary aspect of performance. Garvin (1987) defines features as the "bells and whistles" of products and services, those characteristics that supplement their basic functioning. Examples include free drinks on a plane, permanent-press cycles on a washing machine, and automatic tuners on a colour television set.

- **Reliability**. Reliability is a dimension of quality which can reflect the probability of a product malfunctioning or failing within a specific time period. Among the most common measures of reliability are the mean time to first failure, the mean time between failures, and the failure rate per unit time (Garvin, 1987). These measures of reliability are mostly relevant to durable goods rather than to other products groups and services, since durable goods are not consumed instantly and they can be measured more easily for a specified period of time.
- **Conformance**. Conformance is the degree to which a product's design and operating characteristics meet established standards. The approach to conformance assumes that all products and services involve specifications of some sort. Therefore, when new designs or model are developed, dimensions need to be set for parts and purity standards for materials. The specifications of the product need to match the relevant standards. When matching exists quality can be seen. In service businesses, measures of conformance normally focus on accuracy and timeliness and include counts of processing errors, unanticipated delays, and other frequent mistakes.
- **Durability**. Durability can be described as a measure of product life. In fact, durability can be seen in two aspects: technically and economically. In technical terms, durability is the amount of use one gets from a product before it deteriorates. In economic terms, durability is the amount of use one gets from a product before it breaks down when replacement is preferable to continued repair. According to Yepsen (1982), durability varies among brands; in 1981, estimated product lives for major home appliances ranged from 9.9 years (Westinghouse) to 13.2 years (Frigidaire) for refrigerators, 5.8 years (Gibson) to 18 years (Maytag)

for clothes washers, 6.6 years (Montgomery Ward) to 13.5 years (Maytag) for dryers, and 6 years (Sears) to 17 years (Kirby) for vacuum cleaners.

- **Serviceability**. This notion means the speed, courtesy, competence, and ease of repair. In other words, serviceability deals with the time before service is restored, the timeliness with which service appointments are kept, the nature of dealings with service personnel, and the frequency with which service calls or repairs fail to correct outstanding problems. Serviceability can be measured by one of its variables - responsiveness, which is typically measured by the mean time to repair. Speed/rapid repair and reduced downtime mostly perceived by customers as the most important variables of serviceability quality.
- **Aesthetics**. Aesthetics is how a product looks, feels, sounds, tastes, or smells. Therefore, aesthetics is within the scope of subjective dimension of quality. Although aesthetics is a matter of personal judgment and a reflection of individual preference, in some cases it is possible to point out the aesthetics quality on some patterns. According to the research of Bonner and Nelson (1985) of quality in 33 food categories, high quality is most often associated with "rich and full flavour, tastes natural, tastes fresh, good aroma, and looks appetizing."
- **Perceived quality**. Perceived quality is a subjective dimension which derives from the fact that consumers do not always have complete information about a product's or service's attributes. In this case customers use indirect measures for comparing brands, instead of basing their perception on tangible and intangible aspects of the brand. Therefore, images, advertising, and brand names have become perceptive elements of quality. One of the most relevant examples pertains to the American car industry, where customers need to choose between Japanese or American cars

which sometimes look very similar. This case has been covered extensively in the Forbes (Harris, 1991):

"The Plymouth Laser and the Mitsubishi Eclipse are identical sports coupes built by Diamondstar sold Motors, a 50-50 partnership between Chrysler and Mitsubishi ... last year Chrysler's 3,000 dealers sold 40,000 Lasers while Mitsubishi's 500 dealers sold 50,000 Eclipses. That astounding difference - 100 cars per Mitsubishi dealer, 13 per Chrysler dealer - says a lot about the image problem facing American-made cars these days ... a recent survey by Popular Mechanics found many U.S. car buyers say they'd rather buy American than Japanese if the cars were similar. Here's a case where the Japanese and American cars are more than similar; they're identical ... part of the problem is image. "People perceive the Japanese car to be better quality..." says Ira Rosenberg who owns adjoining Plymouth and Mitsubishi dealerships in Crystal Lake, Ill."

According to Garvin (1987) reputation is the primary element of perceived quality: "Its power comes from an unstated analogy: that the quality of products today is similar to the quality of products yesterday, or the quality of goods in a new product line is similar to the quality of a company's established products."

2.7.2 The Effect of Packaging on Brand Image

Packaging is the most direct point of contact between the brand and the consumer, with the capability of establishing a powerful relationship if it successfully encapsulates brand values (Thompson, 1996).

The influence of packaging on brand image is derived from the three roles of packaging. The most basic role of the package is the **functional** tasks. These functional tasks include convenience, protection, disposability, preunitizing, shelf-life, and the performance of new functions. These are described as follows:-

- *Convenience.* Special spouts or other functional designs facilitate the use of the product, ease of opening, ease and quality of the resealing possibilities, ease of handling, carrying and storage (Wind, 1982). The convenience depends on the size and the shape of the package and on new packaging material.

- *Protection.* Protection is considered to be the most basic function of packaging. The package protects the product from being damaged in handling and in shipping positions.
- *Disposability.* Since environmental concern has brought marketers to be more aware of the disposability of products, we can see an increasing trend towards manufacturing disposable packaging of products.
- *Preunitizing.* One of the major functional tasks of packaging is the preunitizing of the packaged product into predetermined units such as five-packs. Preunitized packages seems to be a way of simplifying the purchase decision process, since consumers have more variety from the same product such as Kit Kat in packages of 2, 4, 8 and 16.
- *Shelf life.* A functional factor of great importance to both the intermediary marketing organizations (wholesalers and retailers) as well as consumers is the expected shelf life of the product, which to a large extent is affected by the product's packaging and form (e.g., frozen versus refrigerated, or with no need for either) (Wind, 1982).
- *New functional use.* In some products the package is not just a product protection task but it is one of the most important features of the product, such as boil-in-the-bag foods.

The perspective which sees packaging as a functional aspect only, started to change with the publication in 1961 of Pilditch's book The Silent Salesman. According to Southgate (1994), packaging was now being recognized as a marketing tool - or at least as a sales tool: 'The package as a salesman - that is the new role. It is the connecting link between company and customer - the sales clincher. After all your research, promotion and distribution, the product arrives on a shelf. The final step, from shelf to shopping basket, depends on the package.'

The **promotional** role of the packaging contains a few aspects. Since in shelf-service outlets the consumer is in direct contact with the package the package must answer any question the consumer might have about the product. Another aspect of the package as a promotional role is that the package needs to attract the consumer's attention. Therefore, the package needs to distinguish its product and make it stands out and attract the customer's attention. In other words, the role of the package becomes similar to that of an advertisement. As a result of this, the package needs to generate awareness and recognition for the brand, create or reinforce favourable attitudes toward the brand and increase the likelihood of its being bought.

In designing the package from a promotional point of view it is the shape, size, colour, materials, and design (logos) which provide the major ingredients for effective package design (Wind, 1982).

Another packaging role which is perceived by marketers is the **information** task. Most of the packages need to provide three informational sources. The first source is the instructions telling how to use the product. In some cases such as drugs and electrical appliances the instructions details are supplemented by more detailed package inserts. The second source is the legal requirements for information disclosure. Here we can find various pieces of information such as usage warning (cigarettes), usage dating (food, drugs), product ingredients (drug, nutrion labelling). The third source is the seals, emblems, and other symbols.

In addition to these three roles of packaging, it is known today that the package evokes the essence of what the brand is all about, thence the package can be referred to as the brand's identity. The first sign of perceiving the brand not only as a communication tool but also as interacting closely with the evaluation of the product itself, was in 1950 by the researcher Banks. After Banks' new attitude of perceiving packages, other researchers started referring to packaging differently to what we were used to. This perspective was reinforced in the early 1990s and can be best explained by the words of Mary Lewis (Creative Director of the London-based consultancy Lewis Moberly) (Southgate, 1994):

"Good brand packaging is far more than a salesman. It is also a flag of recognition and a symbol of values."

Among the extrinsic cues the relation between packaging and brand image is considered to be the least investigated. The researcher Rigaux-Bricmont (1981) who has researched the influences of brand name and packaging on perceived quality in the Belgian coffee market found a strong relation between packaging and brand image. According to his conclusions:

"In a managerial perspective, the finding that brand and packaging images help the consumer in differentiating the brands, accentuates the importance of the various firms' marketing efforts, and more particularly, their interdependence. Furthermore, such an experiment determines the relative performance of the major competitors' brand image and packaging on the market."

One of the few classical researches on the effect of packaging on brand image is that of McDaniel and Baker (1977), which examines this linkage with polyvinyl food products. The idea behind this research is to examine polyvinyl food products such as bags of corn chips, potato chips, pretzels and others which are perceived as extremely difficult to open on the way they affect consumer perceptions of the total product.

In fact, opening these products demands tremendous force by the customer. In some cases, this force destroys the package and spills the contents. Therefore, the researchers decided to test two different types of packages of potato chips, half were packed in wax-coated paper bags and half were packed in polyvinyl bags. Each respondent was handed a package, asked to open it, examine the contents, and taste the product. The process was then repeated for the second type of package with the same respondent. The results showed that chips in the polyvinyl packages which were much harder to open were viewed as both crisper and tastier. In blind taste tests, no significant difference was observed in either crispness or taste between package contents. This study showed clearly that respondents preferred difficult-to-open packages over the easy opening packages. According to these researchers the logic behind this seemingly implausible conclusion lies in the perceived higher quality of products packaged in polyvinyl bags. Consumers were willing to sacrifice ease of opening in order to obtain higher quality crispness and taste. The final inference was that even though the polyvinyl bags create consumer frustration, this is more than offset by the enhancement of the product image. The tightly-sealed package is perceived as the mechanism for maintaining product quality.

More recent research from Robertson and Marshall (1987) which tested the link between the amount of label information (one vital aspect of packaging) and perceived quality shows that high information labels would be well perceived both in nations which traditionally are more accustomed to low amounts of package/label information (e.g., New Zealand) and in nations more accustomed to high amounts of package/label information (e.g., USA). Their research conclusion is that a high amount of information on the package increases the perceived product quality.

The essence of the link between packaging and brand image emanates from a visual mix which is used as a designer language to convey marketing messages which are derived from a branding strategy of the brand managers. In fact these visual elements are a mix of a language rich and full of nuance, form and function, symbols, colour, typography, imagery, graphic structure, material and texture.

Form. In some cases the form of the packaging is perceived as the core for achieving personality for a brand such as in the case of Perrier or Coca-Cola bottles which help to identify the brand instantly.

Material. Since each type of material has its own unique characteristics (glass- purity and prestige, metal- lightens and freshness) it influences the personality of the brand. Marketers who want to create a very prestigious image for their brands prefer using the most luxurious material for a package. This strategy can be seen in the food products and in the cosmetics products.

Colour. The Gauloises blue, Kodak yellow, Milka's mauve, and the pink of Oil of Ulay and Mon Chéri all illustrate how colour can be the dominant element of a brand identity (Behaeghel, 1991). Generally, the colour functions in two ways: first it helps to identify and to bring out the nature of the brand (as with white for generic products), and secondly it functions as a code which helps to identify varieties within a product family.

Symbol. The symbol can contain different levels of meanings and as that it is grasped as a communication tool. In fact, a good symbol can stand alone if it is distinctive and memorable, and is probably more important than the logo when it successfully expresses the brand personality.

Typography. The typography needs to be seen as the mark or signature which acts as a proof of origin and quality that provides customers with a means of distinguishing the brand from competitive brands.

Imagery. Imageries can be derived from any elements behind visual strategies used in packaging. They are used to express origin (e.g., the Blue Rio coffee illustration shows its origin), tradition (e.g., Japanese tea packages beautifully suggest tradition), usage and content.

Texture. Since texture is part of the form and the material of the package it can be used to add an extra dimension to the appearance of the product and as that, helping position it or to explain its function.

Any attempt to dissect the components of a package destroys the whole and it goes without saying that a package is the result of a judicious mix of elements, an entity which expresses, in a unique and individual way, the brand identity (Behaeghel, 1991).

2.7.3 The Effect of Price on Brand Image

Among the extrinsic cues the relation between price and perceived quality has been the most investigated during these last twenty years (Rigaux-Bricmont, 1981).

It can be pointed out that two main aspects which brought many researchers to investigate in considerable depth the linkage between price and image. The first derives from the definition of the notion price. Price can be defined as the amount for which a product, service or ideas is exchanged, or offered for sale, regardless of its worth or value to potential purchasers. Therefore, price can reflect and influence the image of the product in a certain way. The second derives from the fact that price is one of the most flexible elements of the marketing mix, since it can be changed quickly.

In addition, according to Shapiro (1968) four reasons stand behind the fact that price become an important surrogate indicator of perceived quality:

1. Price is a concrete, measurable variable, and, in most retail situations, prices are fixed. Therefore, consumers view price with much confidence.
2. Cardozo has demonstrated that "The effort invested in shopping may, under specific conditions, contribute to the evaluation of the product" (1965). Shapiro contends that the monetary expenses can often be equated with effort, and, therefore, the perceived quality can be directly related to the price of the product.
3. The snob appeal associated with high prices is another possible explanation. The higher the price, the greater the prestige associated with the product and therefore the higher the perceived value.
4. Finally, consumers choose to pay more to reduce the risk of buying an inferior product. In effect, price is used as a risk reduction device in that the higher the price, the better must be the quality although the financial risks involved are greater.

A very profound analysis of the price-brand image relationship research reveals two research aspects which reflect the pattern of this relationship. The idea behind the first research aspect can best be described by Peterson (1970):

"Although it is generally agreed that the price and perceived quality of a product are highly related, there is still a paucity of empirical evidence demonstrating the form of this relationship".

The second research aspect is the degree to which the price-brand image relationship can be generalized. Undoubtedly, the first research aspect gained more research interest from researchers than the second. The researches of Scitovsky (1944-45) and Leavitt (1954) in price-perceived quality relationship paved the way to other researches which are based on their findings. The research of Stafford and Enis (1969) is in the scope of this research and profoundly conveys the first idea of price-brand image (perceived quality) relationship which is that if price data provides the only clue to product quality, then perceived quality should be expected to vary directly with price.

The next phase of the price-brand image relationship research is investigating the nature of this relationship by determining the position of price as an extrinsic cue in this relationship. One of the classical researches which deals with the nature of this relationship is that of Peterson (1970). Peterson decided to use a product about which there was a relative lack of information in his research, therefore the selected product was a recently developed but unmarketed soft drink concentrate. His 235 subjects are randomly divided into eight experimental groups and each group was shown the product and was asked to evaluate this product based upon its physical image, product name, producing firm, available flavours and price. All the information which was given to the groups of subjects was identical except for price, which varied from 29¢ to 89¢ in intervals of 10¢. After viewing the product each subject had to complete a questionnaire about perceived quality. The results of this research show that there is a definite price-perceived quality/brand image relationship but at the same time the price is not the only factor contributing to the perceived quality of this product.

This determination yields further researches such as this of Wheatley and Chiu (1977) which examine the influence of price, store image, and product and respondent characteristics on perceptions of quality, and that of Render and O'Connor (1976) which examines the influence of price, store name, and brand name on perceptions of product quality. These researches like others in this field show that the quality which a consumer perceives a product to possess is dependent on a combination of controllable marketing attributes. In these researches as well as in Stafford and Enis (1969) the price cue accounts for the greatest difference in quality perceptions.

The second aspect of price-brand image relationship research deals with the ability to generalize the price-brand image relationship to various products with varying prices and consumer purchasing patterns. One of the most exhaustive researches on this aspect belongs to Gardner (1971). The idea behind his research was to test if another possible determinant of brand image such as brand name can refute the assumption that price is the most influenced extrinsic cue on brand image. Therefore Gardner decided to attack it through three different types of studies: (1) a laboratory experiment, (2) replication study, (3) ranking of purchase situation cues.

1) The Laboratory Experiment

Three products which represent different shopping patterns and different relative price ranges were chosen: toothpaste, a man's dress shirt, and a suit. For these three products three very widely known brands were chosen. Each product was investigated at six price levels (from a scale of low price to high price) and two brand levels (with or without brand name). The subjects were asked to examine one product which was accomplished by a show card which include of description of its selling points, the price for it, and a brand name or no brand identification. The procedure was repeated for a second and a third product. The subjects had to refer in their answers to the relationship between each product and the perceived quality.

2) Replication Study

To give added meaning to the data from the laboratory experiment, Gardner decided to base his research on a partial replication of an earlier study in this subject. Therefore the products aspirin and liquid shampoo were selected from the earlier study of Tull, Boring and Gonsior which was conducted in 1964, and added to toothpaste, dress shirt, and suit. The prices for these two added products were established by an informal survey of current prices. Each subject had to indicate which of three brands they would purchase for each of the five products.

3) <u>Ranking of Purchase Situation Cues</u>

In addition to the two studies, six purchase situation cues (service and assistance, brand name, store reputation, product quality, price, and store location), were chosen to be ranked in degree of importance by the subjects for the three products used in the laboratory experiment.

The laboratory experiment results raise serious questions about any generalized price-brand image relationship. This study shows that price does not transmit information affecting perception of product quality on all three products, whether branded or not. The results of the replication study show that 34% indicated a preference for the two higher-priced alternatives for aspirin, 55% for shampoo, 61% for toothpaste, 75% for the man's dress shirt, and 81% for the suit.

The results of the ranking of purchase situation cues show that price was not first for any of the three products used in this study. The results of this study cast serious doubt on the possibility of a generalized price-perceived quality relationship (Gardner, 1971). A more assertive conclusion about price-perceived quality relationship came from Peterson and Wilson (1985). They concluded that "the price-perceived quality relationship is neither particularly general nor robust". A similar conclusion was drawn in the more recent research of Dodds, Monroe and Grewal (1991). In their research it appeared that brand name and store name have a greater effect on perceived quality than price. Another way to determine the level of generalization of the price-brand image relationship was that of Toh and Berard (1984) who looked at the differential effects of price on the perceived quality of convenience, shopping, and specialty goods. Their research findings showed that although there is a substantial positive relationship between price and perceived quality for consumer products, a separate reference of price to each of the consumer products categories (convenience goods, shopping goods, specialty goods) reveals different levels of relationships. Whereas the level of the relationship between price and perceived quality is weakest in the case of convenience goods, in the case of specialty goods the level of relationship seems very strong. In the case of shopping goods, it appears that the level of relationship is considered to be strong.

The main inference in the price-brand image research is that unless research brings into consideration the two aspects of price-image relationship and this relationship is being examined mainly in terms of one product category we should not take any axiom for granted.

2.7.4 The Effect of Brand Name on Brand Image

Brand name is definitely considered to be the most obvious means of differentiating one brand from another. According to Hankinson and Cowking (1993), the brand name should be the trigger to the proposition offered by the brand, since it acts as a shorthand communication of the brand's image and, as such, is synonymous with the satisfaction the brand delivers, both functional and symbolic. Moreover, Kohli and Labahn (1997) see in a brand name a foundation of a brand's image.

In fact, three key roles can be found in a brand name (Blackett, 1988). The first is identifying the particular product or service which allows the consumer either to accept or reject it. The second is communicating messages to the consumer through the descriptive qualities of the name or through associations built up over time. The third is functioning as a piece of legal property by being protected by law from competitive attack or trespass.

Although the literature contains much perspective comment on brand name such as the brand name development process (Shipley, Hooley, Wallace, 1988, Shipley and Howard, 1993) and brand name strategies, there has been little research on the linkage between brand name and brand image. A very profound study of the brand name-image linkage literature shows evidence of two types of research of this linkage, and these researches have demonstrated that consumers use brand name as an important cue in evaluating a brand image. The first type of brand name-image linkage is much more common, but at the same time it lacks any exhaustive explanation of the nature of this linkage. The reason for that derives from the attempt of researchers to test a few brand image aspects synchronize: price-brand name-store name (Dodds, Monroe and Grewal, 1991; Rao and Monroe, 1989; Render and O'Connor, 1976), price-brand name (Gardner, 1971; Jacoby, Olson and Haddock, 1971), brand name-packaging (Rigaux-Bricmant, 1981). All these studies show that the quality which a consumer perceives a product (brand image) to possess is dependent on a combination of controllable marketing attributes, brand name being one of them. In Gardner's (1971) ranking order of purchase situation variable it seems that in the case of toothpaste, the brand name is perceived as the most important one and the response is quite similar with regard to the case of men's dress shirt brands, but in the case of men's suit brands, it concludes that brand name is perceived as one of the unimportant brand variables.

These spectrum results definitely do raise the issue of brand name-image linkage nature. The answer to the nature of brand name-image relationship can be given through the second type of research on this subject. While, the first type of brand name-image research tests the linkage between brand name and brand image indirectly (by using few attributes coincidentally, such as price, quality, packaging, and store name), the second type of brand name-image linkage research is totally direct and, therefore, there is more research latitude in revealing the nature of this linkage. When compared to other brand image's variables, brand name seems to be the least researched variable with regard to the possible effect on brand image, therefore, there is still a significant gap between what is known and what needs to be known. In spite of this, research which has been conducted directly helps to reveal more about the brand name-image relationship nature. One piece of research in this subject reveals the existing effect of masculine and feminine brand names on the perceived taste of a cigarette (Friedman and Dipple, 1978). In fact, this research idea is based on a former piece of research of Allison and Uhl (1964), who tried to find what influence brand identification would have on consumers' evaluations of various beer brands.

While Allison and Uhl deal with the brand name-image relationship approaching it according to labelled and unlabelled brands (beer), Friedman and Dipple (1978), decided to attack the brand name-image relationship according to two distinguished brand names (masculine and feminine) approach and by this giving more meaning to this research. Their research is based on Vitz and Johnston's (1965) research inference that the more masculine a smoker's personality, the more masculine is the image of the cigarette smoked. Therefore, Friedman and Dipple decided to conduct a pretest in order to ascertain which brand names would be used for the study. According to this pretest, the names "April" (feminine) and "Frontiersman" (masculine) were selected. In the research 200 smokers (100 males and 100 females) who participated were divided into two groups. Half of the subjects in each group were informed that the name of the cigarette was "April" and the other half were told that the cigarette was named "Frontiersman." These subjects were asked after smoking the cigarette to rate it according to seven attributes:

1. bland flavour / rich flavour
2. hot tasting / cool tasting
3. weak taste / strong taste
4. harsh / mild
5. unenjoyable / enjoyable
6. masculine / feminine
7. definitely would not purchase / definitely intend to purchase

The results of this study show clearly that men tended to prefer the cigarettes purportedly named "Frontiersman," and women preferred the identical cigarette when named "April." In fact, the results show that women reacted more strongly to brand name influence than men by rating "Frontiersman" as being of blander flavour, with a hotter, stronger, harsher and less enjoyable taste, and was considered to be more masculine than "April," although both groups smoked identical cigarettes. Similar results were seen from Allison and Uhl's (1964) beer study, while all five beer brands in the labelled test were rated significantly higher than the same brands in the blind test. According to these studies as with others it is clearly shown that a brand name affects the consumer's perception of a product's attributes. This brand name-image relationship nature is best described by Allison and Uhl's (1964) conclusions:

"Product distinctions or differences, in the minds of the participants, arose primarily through their respectiveness to the various firms' marketing efforts rather than through perceived physical product differences. Such a finding suggested that the physical product differences had little to do with the various brands' relative success or failure in the market (assuming the various physical products had been relatively constant). Furthermore, this elimination of the product variable focused attention on the various firms' marketing efforts, and, more specifically, on the resulting brand images."

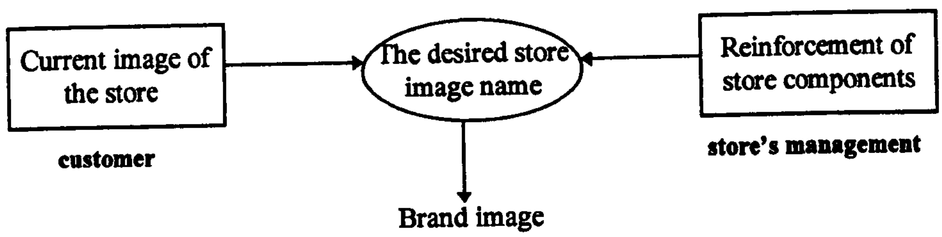
Since brand name affects the way customers perceive the image of the brand, it comes to mind that marketers should be advised of the importance of pretesting the brand names of new products and even in some product groups it is essential to consider the perceived gender of the brand name.

2.7.5 The Effect of Store Name on Brand Image

While the linkage of the extrinsic attributes of brand to its image is based mostly on indirect links analysis (such as through analysis of perceived quality), the linkage between the store, as one of the extrinsic attributes of brand, and the image of a brand is undoubtedly the most direct and developed in the brand image literature.

An indirect research approach to the influence of store name on perception of product quality (Render and O'Connor, 1976; Wheatley and Chiu, 1977) shows that store image taken singly as one of the extrinsic attributes influences the individual's estimation of the level of product quality in most product groups, and as a whole, high quality is associated consistently with a high prestige store. Compared to the indirect research approach, the direct approach to the effect of store name on brand image is more profound and contains a combination of the relationship between the current perception of the store and reinforcement of the store image components to the segments of the market desired. In other words, this combination of relationships leads to the establishing of a store image which has influence on the brand image.

Figure 2.7 Relationship Between Customer and Store's Management in Establishing Store Image



Since we know that high brand image is derived partly from a high prestige store (Wheatley and Chiu, 1977) it is vital to know the process of creating the image of the store. The process of creating store image contains a few fundamental phases.
The most basic one is the need to define the store image concept properly. The next phase is to understand the customer facet in the store image and finally to understand the store's marketing management facet in reinforcing the desired store image.

2.7.5.1 Store Image Definitions

One way of seeing store image is that of Doyle and Fenwick (1974) who believe that the image that a store projects has considerable impact on the shopping decisions of the consumers, thence, the more favourable the store image the more likely are the consumers to shop and buy in particular stores. A more holistic definition of store image is given in Arons's (1961) perception of store image in terms of "personality." According to this, store image is the "personality" a store represents to the public - a "complex of meanings and relationships serving to characterize the store for people."
The most holistic store image definition comes from one of the most well known researchers in the store image domain, Martineau (1958) who offered the following description of store image:

"It is ... the way in which the store is defined in the shopper's mind, partly by its functional qualities and partly by an aura of psychological attributes."

This definition is perceived as an holistic one since it contains two different aspects in characterizing image: "functional qualities" and "psychological attributes." The "functional qualities" aspect can best be interpreted by referring to each concept of this aspect separately. Therefore, the "functional" concept in this context refers to store elements such as merchandise selection, price ranges, credit policies, store layout, and other qualities that can be objectively compared with those of a competitor. The "qualities" concept refers to the fact that more than one such functional descriptor may be operating and in addition this term can be visualized on a good-bad scale with respect to each of the functional descriptors. The second aspect of his dimension "psychological attributes" refers to the intangible facet of store image- store's personality. The store's personality constitutes the store layout and display, styling, character of sales personnel, advertising tone, service facilities, and store reputation. Martineau's definition implies that consumers form a store image on both a tangible (functional) and intangible (psychological) aspects together.

2.7.5.2 Customer-Store Image Relationship

To make Martineau's definition of store image, more applicable in marketing terms, the researcher Kunkel (1966) created an operational definition of store image within the structure of a behavioural model of man. The store image concept is defined in this context as the discriminative stimuli for expected reinforcement, therefore, retail store image is the total conceptualized or expected reinforcement that a person associates with shopping at a particular store (Kunkel and Berry, 1968). The idea behind the behavioural model of man is to explain how customers perceive the store image on a basis of experience and learning, according to three variables: **discriminative stimuli, behaviour**, and **contingent stimuli.**

Carried into practice, department store image formation is induced by the *consequence contingent* upon *behaviour* associated with a store. Thence, the link between behaviour and contingent stimuli derives from the fact that behaviour is acquired and maintained or weakened by contingent stimuli which follow it.

Consequences (C) that follow behaviour (R) are influenced by three individual factors:

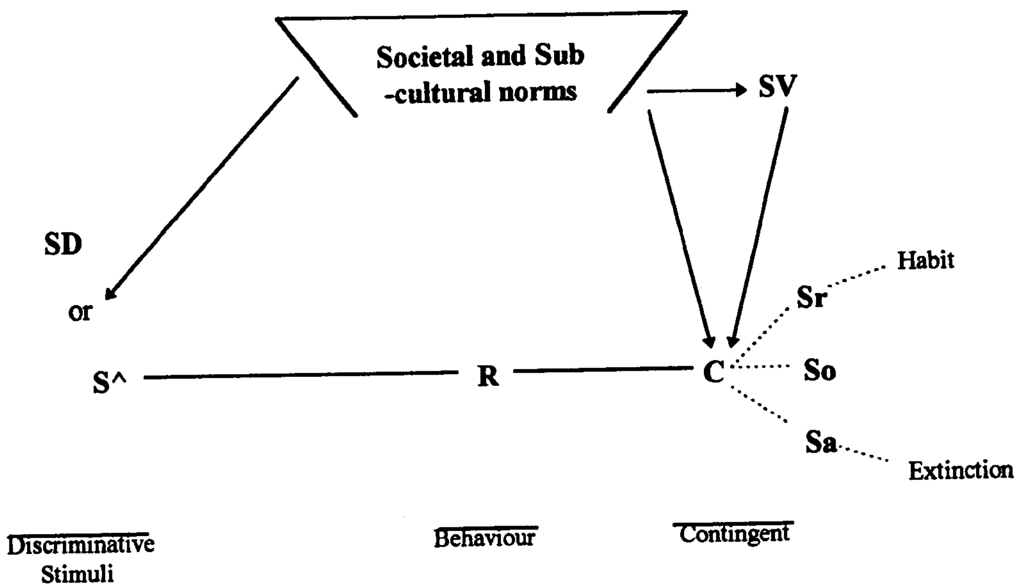
1. State variables (SV) which are conditions of deprivation and satiation.
2. Social norms which determine a limited number of acceptable behaviour patterns under various circumstances in a given society.
3. Subcultural norms which "select" acceptable behaviour patterns even further. The most relevant subcultures are: (1) the various reference groups with which the customer psychologically identifies, (2) the larger social class configuration of which many of the customer's reference group identifications are a part and (3) the consumer's geographic subculture.

Rewarding consequences within the context of a given store give rise to a favourable store image which induces customer loyalty (Sr), while adverse consequences give rise to an unfavourable image which induces customer avoidance (Sa).

When a rewarding stimuli (Sr) is achieved after an activity has been performed in a particular context (e.g., finding a fashionable overcoat in the store) the probability of continuing buying in this store increases. Those elements of the context in whose presence an action was reinforced are called discriminative stimuli (SD). But, if behaviour in another context is not rewarded (S^), or is followed by adverse consequences, the probability of the action's being repeated in that context declines (e.g., rude treatment in the shoe department of the store will discourage shopping for shoes there).

In summary, this model shows that by reinforcing particular behaviour patterns (R) such as going to a retail store 'X' to buy an overcoat, through offering a wide selection of fashionable overcoats (Sr), the customer's norms such as value placed on wearing fashionable overcoats, determine which aspects of an individual's context (SD) (the image of retail store 'X') will, over time be taken on as controlling aspects and lead him to shop at store 'X'.

Figure 2.8 A Behavioural Model of Man and "Image"



Relevant terms:

- R = any behaviour pattern
- C = consequences, Sr, Sa, So
- Sr = rewarding stimuli (eventually leading to "habit")
- Sa = assertive stimuli (eventually leading to "extinction")
- So = absence of any consequence
- S^ = stimuli in whose presence R has not been reinforced
- SD = stimuli in whose presence R has been reinforced (image)
- SV = state variables (i.e. conditions of deprivation and satiation)

Source: Kunkel, J.H., and Berry, L.L., Journal of Marketing, Vol. 32, October 1968, p.23.

Types of Store's Imageries

The most profound definition of store image which was given by Martineau (1958) shows that although retailers must be concerned with the more concrete factors location, price, and merchandise, they must also see these intangible features through a personality aspect - the imagery of the store. Since each store has its own combination of tangible and intangible factors, it is inevitable that stores will present different personalities. On the basis of this fact, Martineau (1958) concluded that:

"... there is no such thing as a store image with equal appeal for all income groups, all social classes, all ages, all types."

To test this conclusion empirically and more profoundly, the researchers Rich and Portis (1964) conducted a study in the New York-northeastern New Jersey metropolitan area, and in the Cleveland metropolitan area. Their aims were to find out any types of stores' imageries and define them according to customer characteristics and customer shopping behaviour. This study revealed that stores fall into three different groups: high-fashion appeal, price appeal, and broad appeal.

The **high-fashion appeal** represents the strongest store image through the style and quality of their merchandise, their merchandise displays and their store layout, their sales clerk service, their reputation and reliability.

The **price-appeal** stores are perceived strongly for their low prices and bargains and even for their service other than from sales clerks - that is, delivery, telephone orders, charge accounts, and ease of returning merchandise, while in the other aspects of store image they are perceived as low.

The stores in the **broad-appeal** group fall in between the fashion-appeal stores and the price-appeal stores (in the sort of image they present to customers) and are perceived as offering some degree of attention in both fashion merchandise and bargains. These stores are perceived as an average on selection and variety of merchandise but their accessibility gives them an advantage over both the other types of stores.

Stores' Customer Characteristics

The next stage of this study was to find the socio-economic characteristics of the customers who are attracted by the three types of store's image.

The first customer characteristic is the *income group* which shows that high-income women perceive the stores with a high-fashion image more favourably, whereas only a few of these customers buy in price-appeal stores. The low-income women go mainly to the broad-appeal and the price-appeal stores, while the middle-income women represent the largest group for all three types of stores.

The second customer characteristic is the *life cycle* (age and children) which shows that women of 40 or over, especially those without children at home are the main customers of high-fashion stores, since these women have more money to spend and prefer this type of service found in these stores. Women under 40 with children are perceived to be the main buyers in the broad-appeal and the price-appeal stores, although women in over-40 groups are also numerous. Interesting to see that younger women with no children at home are not an important group of buyers for any of the stores.

The third customer characteristic is the *type of residence* (suburbs, city) which shows that those customers who live in the city prefer to buy in the broad-appeal and the price-appeal stores, whereas those customers who live in the suburb show a greater preference to buying in down-town fashion-appeal stores.

Customer Shopping Behaviour

The next stage is to establish a connection between shopping behaviour traits and these types of stores. The first shopping behaviour is trait-fashion interest, which shows that fashion-conscious shoppers prefer to buy in fashion-type stores and in broad-appeal stores, although it seems that those fashion-conscious women like to visit price-appeal stores too.

The second and the third shopping behaviour traits: bargain hunters and discount shoppers, show that bargain hunters are more inclined to favour the broad appeal or the price-appeal stores, and the broad-appeal and the price-appeal stores are more likely to attract the discount shoppers.

The conclusions of this study show that (Rich and Portis, 1964) the customers of the fashion-appeal stores are most likely to be in the middle-income and upper-income brackets, in the 40-and-over age group, often without children at home, and living in the suburbs. These women are quite interested in fashion, and less interested in bargain hunting.

The price-appeal stores, on the other hand, attract the middle-income and lower-income women, both old and young, both with and without children, mainly from the city. These customers are also likely to be bargain hunters and to shop at the discount houses.

Finally, the broad-appeal stores fall in between the other two categories of stores as to the types of shoppers they attract. Although, the majority of their customers are in the middle-income group, they also attract sizeable numbers of both high-income and low-income women; and their customers are predominately city dwellers, representing all age groups both with and without children. They are interested in both fashion and bargains, and are likely to shop in the discount stores.

The implications of this study are:

Although the high-fashion stores have the strongest position of the three groups, they need to be aware of their failure to attract many younger women (fashion-conscious, career women). Therefore, they need to reexamine their merchandise lines, store layout, advertising, and other aspect, to see whether they are inadvertently presenting themselves as stores for older women.

The broad-appeal stores should not be satisfied only with their assortment, they also need to emphasize their fashion merchandise more.

In summary, all these classes of stores should capitalize on their assets of service, reputation, and reliability to prevent their customers buying at discount stores.

2.7.5.3 <u>The Retail Store Image Reinforcement</u>

The main question in the store image literature is definitely that which deals with the components of retail store image. Although it is possible to find quite a few different groups of components of retail store image (Arons, 1961; Berman and Evans, 1995; Fisk, 1961/62; Lusch and Dunne, 1990 ("The Image Star"); Weals, 1961) the most exhaustive one is that of Kunkel and Berry (1968) which contains twelve components of retail store image, each of them contains few sub-components:

1. Price of Merchandise
   a. low prices
   b. fair or competitive prices
   c. high or noncompetitive prices
   d. values, except with specific regard to premiums, such as stamps, or quality of merchandise

2. Quality of Merchandise
    a. good or poor quality of merchandise
    b. good or poor department(s), except with respect to assortment, fashion, etc.
    c. stock brand names

3. Assortment of Merchandise
    a. breadth of merchandise
    b. depth of merchandise
    c. carries a brand I like

4. Fashion of Merchandise

5. Sales Personnel
    a. attitude of sales personnel
    b. knowledgeability of sales personnel
    c. number of sales personnel
    d. good or poor service

6. Locational Convenience
    a. location from home
    b. location from work
    c. access
    d. good or poor location without reference to home or work

7. Other Convenience Factors
    a. parking
    b. hours store is open
    c. convenience with regard to other stores
    d. store layout with respect to convenience
    e. convenience (in general)

8. Services
    a. credit
    b. delivery
    c. restaurant facilities
    d. other services (gift consultants, layaway plans, baby strollers, escalators)

9. Sales Promotion
    a. special sales, including quality or assortment of sales merchandise
    b. stamps and other premiums
    c. fashion shows and other special events

10. Advertising
    a. style and quality of advertising
    b. media and vehicles used
    c. reliability of advertising

11. Store Atmosphere
    a. layout of store without respect to convenience
    b. external and internal decor of the store
    c. merchandise display
    d. customer type

e. congestion
f. good for gifts, except with respect to quality, assortment or fashion of merchandise
g. "prestige" store

12. Replication on Adjustments
    a. returns
    b. exchanges
    c. reputation for fairness

These components of store image were found through three easy open-ended questions: What do you like most about shopping at ________ ? What do you like least about shopping at ________ ? What are the major reasons why you think other people shop at ________ ?

Further evidence from Berry's (1969) and from Kunkel's study (1968) show that the most important image components for the overall population appear to be (1) quality and assortment of merchandise, (2) sales personnel, and (3) store atmosphere.
Similar findings to Berry's can be seen in Lindquist's (1974-1975) survey of store image attributes which appear to be (1) merchandise, (2) service, and (3) locational factors. More specifically, the merchandise sub-components are selection or assortment, quality, pricing and styling/fashion. Another study which was conducted by Hirschman, Greenberg and Robertson (1978) on retail image shows "highly salient" attributes which appear to be the store's merchandise quality, guarantee, exchange and adjustment policy, merchandise pricing, and salesclerk service.

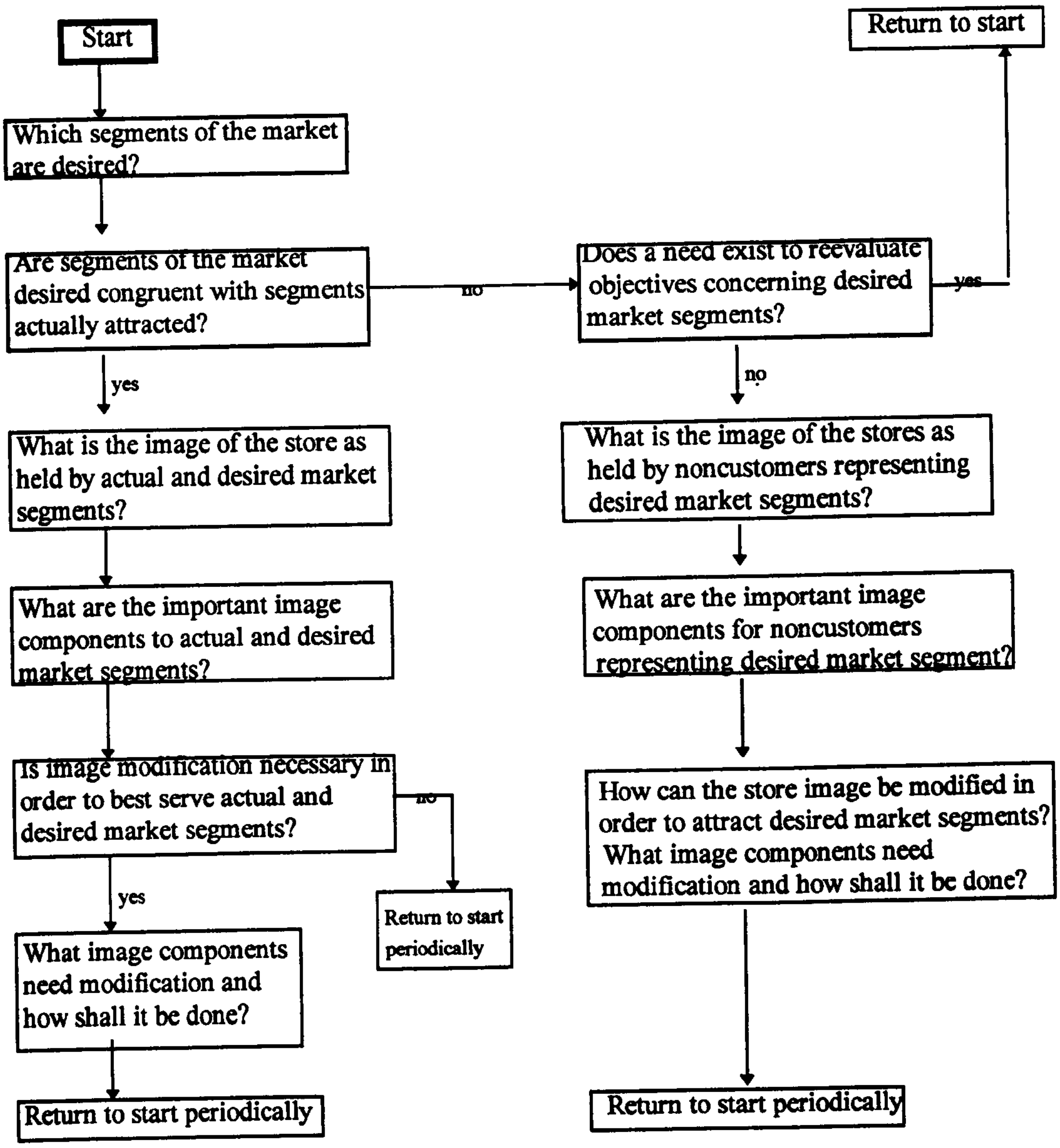
Practical Implications of Store Image For Marketing Management

The effect of a store on brand image depends first and foremost on the segments of the market which are attracted to the store, and then on the reinforcement of store image components. Therefore, marketing managers in order to reinforce their brand image through the store in which the brand will be sold, need to consider these questions (Berry, 1969):

1. Which segments of the market are desired?
2. Which segments of the market are actually attracted?
3. What is the image of stores as held by actual customers?
4. What is the image of the store as held by noncustomers?
5. What are the important image components of the segments of the market desired?
6. Is image modification necessary in order to optimumly serve the requirements of desired market segments?

These questions can be seen in the logical-flow model which is constructed to depict a suggested image-decision program.

Figure 2.9 Image-Decision Program for Department Stores



Source: Berry L.L., Journal of Retailing, Vol. 45, No. 1, Spring, 1969, p.18.

Brand's marketers who want to reinforce the image of their brand through the image of the store are required first and foremost to determine what segments the store wants to appeal to and what segments actually buy in the store. If there is no congruence between the current customers and the desired customers, the store's management needs to find out whether a reevaluation of the objectives concerning desired market segments is required. If a reevaluation is required, then the store's management can not reinforce the image of the store without determining accurately their desired customers' profile. On the other hand, if there is a congruence between the current customers and the desired customers, the store's marketers will be able to consider selling their brands in the store. In some cases it would be required to find which components of the retail store image need to be reinforced to strengthen the congruence between the store image and the desired customers' needs.

2.7.6 The Links Between Advertising and Brand Image

The role of advertising as a main factor in establishing the image of a brand has been one of the more researched areas in branding research, but at the same time a lack of clarity in the nature of the relationship surrounds this subject. The core of this may emanate from the fact that marketers fail to understand that advertising is not always about what a product "does", but rather about what a brand "means" (Kim, 1990). This idea is strongly emphasised in Kim's commentary:

> "A great deal of advertising is an attempt to build and strengthen the consumer's conception of what the brand means to him or her. Indeed, much of the best and most effective advertising today focuses almost totally on this aspect of advertising. This does not mean that what is being advertised is a disembodied "brand image" that has nothing to do with the product. Rather, it means that the actual physical experience of the product, its characteristics, its functions, are not always essential to the soul of that brand."

One of the first references to the advertising-brand image relationship was that of Ogilvy (1963) who claimed that brand image should be the basis for developing sound advertising strategies. Since this reference, many analysis approaches have been proposed and adopted by marketers and advertising practitioners.

2.7.6.1 "Soft-sell" and "Hard-sell" Approaches

One of the most basic analysis approaches to advertising-brand image relationship is derived from Fox's (1984) view of how creators perceive advertising. According to Fox there are two approaches to creating advertising: the "soft-sell" approach and the "hard-sell" approach. Creators which adopt the *soft-sell approach* in fact create advertisements that appeal to the images associated with the use of the product. In other words, the potential audience pay much more attention to the extrinsic facet of the product (finer details of form and colour) and, therefore, the advertisements emphasize the extrinsic side of the image of the product and especially the images associated with the use of the product. Probably, one of the best known examples of image-oriented advertising belongs to Marlboro which was built on the image of a rugged, masculine man who smokes Marlboro cigarettes. These Marlboro man advertisements through all the years did not contain any explicit information about the product itself but an external very vivid image of the cigarette's character. While the advertisers of this approach believe that how a product is packaged by its advertising is as important as the product itself, the advertisers of the *hard-sell approach* believe that what counts is the 'matter' and not the 'manner'. Since the potential audience is more interested in the intrinsic facet of the product, it is vital to carry messages of how good the product is and how well it works in the advertisements. Therefore, creators which adopt the hard-sell approach to advertising create advertisements which focus on claims about the intrinsic merit, inherent quality and functional value of the product itself. This particularly applies to washing powders. Also, in some cases cereal advertisements adopt this approach by emphasising the nutritional benefits of the cereal.

Although we are aware of existence of two approaches to advertising, it is vital to identify the categories of individuals who in fact respond to either type of these different advertising approaches. The researchers Snyder and DeBono (1985) who researched the advertising-brand image relationship according to these two advertising approaches, believe that the two contrasting categories of individuals may be identified with the psychological construct of self-monitoring. Therefore, we can discern in two different types of individuals behaviour: high self-monitoring individuals and low self-monitoring individuals.

High self-monitoring individuals typically strive to be the type of persons called for by each situation in which they find themselves (Snyder & Monson, 1975). In other words, they wish to be the right person in the right place at the right time. In addition, they are very sensitive to the images of self that they project in social situations. These kinds of individuals might well respond better to a car advertisement that features a sporty looking car even without mentioning one word about the performance and handling characteristics of the car.

Conversely to the high self-monitoring individuals, the low self-monitoring individuals tend to guide their behavioural choices on the basis of information from relevant inner sources, such as attitudes, feelings, and dispositions (Snyder & Tanke, 1976). They are less concerned with the images they project to others in social situations but instead they are more concerned that their behaviour in social contexts will fit their attitudes, values, and dispositions. These kinds of individuals could be more interested in a car advertisement that depicts a list of details concerning the characteristics of the car rather than showing a nice picture of the car without providing added information.

The appearance of two different approaches to creating advertising (soft-sell, hard-sell) and two types of individual behaviour (high self-monitoring individuals, low self-monitoring individuals) had brought Snyder and DeBono (1985) to explain the advertising-brand image relationship. Their attempt to explain advertising-brand image relationship was based on three linked studies.

The first study was created to find out if high and low self-monitoring individuals respond differently to advertisements that convey an extrinsic facet of the image of the product and to an intrinsic facet of the image of the product. In this study the researchers created three sets of magazine advertisements, each set containing two advertisements for a particular product. Whiskey, cigarettes and coffee were the chosen products in this study, while the two advertisements for each of these products were identical in all respects except for the written message or slogan associated with the picture. One slogan was an appeal to the extrinsic image of the product which associated with the use of the product while the other slogan was an appeal to the intrinsic image of the product which associated with the product's quality. For example, the fifty men and women who were chosen to be the participants were shown two types of advertisements of Barclay cigarettes which described a handsome gentleman who was about to light up a cigarette, looking into a mirror at his female companion. The woman's hand is shown resting on the gentleman's shoulder, while the extrinsic image-oriented message read, "Barclay ... you can see the difference", the intrinsic image-quality-oriented message read, "Barclay... you can taste the difference." The results pointed out that high self-monitoring individuals react more favourably to extrinsic image-oriented advertisements while low self-monitoring individuals react more favourably to intrinsic image-quality-oriented advertisements.

The second study was created to find out whether the way a product is advertised would have any impact on how much consumers would be willing to pay for the product. The forty men and women who participated in this study had to look at two types of advertisements in all three products and answer the question 'How much would you be willing to pay for this product?". The results pointed out that high self-monitoring individuals were willing to pay more for products if they were advertised with extrinsic image-oriented advertisements, while low self-monitoring individuals were willing to pay more for products if they were advertised with intrinsic image-quality-oriented advertisements.

The third study made another attempt towards understanding the real relationship between advertising and brand image by finding out whether high self-monitoring individuals are more willing actually to consume a product if it is advertised with an appeal to extrinsic image than with appeal to intrinsic image and vice-versa. The forty participants in this study were asked to listen to a message about trying out a new shampoo and then respond about their willingness to use this shampoo. Half of them listened to an extrinsic image message and the other half listened to an intrinsic image message. The results showed that high self-monitoring individuals chose to use the shampoo that would make their hair look good, even if it means that their great-looking hair would be less than perfectly clean while low self-monitoring individuals chose to use the shampoo that would get their hair very clean, even if their very clean hair would have a less-than-beautiful look.

According to these three studies, the linkage between advertising and brand image can best be summed up by Snyder and DeBono's (1985) general conclusion:

"High self-monitoring individuals react favourably to image-oriented ads, they are willing to pay more money for products if they are advertised with an image orientation, and they will agree to try a product if it is marketed with an image appeal. By contrast, low self-monitoring individuals react favourably to product-quality-oriented ads, they are willing to pay more money for products if their advertisements stress product quality, and they will agree to try a product if an appeal is made to its quality."

2.7.6.2 Brand Concepts Approaches

One of the latest references to the advertising-brand image linkage belongs to Kirmani and Zeithaml (1993) who have generated propositions about how to design advertisements to best convey brand image. Their propositions are based on three types of brand concepts: functional, symbolic and experiential brand concepts.

Since functional brand concepts refer to the brand's functional performance in solving consumer problems or satisfying consumer needs, advertising should be aimed at intrinsic attributes that signal the desired abstract dimension (e.g., performance, functionality, durability). The abstract dimension in fact is the most relevant aspect of functional brands, therefore the advertising practitioners must convey functional messages to the potential customers. For example, an advertisement for IBM's PS/1 personal computer describes specific intrinsic attributes (such as high-resolution photographic display, keyboard and built-in modem, and use of software) to convey ease of use, power and value (Kirmani and Zeithaml, 1993). Because the idea behind this strategy is to emphasize intrinsic attributes that convey functionality and performance, there are a few different techniques which can be implemented by the advertising practitioners. While advertising personnel can take advantage of television as a media through a problem-solution format advertisement or through a demonstration advertisement, other media such as magazines and posters are taken advantage of through a different technique, using descriptive content or through a photograph which highlights the features of the brand. The range of media give the advertising personnel a wide latitude in implementing the functional brand concepts strategy.

Since symbolic brand concepts refer to emphasizing the brand's relationship with group members or the self, advertising should be aimed at extrinsic attributes that signal the desired abstract dimension (e.g., style, prestige). In this strategy the extrinsic cues are perceived as more important than the intrinsic cues since what the potential customer is concerned with more is the extrinsic facet of the brand which conveys something about the user of the brand to himself and to his group members, than the interior facet of the product. To convey messages of prestigious image, lifestyle and characteristics of the users of the product, few techniques can be implemented by the advertising practitioners. One of them can be by using celebrities who people identify with or other people who can gain the audience's attention. The other technique puts emphasis on conveying quality messages which use widely extrinsic cues (e.g., expensive media, price). For example, an advertisement for Paloma Picasso Jewelry at Tiffany and Company may use extrinsic cues, such as the celebrity (Paloma Picasso), the media vehicle (runs in Vogue), and the type of store (Tiffany), all of which convey prestige. Of course, the advertisement may also show the jewelry, which conveys intrinsic attributes of gold and shininess, and hence style (Kirmani and Zeithaml, 1993). Mostly, luxury items of product groups such as glasses, perfume, pens, liquor, jewelry and fashion accessories are advertised according to this strategy which convey prestige. In fact, the trend of showing the brand in the advertisement gets new meaning today. If in the past advertisers attributed greater importance to the visual component in this kind of advertisement (prestige), today the brand visuality seems to be less important analogously to the reinforcement of the image of the user. For example, Levi's 501 jeans' advertisements show the brand but mainly for the purpose of creating an image of the user through this, therefore the jeans mostly shown relate to a members of a particular group (young, beautiful, successful, and bold people). In some instances advertisers even avoid showing the brand at all (Calvin Klein's advertisements), but just create an image.

Since experiential brand concepts refer to emphasizing the brand's effect on sensory satisfaction or cognitive stimulation, advertising should be aimed at a higher level of abstraction than perceived quality. The potential customers of experiential brands expect to find fun, fantasy and pleasure from the product, thus the advertisement needs to be build on the idea of enjoyment. The most appropriate technique which can be implemented by the advertisers, is creating an advertisement which emphasizes feelings or evokes personal memories. For example, an advertisement for Royal Caribbean Cruise Lines could show the different ways of having fun aboard a cruiser, the mouthwatering variety of food to eat, and the beautiful scenery (Kirmani and Zeithaml, 1993). This strategy is mostly characterized by product classes such as: hotel chains, restaurants and air lines, but also by manufacturers of children's games and toys, who can take advantage of children's limitations in responding to a rational exposition of product features but high response to emotional exposition of products.

Kirmani and Zeithaml's approach to advertising-brand image linkage, can be summed up by the role of advertising in conveying different brand concepts needs to emphasize different quality or nonquality aspects. Therefore, brands which are defined as functional brands need to be advertised by emphasizing intrinsic attributes, those brands that are perceived as symbolic brands need to convey extrinsic attributes and experiential brand's advertisements needs to contain nonquality variables.

2.7.6.3 A Means-End Chain Approach

While Kirmani and Zeithaml's analytical approach to advertising-brand image linkage is based on division of types of brand concepts, Reynolds and Gutman (1984) provide a more profound analysis. This approach is derived from the assumption that advertising functions to enhance physical attributes and their relative importance with respect to how the consumer sees himself, essentially providing psychological benefits through the image-creation process (Reynolds and Gutman, 1984). These two researchers' analysis approach is based on the MECCAs model which is used as a strategic tool that combines the advertising component to the brand image framework. In order to create a model which is able to explain the advertising-brand image relationship, these researchers were like minded about the vital aspect of finding the most accurate definition of brand image notion. As a result of this, these researchers had to start their research from the definition searching process phase which was brought in to adapt the Oxenfeldt's definiton to image. While other definitions deal only with one aspect of image, Oxenfeldt (1974) defines image as a **linkage between characteristics and feelings and emotions**, and by that he covers two aspects: functional and non-functional. In addition to this, this defintion including the notion of the connections between perceptions (Reynolds and Gutman, 1984), means, when we think about a product something associated with it comes to mind and this thing itself brings something else to mind which can explain this phenomenon in terms of sequential process of elicitated associations. What derives from this is that tracing after a person's network of associations of a specific product can lead to finding the existence of linkages between the characteristics of the product and its image. This will assure more accurate and effective advertising strategies which pin point the brand's image.

A Means-End Chain Model

This model is based on the connection which exists between product attributes, consumer consequences, and personal values. Each component represents another side in this triangle connection: the *attributes* represent features or aspects of products or services, the *consequences* refer to people when consuming products or services, and *values* reflect important beliefs people hold about themselves and their feelings concerning others' beliefs about them. In addition, this model distinguishes among levels of abstraction.

Figure 2.10 Levels of Abstraction

Abstract	Values
	Terminal-Internal
	Instrumental-External
	Consequences
	Psychosocial
	Functional
	Attributes
	Abstract Characteristics
Concrete	Physical Characteristics

Source: Reynolds, T.J., and Gutman, J., Journal of Advertising Research, Vol. 24, February - March, 1984, p.29.

The term "levels" refers to a way of categorizing the contents of associations about a product class which extend from physical aspects of a product (attributes) to personal values.

Attributes

The *physical characteristics* are defined as being measurable in physical units, such as "colour" or "miles per gallon."

The *abstract characteristics* can be depicited in terms more subjective in nature, like "smells nice" or "strong flavour."

Consequences

The *functional consequences* are exemplified by such outcomes as "save money" or "don't have to wash your hair every day."

The *psychosocial consequences* can be depicited in terms such as "having more friends," "having fun," or "being more attractive to others."

Values

The *instrumental-external values* level reflects are own view of how we are being perceived by others, such as "makes me feel more important" or "makes me feel accepted."

The *terminal-internal values* level relates to how one views oneself, such as "self esteem" or "security."

These levels of abstraction represent the way the mind tends to organize the contents of memory about a particular brand, but in addition it is required to know how these levels of abstraction are linked to one another to form an associational network which represents image. According to Reynolds and Gutman (1984), the image of a brand in a person's mind is created first of all by the elicitation of the brand's attributes then the consequences and finally values.

Since the purpose is to explain the linkage between brand image and advertising, and the Means-End Chain model reflects only the brand image facet, these researchers adopt the MECCAs model which reflects the advertising facet. The Means-End

Conceptualization of Components of Advertising strategy, MECCAs Model which was developed by Olson and Reynolds (1983), translates advertising strategy into five specific characteristics which correspond to the levels of conceptualization.

Table 2.6 MECCAs-Means-End Conceptualization of Components for Advertising Strategy

Level	Definition
Driving Force	The value orientation of the strategy; the end-level to be focused on in the advertising.
Leverage Point	The manner by which the advertising will "tap into," reach, or activate the value or end-level of focus; the specific key way in which the value is linked to the specific features in the advertising.
Executional Framework	The overall scenerio or action plot, plus the details of the advertising execution. The executional framework provides the "vehicle" by which the value orientation is to be communicated; especially the Gestalt of the advertisement; its overall tone and style.
Consumer Benefits	The major positive consequences for the consumer that are to be explicity communicated, verbally or visually, in the advertising.
Message Elements	The specific attributes, consequences, or features about the product that are communicated verbally or visually.

Source: Reynolds, T.J., and Gutman, J., Journal of Advertising Research, Vol. 24, February - March, 1984, p.31.

In fact, the uniqueness of the model derives from its ability to create image-building advertising. This can be accomplished, since the characteristics of Driving Force, Consumer Benefits, and Message Elements levels emanate directly from values, consequences, and attributes, respectively. Conversely, the Executional Framework level relates to the plot, scenario, or tone for the advertising, with the specification for advertising tone coming from an overall understanding of the way of perceiving the product class as indicated by particular means-end chains (Reynolds and Gutman, 1984). In fact, the executional components of Message Elements, Consumer

Benefits, and the Executional Framework need to be positioned so that the personal value is linked to the specific features in the advertising. This can be done through the concept of the Leverage Point.

MECCAs model not only just explains the linkage between advertising and brand-image, it also provides marketers and advertisers with a strategic framework to cope successfully in a competitive advertising environment. The process of identifying specific attributes, consequences or features of a product or service that a consumer can identify with, can be communicated verbally or visually in the advertising, leading advertising personnel to elicit all these elements in a consistent fashion. In this phase of the process the task of the creators is to provide an advertising statement which links the perceived value to the consumer with the specific features of the product. Finally, it is inevitable to create accurate image-building advertising.

Carried into practice, marketers first need to find the attributes which are perceived by the potential customer as the most relevant. In the case of airlines, attributes such as: Aircraft Type (size), On Time (landing, takeoff), Fare (deals, discounts), and Ground Service (efficient, baggage claim, ticketing) can be relevant to the customers. The next stage will be finding consequences to each attribute. For instance; asking the "Why?" question about why the On-Time attribute is preferred by the potential customers yields "dependable" and this yields "reduces tension" and so on. In fact, the last phase of this process will be finding the value, which in this case can be Self-esteem. In this point, the means-end chain process is accomplished. Now the marketers need to implement the MECCAs model to find the brand image-advertising linkage, and create the desired advertising strategy.

Table 2.7 Strategic Option-'Able to Plan'

Perceptual Orientation	MECCAs Model	Strategy
Self-esteem	Driving Force (**Values**)	Self-Esteem
Accomplishment	Leverage Point	Accomplishment (get more done)
Less fatigue Reduce tension (feel at ease)	Executional Framework	Able to Execute Plans Reduce Tension (less fatigue)
Dependable	Consumer Benefit (**consequences**)	Dependable
On-Time	Message Elements (**attributes**)	On-Time

Source: Reynolds, T.J., and Gutman, J., Journal of Advertising Research, Vol. 24, February - March, 1984, p.35.

One strategic option can be Able to Plan which links "on-time" as a Message Element to the Consumer Benefit of being "dependable." The Driving Force for this strategy revolves around "self-esteem". The Leverage Point-Key to linking all these elements together in the strategy is through "accomplishment" which can be explained in terms of getting more done because you can be dependable, because you can depend on your on-time airline. This suggests an Executional Framework relating to the ability to execute plans with less tension and fatigue, perhaps featuring an executive "on the go" with deadlines to meet in different parts of the country. Thus, however the strategy is executed, the passenger's sense of accomplishment is seen as the key to forming a meaningful connection in the consumer's mind between the other elements comprising the perceptual orientation.

Through this framework effective linkages can be established between advertising and brand image , but in addition it provides brand management and advertisers with a new marketing tool that assure accurate exposure of the image of the brand in advertisement.

2.7.7 The Effect of Brand Personality on Brand Image

2.7.7.1 Brand Personality Approaches

The brand image approach which sticks to the need to move beyond brand attributes (intrinsic, extrinsic) towards brand associations and feelings is probably the most appropriate way towards defining brand image. A brand's image, therefore, must be grasped in another dimension which encompasses all the associations that a consumer has for a brand which derive from thoughts, feelings, and imagery which are mentally linked to the brand in the consumer's memory. This dimension can be recognized in brand research as brand personality. The brand personality concept in the literature is shown through four different aspects.

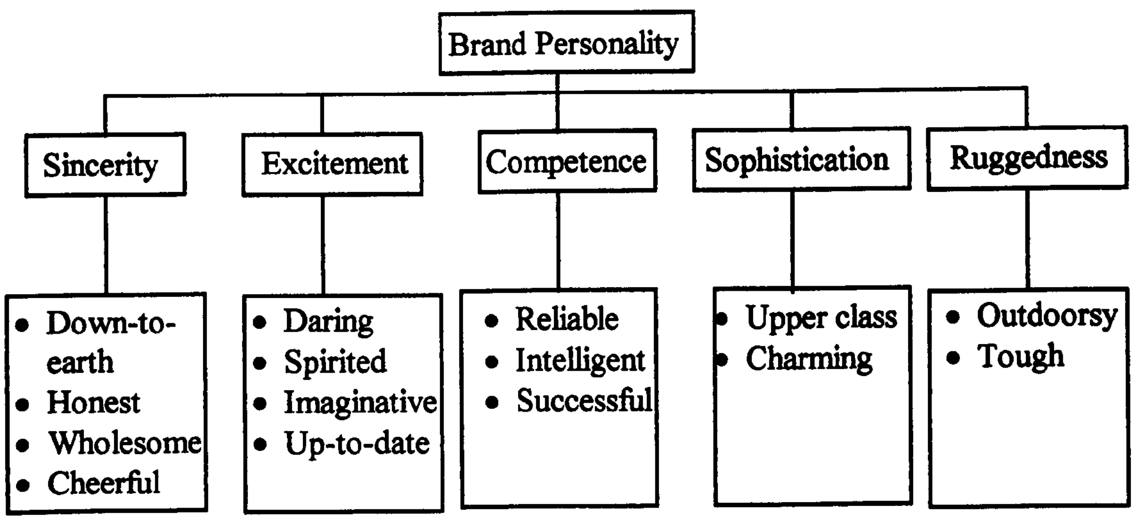
One of these aspects can be interpreted in **human traits** terms, thus, brand personality is defined as the way in which a consumer perceives the brand in dimensions that typically capture a person's personality-extended to the domain of brands (Batra, Lehmann, and Singh, 1993). In other words, we think of a brand as if it were a person. This approach is derived from the character and personality research domain in psychology which is considered to be a very researchable domain mostly without a direct linkage to marketing. The first evidence of this approach had been seen in 1932 by McDougall and from then many other researchers have developed approaches to this concept. The one which is adopted by brand researchers is the trait approach, in which a human or brand's personality is a pattern of traits (Guilford, 1973). A trait is defined variously as "any distinguishable, relatively enduring way in which one individual differs from others" (Guilford, 1973) or the basic qualities of a person" (Mischel, 1986), (Batra et al, 1993). Just like people who think about other people and start characterizing them by a range of personality trait adjectives such as being warm, stupid, aggressive, and so on, so they can characterize brands according to personality traits. While people can be measured on infinite trait adjectives, the personality researchers Allport, Eysenck, and Cattell (1930s-1960s) have reduced the various adjectives to five basic underlying dimensions ("Big Five" dimensions of human personality):

1. Extroversion/introversion (e.g., adventurous-cautious, sociable-reclusive).
2. Agreeableness (e.g., good-natured-irritable; gentle-headstrong).
3. Conscientiousness (e.g., responsible-undependable; tidy-careless).
4. Emotional stability (e.g., composed-excitable; calm-anxious).
5. Culture (e.g., artistically sensitive-insensitive; intellectual-unreflective).

It seems reasonable that brand personality profile in some cases should go beyond these five dimensions of human personality measurement on the basis of advertising-created associations with certain types of users (the kinds of people depicted as using it) or the kinds of people used to endorse it in the advertising. The researches of Birdwell (1968) and Jacoby & Olson (1985) on the personality of the retail store show evidence that consumers often perceive stores in personality dimensions, such as, "old" or "young," "upscale" or "downscale." Levy (1959) in his famous article "symbols for sale" shows that brand can often be thought of as masculine or feminine, modern or self-fashioned, and everyday blue collar or elegantly upper class. This aspect of the brand personality concept follows from the idea that consumers use a brand's personality to help define, both for themselves and for others, their sense of self (Belk, 1988). According to Batra et al. (1993), this sense of self which is what a person is or is not, grows out of the reactions of significant others. In other words, a brand's personality tells consumers the kind of people it is for (e.g., Oil of Ulay is for sophisticated and mature people) and the kinds of feelings and emotions it creates and conveys when people buy it (gentle, exotic and mysterious feelings).

One of the most current researches in regard to the human traits aspect of brand personality (Aaker, 1997) is drawn on the "Big Five" human personality structure in order to develop a theoretical framework of brand personality dimensions. To identify the brand personality dimensions, a total of 631 subjects rated a subject of 37 brands on 114 personality traits. The results suggested that consumers perceive that brands have five distinct personality dimensions: Sincerity, Excitement, Competence, Sophistication, and Ruggedness. In addition, it appeared that the Sincerity and Excitement dimensions each have four facets, the Competence dimension has three facets, and the Sophistication and Ruggedness dimensions each have two facets.

Figure 2.11 A Brand Personality Dimensions



Source: Aaker, J.L. (1997) Journal of Marketing Research, 34, August, p.352.

The second aspect of brand personality can be the associations of the brand with certain **life values**. According to Rokeach's definition (Vinson, Scott, and Lamont,

1977) a value is a "centrally held, enduring belief which guides actions and judgments across specific situations and beyond immediate goals to more ultimate end-states of existence." Since values vary from the pursuit of fun and excitement, to security, they convey different degrees of importance to individual consumers. The idea behind this aspect of brand personality is to match the specific value of the brand with the consumers who attach great importance to that specific value.

The third aspect of brand personality which can be considered as one of the most profound in revealing the personality profile of the brand is the **"brand as a person"** which is favourably used by various advertising agencies and marketing client companies. The reason for that derives from the simplest implementation on one hand and the highest level of accuracy on the other hand. The idea here, is to draw the brand in human features and by that making it to be more a human figure than a product figure. The most classic research of this brand personality approach belongs to the depicted face of Betty Crocker, the fictional advice-giving spokeswoman for General Mills, which has been changed seven times since the first portrait was painted in 1936. In each of these years people draw in their mind her figure differently according to changes in life's values and culture. For example, a research on Betty Crocker in the late 1970s which involved more than 3,000 women revealed that the Betty Crocker image needed to be strengthened to become more modern and innovative and less old and stodgy. On the basis of these descriptions her portraits were changed in the advertisements.

The fourth aspect of brand personality can be described in **symbolic** terms. In this aspect the brand personality derives from several attributes that used to describe the brand in terms of complex symbol. Such attributes can be an animal, activity, fabric, occupation, nationality, magazine, and so on. The idea here is to find a symbolic picture of the brand in the mind of the customer. The process to find it, is by asking customers for each attribute "if the brand was an animal (for example) what animal would it be?" Plummer, former research director of Young & Rubicam depicts in his article (1984/85) the process of creating the brand personality of Oil of Ulay according to the symbolic approach:

"For Oil of Ulay, the animal was mink, the country was France, the occupation was secretary, the fabric was silk, the activity was swimming, and the magazine was Vogue. It does sort of bring to mind the picture of someone's secretary on the Riviera, by the swimming pool, in a silk bathing suit, reading Vogue, with her mink coat on the adjacent chair."

2.7.7.2 Importance of Brand Personality

In reality there are two different faces of brand personality: input and out-take (Plummer, 1984/85). The input is the marketer's point of view of brand personality, therefore what he wants his consumers to think and feel about the brand. The out-take is the consumer's point of view of brand personality, what they actually think and feel about the brand. According to Plummer (1984/85) these two perspectives on brand personality can be expressed in two forms. The first is the brand personality statement, which is the marketer's communication goals for the brand as part of establishing the creative strategy. The second is the brand personality profiles, which are consumer perceptions of the brand. According to these two faces of brand personality it is essential to analyse the importance of brand personality.

In the marketer's perspective, first and foremost, the personality is often the only component which can create a real difference between brands. The reason for that derives from the fact that brand personality is more profound than other components of the brand image, therefore, brand which acquires a distinctive, well-known personality becomes like an "old friend" (Aaker, Batra and Myers, 1992) and attracts consumers who feel familiar and comfortable with it. In addition, brand personality is perceived as the most difficult component in the brand image to be duplicated by other competitors. While price, promotion and even quality can be easily matched by competitors, the brand personality represents the most unique dimension in brand image.

From an advertiser's point of view the brand personality is definitely the most meaningful dimension since advertising is the most likely sort of channel to convey it to the customers' mind, while other brand image's dimensions (e.g., functional: quality, non-functional: price, service) can be conveyed not only just through the advertising channel. According to Ogilvy (1966) every advertisement is an investment in the long-term image of a brand, therefore, if advertising is perceived as a longer-term investment, and creates or reinforces a brand's personality, it serves to increase the asset value of the brand (brand's equity).

In the consumer's perspective, the brand personality has a tremendous task as part of what the brand reflects excluding the basic (functional) needs. Since people perceive themselves and reinforce their sense of self, in part through the goods they buy and what these material goods symbolize (through the brand name), both to themselves and to their human environment, the meaning of 'who I am' becomes more and more 'what is mine' in terms of our possessions and less in terms of our physical bodies. As brand personality serves as expressive dimension of the brand image, people, therefore, prefer brands which their image is the closest to their own self-image. Motivation researchers (Dolich, 1969; Landon, 1974; and Ross, 1971) describe the idea of the self-concept, which is the way that people form perceptions of their own character, through two concepts: actual self-concept and ideal self-concept. The *actual self-concept* is the idea that the person has in his mind about who he is. This idea derives from his all social interactions that he had from his early childhood. Since people assess themselves, they may wish to change their actual self-concept to the *ideal self-concept*, which is who they think they would like to be. To match ourselves to the ideal self-concept, we buy brands which we believe support the desired self-image. The brand that we buy does not only define ourselves as individuals, but also defines which groups we would like to belong to. The researches of Birdwell (1968), and Sirgy (1982), based on car buying, support the idea of the self-concept through three pieces of evidence. Firstly, the image that a car owner has of himself is congruent with the image of the marque of car he owns. Secondly, owners of a particular car hold similar self-concepts to those they attribute to other purchasers of the same car. Thirdly, if the car purchaser's self-image is dissimilar to the image he perceives of different brands of cars, he will be unlikely to buy one of these brands.

The next step in brand personality research is finding when the component brand personality becomes more relevant in establishing brand image strategy. The answer to this can be given through four behavioural situations. It is obvious that consumers show more interest in brand personality component when they buy cars and clothes than in soap dishes. This behavioural phenomenon is explained in terms of a product's "socially conspicuous" level. When the socially conspicuous product's level is high, as in product categories of automobiles and clothing, it means that others can witness us choosing or using the brand, and, therefore, in this behavioural situation our sense of self can grow out of the reactions of the significant others. Conversely, when the socially conspicous product's level is low, such as in paper towels product or soaps, the ability of people to bring out the symbolic aspect of the brand is very low.

The second behavioural situation depends on the "social signalling value" of the brand which can be derived from the fact that the same brand can be consumed on different occasions. Smoking a Cuban cigar at home by oneself has a less socially significant value than smoking it in an exclusive club in front of other members. In addition, it can be derived from the level of scarcity of the product category, therefore in some regions of the world, luxurious cars, considered as rare things, give a greater impression of their owners in terms of power and richness.

The third behavioural situation links to the evidence of Snyder and DeBono's (1985) research of existence of two types of individuals as "self-monitors". While they found that "low self-monitors" individuals are not interested in brand personality symbolism, "high self-monitors" individuals place greater meaning on how they are being perceived by other people, therefore the personality component of the brand is very crucial for their image.

Another behavioural situation which leads to a high level of importance of brand personality component as part of the brand image concept in consumers' mind is the extent to which the brand is "ambiguous" regarding its inherent quality level. In situations where a consumer does not know about the quality level of the brand, it is possible to inform him about the quality of the brand through a high quality advertising position strategy. These "ambiguous" purchasing occasions may arise in the purchase of high-tech products, sensory products (food, drink, fragrance), and consumer service brands.

2.7.7.3 Creating a Brand Personality Strategy

The creation of brand personality strategy is in fact a part of the advertising strategy of a brand, since advertising is the main source of establishing brand personality as part of the brand image concept. The process of creating brand personality strategy contains three stages: establishing a brand personality profile, targeting a brand personality, and executing the desired brand personality strategy.

Establishing a Brand Personality Profile

The brand personality profile, which is the symbolic association which currently exists with the product category and competitive brands, is measured through consumer surveys that can be divided into two types of techniques: quantitative (direct) and qualitative (indirect).

The most typical quantitative technique is to have consumers rate a brand, and/or users of a brand, on various personality attributes. Evidence of implementing this technique is seen in one of Young & Rubicam's studies (Plummer, 1984/85) which was based on a 50-attribute checklist where respondents were asked to indicate which of the words and phrases of these 50 attributes would use to describe brand names such as: Holiday Inn, Miller High Life, and Oil of Ulay. The results of this study show for example, that Holiday Inn was described as "cheerful," "friendly," "practical," "modern," "reliable," and "honest," while Oil of Ulay was described as "gentle," "sophisticated," "mature," "exotic," "mysterious," and "down to earth." Although, this technique enables us to differentiate between some major brands across different product categories, it has two limitations. First, the attributes' list can suffer from irrelevance or even being incomplete. Secondly, since this technique uses a direct approach, people can avoid giving a true opinion about a brand's personality.

The second type of technique is the qualitative approach, which in fact solves the limitation of giving true opinions about a brand's personality in the quantitative approach by revealing "unconscious" (or difficult-to-articulate) personality perceptions that a consumer may have about a brand. The qualitative techniques in fact derive from approaches of brand personality, therefore, it is possible to point out a variety of indirect techniques. A very simple method to find a profile of brand personality is the free associations technique, which contains two options. The first is the 'word association' in which the subjects get a stimulus word (brand name, advertising slogan) and then asked to provide the first set of words that come to mind. Such a test for McDonald's yielded strong associations with Big Macs, golden arches, Ronald McDonald, everywhere, familiar, clean, cheap, kids, and so on (Aaker, Batra, and Myers, 1992). It is important to fit the brand with each key association, by that assuring more accuracy. The second is the 'sentence completion,' in which the subjects are asked to complete a partial sentence according to the first thought that come to their mind, such as "You like to eat in McDonald's because ... ."

A more visible technique is the "photo sorts," in which firstly, consumers see photographs of individuals, and need to choose which ones they think use the brand and secondly need to describe these individuals. Evidence of this type of technique is the coffee brands research (Haire, 1950) which show that the profiles of the two types of women who buy Maxwell House drip grind coffee and Nescafé instant coffee were very different. The women who buy the drip grind coffee were perceived as being industrious, good homemakers, and orderly, while the women who buy the instant coffee were perceived as being lazy, a bad homemaker, and slovenly.

Another technique is the "psychodrama" technique which derives from the "brand as a person" brand personality approach. This technique asks people to act out a product. "You are Ivory soap-How old are you? Are you masculine or feminine? What type of personality do you have? What magazines do you read?" (Bartos, 1986).

Another frequently used qualitative technique to establish a brand personality profile is that which asks consumers to relate brands to other kinds of objects, and in fact derived from the symbolic brand personality approach. The idea behind this technique is providing a rich description of the product that suggests associations to develop and ones to avoid.

Targeting Consumers' Brand Personality Profile

The establishment of brand personality profile, provides us with a clear perceptual reality from the consumer perception, while this is only part of the brand personality strategy, since according to Plummer (1984/85), the other facet of brand personality is the marketer's statement (input). Practically, from the marketer's point of view there are two main stages: completing the process of establishing a brand personality profile by targeting the consumers' brand personality profile and the second is the creative facet of the brand personality strategy.

In fact, the phase of targeting the consumers' brand personality profile needs to be done on the basis of the establishment of the brand personality profile, by comparing it to the target consumer's ratings of his or her own personality, and according to this matching, inferences can be drawn on which aspects of a brand's personality need to be reinforced or changed through advertising.

The process of selecting a "target" brand personality needs to bring into consideration a few aspects such as choosing a personality that corresponds to the "ideal" personality for a brand in that category, given the relevant use-setting and context, and keeping in mind the personality strengths and weaknesses of competitive brands (Aaker, Batra, and Myers, 1992).

To achieve better matching between the brand personality profile and the "target" brand personality it is essential to identify first and foremost the demographic characteristics of the target segment such as gender (men, women), age of group (kids, teenagers, middle age, old), occupation level (blue-collar man, white-collar man), and secondly, finding their life values (enjoyment, security), and personality traits.

Executing a Creative Brand Personality Strategy

After deciding which brand personality is going to be of greatest value with the target consumer segment, it is possible to implement the target brand personality profile through a creative strategy. Although advertising is considered to be the main source of conveying brand personality, we should not forget that brand personality is only one dimension of the brand image concept, therefore, creative strategy is part of an holistic brand image strategy that must bring into consideration all the elements of brand image, especially packaging, distribution, pricing and sales promotions. Therefore, expensive-looking advertising is not going to work if the product is priced at $1.99 and is distributed through every cheap neighbourhood store (Aaker, Batra, and Myers, 1992). The creative brand personality strategy must be derived from the three sub-images of a brand (Biel, 1991): the image of the provider of the product, or corporate image; the image of the user; and the image of the product itself.

Creating image of the provider of the product can be done through using an *endorser* whose own personality or perceived personality (not always the real one) is used to reflect the image of the firm which he represents. In some cases the endorser is not real (fictional) such as the Marlboro cowboys, and Betty Crocker the spokeswoman for General Mills, or even human (carton) such as Tony the tiger of Kellogg's Frosties.

To create the image of the user in creative brand personality strategy, it is essential to establish a very definite *user imagery*, which in fact acts as a mirror or reflection to the targeted brand user portrayed. The American Express card creates a very specific user image, for instance, in its photographic portrait campaign featuring celebrity cardholders, as does Dewar's Scotch whisky with its profiles of successful (but not necessarily well-known) drinkers (Aaker, Batra, and Myers, 1992). In some cases the portrayed users are fictional, as in the case of Calvin Klein jeans or fragrances.

The third sub-image of a brand - the image of the product itself can be established by the creative brand personality strategy also through the personality of the endorser, but at the same time the creative strategy needs to bring into consideration the ***executive elements*** such as choice (in broadcast ads) of music, visual direction, pace and nature of editing, colour schemes used, and (in print advertisements) of colour, layout, and typography (Aaker, Batra, and Myers, 1992).

In summary, the proposed model the "Three Dimensions' Brand Image" is a result of a thorough search of the brand image literature review. The "Three Dimensions' Brand Image" model is in fact the fruit of more than 30 studies of brand image part of them reflecting the customer's view and part of them reflecting the manufacturer's/marketer's view. In this model/definition the two facets of brand image are amalgamated in a complex of a three dimensions' model structure. The three dimensions are derived from the two aspects of the brand: tangible (functional needs) and intangible (non-functional needs and brand personality).

In order to convert the theoretical nature of this brand image model structure to a practical one, the effect of the elements of the functional needs, non-functional needs and brand personality on the image of a brand was researched. These links are in the scope of the practical nature of the brand image notion and are the reason for amalgamating the customer view on one hand and the manufacturer/marketer view on the other hand.

PART II

OVERVIEW OF THE UK FRAGRANCES MARKET: WOMEN'S AND MEN'S PERFUMES

PREFACE

The two next chapters reflect the market survey phase of this entire research process and they are presented as secondary data. The purpose of these chapters is to shed light on the UK fragrances industry by which the proposed model the "Three Dimensions' Brand Image" will be tested.

This market survey phase to reveal the fragrances market profile will be supplemented by conducting a pilot study which is expressed as a focus group process. Both the secondary data (chapters 3 and 4) and the focus group results together assure clarification of the problem definition phase of the entire research process, and as a result of this the full research design phase (chapter 5) can be carried out.

To cover completely the fragrances industry and to ensure full findings, which later will be added to the pilot study findings, it was necessary to divide the UK fragrances industry into two subjects which are presented as two chapters:

Chapter 3: Overview of the women's perfumes and fragrances industry.

Chapter 4: Overview of the men's perfumes and fragrances industry.

As the research refers to the women's fragrances brands and to the men's fragrances brands it is vital to review these two industries and find what characterizes them and what the differences are between them.

Two main implications need to be examined from the market survey. One is the power of the fragrance characteristics in brand image terms in the pan-European market and not just in the UK market. The purpose of this is to find out if the brand image characteristics in regard to the fragrance market are valid, not just in a single market, but do they characterize any fragrance market? The second implication is whether the power of these fragrance characteristics in brand image terms will be valid in another period; the purpose here then is to find where these characteristics can be valid not just in current period terms but in future period terms.

Tackling these two implications will enhance the existence of the model in terms of projection (to other markets and to further periods of time).

In summary, these overviews will ensure finding out the most relevant points of the secondary data which together with the pilot study findings will make an accurate definition of the notion of brand image possible, according to the number and nature of its dimensions and its elements.

An overview of the market environment and structure of the UK fragrances and toiletries industry shows that this market was valued at £3.4 billion at retail selling prices in 1991. Growth between 1987 and 1991 was 41% (Euromonitor, 1991).

The market for cosmetics and toiletries contains 10 different sectors:

- Perfumes and fragrances
- Deodorants
- Make-up and colour cosmetics
- Skincare products
- Suncare products
- Haircare products
- Oral hygiene
- Bath and shower products
- Babycare products
- Men's toiletries

This research project deals with the perfumes and fragrances which are used in the women's sector, and perfumes which are used in the male sector. While the perfumes and fragrances are a single group of products, the male fragrances is one of the product group in the men's toiletries which encompasses some other groups of products like: Male Deodorants, Male Hair Care, Male Skin Care, Shaving Products and Wet Razors.

Women's perfumes and fragrances are still one of the largest sectors of the whole cosmetics and toiletries market, but are no longer a leading growth area, the reason being, the decrease in discretionary spending which is derived from a recession and brings customers to think twice before buying certain items, but in spite of this trend there is a significant number of new launches in this sector and also despite the recession the shift towards fine fragrances continues.

Half the sales of men's toiletries are fragrances. In this sub-sector the overriding trend has been a shift from mass-market to fine or prestige fragrances.

Chapter 3

Overview of the Women's Perfumes and Fragrances Industry

3.1 Introduction

Women's perfumes and fragrances constitute one of the largest sectors of the entire cosmetics and toiletries market. The total market for female fragrances in the UK grew by just 2% between 1989 and 1992 to reach £398 million, with an estimated £409 million in 1993 (Mintel, 1994). Practically, the trend of growth in the value of sales per year in the mid-1980s is not the same as in the 1990s. Sales have been adversely affected by a number of factors such as: the UK economy, the resultant levels of Personal Disposable Income, and changes in the distribution and retail structure.

The women's perfumes and fragrances market is divided into two sectors: the fine fragrance sector and the mass fragrance sector, thus the relationship between the two is very crucial. Growth in the market has come from the fine fragrance sector which accounts for 68% of value sales, an increase of 8% on 1989 (Mintel, 1994). There continues to be a large number of new brand launches in the fine fragrance sector and this has fuelled consumer interest and subsequent sales. Mass fragrances, by contrast, have lost their share to fine fragrances, and this is part of a longer term downward trend.

The market continues to be dominated by a small number of large companies, headed by L'Oréal which owns the brand leader Anais Anais among others. The other competitors in the market are inclined to execute some acquisitions and at the same time to develop other brands to compete especially in the fine fragrance sector.

The potential still exists for further development in sales, although the current sales trend of women's cosmetics and fragrances is low compared to the 1980s. Actually, this market will become more prosperous because many women have come to use finer fragrances on a regular basis. Another possibility that will increase the capacity of this market is that the potential of the younger users may become more significant.

Since many women have come to use finer fragrances on a regular basis it can be expected to see more understanding and discernment among the fine market compared to the mass market.

3.2 Trends in the Women's Cosmetics and Fragrances Market and the Implications for the Research Design

3.2.1 Economic Climate

Although the market is still sensitive to the economic crises of the late 1980s that affected the personal disposable income and consumer confidence, we can see now, mixed prospects, some of which still give economic uncertainty and a possibility of tighter consumer spending. The fragrances market has been sensitive to the changes in the economic climate, although fine fragrances continue to hold an appeal as they are perceived to be relatively affordable luxury items.

3.2.2 Women's Employment

The fact that since 1980 the number of women in paid employment has increased by almost 2 million, means that the potential of this market has become greater. First and foremost this trend means that women are less dependent on their husbands today since they earn their own salaries and by that they increase their ability to spend. Secondly, women who work outside their home need to be dressed nicely because they need to represent their places of work. This means that their appearance needs to be respectable and at the same time they wish to keep their image through the use of cosmetics products.

The research of Market Intelligence (1994) shows a growth in self purchase has been evident during 1980-1995 and it shows the heavier usage of fragrances by working women, as well as a widening of the repertoire of fragrances owned.

3.2.3 Demographic Trends

Most customers are women in the age group 35-55. Women in the age group 15-19 and 55+ are those with the least buying potential. These data mean that the selling potential of the marketers is higher for two reasons. The first is that women of this age range are more affluent, so they can afford to spend more to buy these products. The second reason is that women of these ages are more sophisticated than other women and it gives more opportunity to the marketers to promote and advertise in more sophisticated ways, so by that they will win the loyalty of these customers in the future.

3.2.4 Trend of Seasonality

The perfumes and fragrances market blossoms especially in the festive seasons and particularly in the Christmas period. Around two thirds of annual advertising expenditure actually occurs between October and December. Parallel with the increased support given by manufacturers, retailers support the market by increasing the shelf space available for fragrances and gift sets, and distributing more point of sale material during this key period.

In the festive seasons the promotion element (gift sets) and the advertising element is very crucial. As far as the promotion element is concerned it seems that many consumers from all age groups tend to choose fragrances according to the free gift which they get when they buy the specific fragrance. Similarly, the advertising marketing tool is perceived by marketers as a fundamental one between October and December.

3.2.5 Environmental Concern

In the last few years we can point out a main environmental concern in the women's perfumes and fragrances market - the issue of animal testing which became accelerated in the last few years. The trend in this issue up to date is that testing still continues but it has decreased dramatically because of the many pressure groups fighting to make rules preventing these tests. The cosmetic, toiletry and Perfume association (CTPA) is committed to reducing the need for animal testing to an absolute minimum. In November 1992, the EC Cosmetics Directive (76/ 768EEC) was passed. This is to be effective from 1 January 1988 and proposes to prohibit cosmetic products and ingredients tested on animals from being marketed within the European Union. The effectiveness of the legislation will undoubtedly be limited by the fact that testing on animals is banned only if alternative testing methods have been developed. Furthermore, proposals have already been mooted to extend the present deadline, if acceptable alternative testing methods have not been developed by 1 January 1997 (Mintel, 1994).

3.2.6 The Grey Market Trend

The trend of cheaper prices for fine fragrances became a concrete phenomena for some suppliers in the UK. Discount retailers such as Superdrug offer cheaper prices for very branded products which come from unauthorized stock from abroad and are sold in the grey market. The fragrances houses tried to fight back Superdrug's cheaper fine fragrances prices by imposing the right to restrict distribution only to selected authorized outlets. This case was taken up by the Office of Fair Trading in 1992, which referred the matter to the Monopolies and Mergers Commission. In October 1993, the MMC published a report which stated that although a complex monopoly was in operation among the fine fragrance manufacturers, this did not operate against the public interest. This decree was within the scope of victory for the fragrance suppliers and enabled them to supply their fragrances only to those outlets which comply with the criteria of the fragrances suppliers. Practically nothing concrete has been done to prevent outlets from obtaining grey market stock and the UK market continues to be a lucrative target for unauthorized wholesalers.

The opportunity to buy fine fragrances at cheaper prices increases the matching between the price and the total quality of the perfume, in other words, customers who buy fine fragrances at cheaper prices think that the price matches more the quality of the perfume since there is no justification in demanding unreasonable prices which are being bid for fine fragrances.

3.2.7 Replica Sales

The phenomenon of imitation prestigious fine fragrances is quite common. These imitation fine fragrances are being sold at a fraction of the price of the branded original. If the opportunity arises for the manufacturer to fight this phenomenon he/she takes legal action to ensure that the brand in question is delisted. The most recent example of this is Perfumes Givenchy's brands Amarige and Ysatis which had been replicated under the names Mirage and Ysatis, both in name and appearance. Givenchy considered that these products infringed its trademark and obtained undertakings from Designer Alternatives, which marketed the products, to cease their manufacture and distribution.

The phenomenon of imitation prestigious fine fragrances increases the store reputation aspect importance these days and as a result of that encourages customers to buy in very well known stores especially in department stores. Since fine fragrances are perceived as expensive buying, more customers tend to buy them in a place where they can rely on the reputation of the store and the service will be part of their purchase, meaning, customers want and expect to get very good service while they buy fine fragrances firstly for the high sum of money which they are asked to pay and secondly for the feeling of buying in a good store or in prestigious stores such as department stores or perfumery shops.

3.2.8 Sophistication and Innovative Technology

The women's fragrances market is driven by a wind of innovation. It is expressed in the promotional techniques, especially in sophisticated sampling techniques which keep the fragrance intact until the user releases it.

In addition to this, the women's fragrances market uses innovative technology for creating new inventions in this field.

The application of science is transforming the perfume industry, offering jaded palates exotic sensations. This year's 24th annual FiFi Awards of the Fragrance Foundation to be held this week in New York will include a new category: innovative technology of the year. It is an acknowledgment of the role now played by science in the centuries old industry. The nominations for the FiFi Awards emphasize the changes, like Cartier's So Pretty, which uses the diamond orchid from Brazil that releases its pungent fragrance only in the single hour of twilight. The idea of Fashion in fragrances is nothing new. They just reflect the times. The only difference today is that perfume houses are going to greater lengths to create more exotic smells (International Herald Tribune, 1996).

Revlon is taking its long lasting colour cosmetics concept a step further with the introduction of a lasting fragrance. Unlike traditional fragrances which change during their lifetime on the skin, Lasting is said to remain the same on the skin for ten hours. This effect is said to be achieved through an oil layering technique which redefines the top, middle and base notes as layer one (fruity), layer two (floral) and layer three (warm and woody) with the combined layers forming the unchanging fragrance. According to Revlon, people want a fragrance they like to stay just as it is when they first try it (SPC, 1995).

The increasing development of better lasting fragrances strengthens the fact that the 'quality' element in the three dimensions' brand image model is becoming more and more meaningful to customers.

3.2.9 Pan-European Trends

Concentrated perfume is used by 37% of European women and has a range of usage from 6% of women in Greece to 70% in Finland.

Table 3.1 Female Consumption Patterns of Perfumes in Western Europe 1990

Countries	perfumes %
West Germany	37
Great Britain	56
France	44
Italy	10
Spain	30
Netherlands	42
Belgium	49
Portugal	39
Greece	6
Ireland	42
Denmark	37
Sweden	53
Finland	70
Norway	29
Switzerland	63
Austria	43
Total Europe	37

The UK Cosmetics & Toiletries Report 1991, *Euromonitor*

We can point out four main trends which characterize the women's fragrances pan-European market. The first one is a general reduction in the size of fragrance bottles. This trend has a triple role. Firstly, it encourages purchases by women, who may feel that buying luxury items such as fragrances, is a little frivolous in the light of the recent recession. Secondly, it makes selective fragrances more accessible to young people, who have become a prime target for manufacturers over the past few years. Thirdly, it encourages women to experiment and this is very important to manufacturers at the moment with the number of launches being so high.

The second trend is offering gifts with purchases and undertaking extensive promotional campaigns.

The third trend is offering lower prices especially for fine fragrances. Despite the fact that across Europe some prestige names are becoming more sympathetic to discounters, and beginning to authorize sales of their fragrances to them, it seems that a number of companies take action to further protect their investments. Christian Dior's (LVMH) policy to protect its brand image from discounting is shown in its act of bringing all of its authorized retailers to comply with a charter setting out the conditions in which the company wanted its products to be sold. This charter specifies that authorized retailers should not use discounting as the only way of promoting sales, and that their margins on Dior products should not be abnormally low or below the average for other similarly positioned brands.

The fourth trend is launching more new brands than in earlier years. Whereas manufacturers always used to focus on specific fragrance launch seasons, brands tend to be launched continuously now as companies try to maintain their sales growth.

<u>The French Market</u>

The French market was inundated with light, aquatic and floral fragrances in 1995, and this trend is evidently flowing into 1996. Early launches have included eau par Kenzo, Eau d'Eden and Rochas' (Wella) Fleur d'Eau. Florals also prevailed, with the launch from Cartier of So Pretty, combining notes of mandarine, neroli, jasmine, iris, rose and diamond orchid. 1996 has also seen the launch of Allure, the first new fragrance from Chanel for twelve years (European Cosmetic Markets, 1996).

<u>The Italian Market</u>

According to trade magazine Allure, the total number of fragrance launches (including men's fragrances) totalled 279 in 1995, considered to be a record. Of this, 176 were women's fragrances, although both figures include unisex fragrances and minor relaunches (European Cosmetic Markets, 1996).

The Spanish Market

In 1995 more than 100 new fragrances were rolled out, of which almost 50% were for women (European Cosmetic Markets, 1996).

These four main pan-European fragrances trends point to the facts that since European consumers have been purchasing more smaller size fragrances rather than just one or two larger sized bottles, the design of the bottle has in fact a more crucial role in creating the personality of the fragrance itself. Likewise, it seems that promotional activities are perceived as a common matter in terms of a crucial marketing tool especially around the festive seasons but not necessarily in those periods only, whereas some manufacturers' policy is to provide the customers with gift sets all year round. In the case of the lower prices trend what is happening is that European manufacturers ask for a more reasonable match between the price of the perfume and the total quality of the perfume, and the price plays a crucial role in fragrance brand future earnings. The increase of the number of brands that have been launched points to the fact that the quality of the fragrance remains the most fundamental aspect in selling fragrances and manufacturers strive to offer better fragrances which last longer and, offer new fragrances (up to now the trend is towards lighter fragrances).

3.3 Market Segmentation

This is used to segment the women's fragrances market in three ways. The most common one is through the price positioning.

3.3.1 Price Positioning

When we refer to segment fragrances, we do so firstly on the basis of the price of the fragrance. It is common to identify two very strict price groups of fragrances. The first is the fine fragrances market or premium fragrances market and the other is the mass market fragrance. These two markets are very distinctive and each of them has its own image. The fine fragrance sector is dominated by prestigious fashion designer names, mainly from France although increasingly also from Italy. The main channel of distribution for fine fragrances is through department stores and the top 250 Boots shops, where trained sales consultants are employed by the fragrance houses in order to exclusively promote and sell their products.

The mass fragrance sector is characterized by lower prices and these brands are being sold in wider retail distribution channels than the fine fragrances. Since mass fragrance brands are marketed in a lower positioning, more customers can afford to purchase them.

Experts in the fragrance market have resisted the development to the existence of another segment between these two. In fact, since the late 1980s, Max Factor and Yardley Lenthric made an attempt to create this mid segment but neither of them succeeded significantly. The problems in developing a middle market derive from consumer's perceptions of fragrances: these mid-priced brands do not have the image of the premium houses, yet seem to be an expensive alternative to the mass market brands. Another reason is that the discounting of fine fragrances since 1991 has resulted in many of the big designer names becoming available at mid market prices.

It is interesting to see that despite the recession, markets continued to launch new premium fragrances such as: Wings, Champagne, Venezia and Toscany per Donna and at the same time brands that out of fashion such as; Miss Dior, Tweed and Charlie were relaunched.

3.3.2 Formulation

The most commonly used and traditional classifications according to the notes or aromas used fragrance formulation are: Floral; green; aldehydic (pure product of a synthesis); oriental; spicy and citrus. Most aroma chemicals are still produced synthetically and innovations are declining in number because of the high cost of safety testing. Manufacturers still wish to find new ingredients for new fragrances.

Examples of new products are, Horizon (Laroche) which is said to create beneficial emotional reactions enhancing relaxation and happiness; the Relax fragrance by Lancaster which is similarly promoted as a composition of relaxing notes and Yardley's Esprit Vital. These are a range of three sensory fragrances which have been designed to update the jaded image of Eau de Cologne.

3.3.3 Concentration

This division consists of two levels of fragrance concentration: the most expensive and strongest solution fragrances - perfumes and concentrates, and eau de parfum.

As the two later market segmentation ways are too limited to be expressed since not every user can define its fragrance formulation or level of fragrance concentration easily, the most reasonable way to conduct a survey in this market is by referring to the prices of the fragrances. Carried into practice the fragrance market is divided into two separate markets in which each of them has a clear image of its own.

3.4 The Competitive Structure

3.4.1 Manufacturers' Position

The women's fragrances market is characterized by a few leading manufacturers, although this market overflows by more than 100 different brands. In fact, we can point out 10 main manufacturers that compete aggressively in this market.

Table 3.2 Manufacturer Shares of the UK Market-Female Fragrances, 1992

Manufacturer	£m	%
L'Oréal	52	13
Estée Lauder	48	12
Yves St Laurent	32	8
Chanel	32	8
Yardley Lentheric	28	7
Unilever	24	6
Christian Dior	20	5
Avon	16	4
Max Factor (P&G)	12	3
Revlon	8	2
Others	126	32
Total	398	100

Mintel, May 1994

L'Oréal

L'Oréal is the UK female fragrance market leader. Its premium products are marketed under the house names:

1. Prestige & Collections.

2. Cacharel.

3. Lancôme and Vanderbilt.

4. Selective Beauté.

L'oréal itself is a subsidiary of the French and Swiss-owned company, Gesparel, and its largest division, Prestige & Collections, is responsible for a number of subsidiaries.These are Cacharel, manufacturer of the leading female fragrance brand, Anais Anais; Loulou and Ralph Lauren, manufacturing the Lauren and Safari fragrances. The division also markets the Giorgio Armani brands which include Armani pour Femme and Gio, and the Paloma Picasso and Guy Laroche and Lanvin brands. L'oréal also manufactures the Vanderbilt designer fragrance and the Lancôme fragrance which includes Trésor.

Lancôme is marking its 60th anniversary this Autumn with the introduction of its 30th fragrance, **Poeme**. Poeme takes French actress Juliette Binoche as its muse and is positioned as a scent of contrasts with a double personality - gaiety and luminosity contrasted with opulent sensuality. Created by Jacques Cavallier of Firmenich, Poeme is described as a cascade of flowers incorporating both alpine flowers (pavot bleu of the Himalyas) and fleur de Datura, a desert flower. Around this duo are mimosa, jonquil, freesia, rose and vanilla flower. Poeme is available as perfume and spray and as eau de parfum pour and spray (SPC, 1995).

The new fragrance from **Cacheral** is **Eau D'Eden**, which is influenced by the spring waters and early morning dew of the Garden of Eden. The fragrance is defined as floral, fruity and musky. The water iris, hyacinth and nasturtium leaves provides freshness, floral and fruit scents of nectarine, peach, wid rose and sweet william supplies a hint of sensuality, while providing subtle sensations of pleasure are notes of white musk and sandalwood (SPC, 1996).

A decade after it was first launched, **L'Oreal** is introducing an eau de toilette variant into its successful **Paloma Picasso** fragrance. The aldehydic, woody elements and spices, such as clove and cinnamon, which characterised the eau de parfum, have been subdued, allowing the chypre, floral and fruity notes to take over the centre stage. Added notes include patchouli ,lily of the valley, osmnathus and apricot to imbue a lighter freshness to the perfume. The new eau de toilette variant of Paloma Picasso will be available in two sizes: 30 ml (£22.50) and 50ml (£32.50) (Chemist & Druggist, 1995).

Estée Lauder

This privately owned company is the second largest manufacturer in the female fragrance market. This company manufactures a variety of successful fine fragrances which include Youth Dew, Beautiful, White Linen, Estée and SpellBound. There is also the Clinique and Wrappings - owned by Estée Lauder and Prescriptives Calyx.

Yves St Laurent

The merger between Yves St Laurent (which is the third largest fragrance house in female fragrances) and Elf Sanofi in 1993 created the world's third largest beauty product group. The most successful brands of Yves St Laurent include Paris, Opium, Rive Gauche, Y and Champagne.

Chanel

Chanel and Yves St Laurent have the same market share of the UK manufacturer's female fragrances. Among its fragrances we can find the successful No 5 brand, No 19, Coco and Crystal.

Chanel is to launch a new women's fragrance, its first for 12 years. The perfume, **Allure**, will be aimed at a younger group of women than most of Chanel's other perfumes, appealing primarily to women age 35 and younger who may not yet be dedicated to a fragrance (Advertising Age, 1996).

Lentheric and Yardley

These two companies are well known in the mass female fragrance market. Nowadays, they are known as the Yardley Lentheric group. Lentheric's main brands include

Panache, Tweed and Fleur. Yardley's main brands include White Satin, the variant Nights in White Satin, Pure Silk, Lace and the variant Pink Lace and Forever. The Yardley's brands are positioned slightly above the mass market in terms of pricing. Yardley is also known for its single floral note brands which its most popular is Lavender.

Yardley is to launch two new fragrances for younger women, **Mystique** and **White Lavender**. Mystique is aimed at 25 year olds and older. White Lavender is aimed at 30 to 45 year olds (Marketing, 1995).

Yardley of London is launching a new fragrance, **Baroque**, created to gain the "the glamour and decadence of the baroque era". It will be available from mid September (Chemist & Druggist, 1996).

Unilever

Unilever based its position in the market, in the late 1980s, by purchasing two of the most successful manufacturers: Calvin Klein and Elizabeth Arden. Calvin Klein is the manufacturer of Obsession, Eternity and Escape. Elizabeth Arden manufactures a range of fragrances which include Chloe, Narcisse, Fendi, Blue Grass and Red Door. The Elizabeth Arden brands, together with Elizabeth Taylor's White Diamonds and the Valentino brands are marketed under a separate division called Perfumes International, while the Calvin Klein brands are run autonomously.

In 1987, Unilever took over the Chesebrough-Pond company and since then it handles the mass market fragrance brand Cachet.

Available from September is **Elizabeth Arden's** fragrance for women, **5th Avenue**. The range includes body gel cleanser, body lotion, eau de parfum and parfum (Chemist & Druggist, 1996).

Christian Dior

Christian Dior and Perfumes Givenchy are sister companies following the 1987 merger of their parent companies, Louis Vuitton and Moet Hennessy, forming Louis Vuitton Moet Hennessy (LVMH). Christian Dior manufactures Poison, Dune, Diorella, Diorissomo and Miss Dior. Givenchy manufactures Ysatis and Amarige, L'Interdit and Givenchy III.

Perfumery house, **Givenchy** is spending £2m on its biggest ever perfume launch for its new female fragrance, **Organza**, in the UK in September. The fragrance launch will be backed by TV and glossy women's magazine advertising, as well as a marketing campaign which will include 4m samples (Marketing, 1996).

Avon

Avon was the largest cosmetics and toiletries supplier until the mid 1980s but nowadays is positioned behind Unilever, and L'Oréal. In spite of this, Avon is still the world's leading direct seller and marketer of leading beauty products which markets 142 women's fragrance products.

Procter & Gamble (Max Factor)

The acquisition of Max Factor from the Revlon company in 1991, paved the way to the establishment of Procter & Gamble in the female fragrance market. Max Factor manufactures a range of mass market female fragrances including Le Jardin, Le Jardin D'Amour, Liaisons, Blasé and California. In addition, Procter & Gamble gained distribution rights for Revlon's premium fragrance Roma.

Revlon

Revlon has the smalest market share in the UK women fragrance market. It's most famous brands are Charlie Red which is based on the well known brand Charlie, Guess, Charles, Versus Donna and Unforgettable.

3.4.2 Brands' Position

Female Fine Brand's Fragrances: The leading brand for many years has been Anais Anais. In fact, this light floral fragrance has been an imitating model for many other brands, especially in the mass market. In opposition, Opium, which has the second large brand share, has a heavier oriental fragrance. Surprisingly, there is a lack of new fragrances in the top six leading brands (which were launched in the past five years), and we find that the main leading fine fragrances are all well established brands.

Table 3.3 Brand Shares of the UK Market - Female Fine Fragrances, 1993

Brands	£m	%
Anais Anais (P&G)	17	6.1
Opium (YSL)	14	5.0
Loulou (P&G)	14	5.0
No 5 (Chanel)	13	4.7
Paris (YSL)	12	4.3
Youth Dew (Estée Lauder)	10	3.6
Others	198	71.3
Total	278	100

Mintel, May 1994

<u>Female Mass Brand Fragrances</u>: The mass market female fragrances is extremely dominated by a large number of brands with very small shares. Le Jardin is leading the mass market for some years and behind it is L'Aimant which is very powerful among older women. The most powerful mass market brands gain a very high level of loyalty.

Today more and more fashion designers and retailers reveal an interest in branching out into the mass sector or selected pharmacies:

Alexander Julian, the US menswear designer, is to launch both his Womenswear fragrance for women and Colours fragrance for men in the UK. The perfumes will be exclusive to Superdrug (SPC, 1996).

Yohji is the first fragrance from designer **Yohji Yamamoto**. The amber-fruity perfume will be available this month (SPC, 1996).

Blonde, the new fragrance from italian designer **Gianni Versace,** is to make its UK debut in Harvey Nichols (and Versace boutiques) in March - but won't roll out to other stores until May. The floral fragrance has a dominant note of tuberose, accompanied by notes of neroli and violet leaves. Heart notes are jasmine, orange flower, broom and daffodil, while base notes are iris and tuberose again (Chemist & Druggist, 1996).

Table 3.4 <u>Brand Shares of the UK Market - Female Mass Fragrances, 1993</u>

Brands	**£m**	**%**
Le Jardin (Max Factor)	8	6
L'Aimant (Coty)	7	5
Lace (Yardley Lentheric)	7	5
Tweed (Yardley Lentheric)	6	5
Panache (Yardley Lentheric)	5	4
Charlie	6	5
Others	94	70
Total	133	100

Mintel, May 1994

Other Fragrances Brands

Inimitable opera star Pavarotti is complementing his men's fragrance with **Pavarotti Donna** which has just been lauched in Italy by Eurocosmesi. Pavarotti Donna is designed to capture the essence of femininity. It is a bouquet of floral, fruit and chypre notes. The line-up comprises parfum de toilette (50ml), parfum de toilette spray (50ml), edt (50ml and 100ml) and edt spray (50ml and 100ml). The international roll-out of Pavarotti Donna is expected to follow next year (SPC, 1995).

Laura Biagiotti has launched **Venezia Pastello,** a lighter variant of the existing Venezia. The new fragrance is delicate and fresh. Its packaging reflects this and is based on the theme of the Venetian morning light (SPC, 1996).

On October 7 a new fragrance for women is to be launched by **Charles Jourdan** called **Individuelle.** The Fragrance contains perfume, eau de toilette, aerosol deodorant, body lotion and shower gel (Chemist & Druggist, 1996).

Aramis

Aramis International is to launch the American fragrance **Tommy** in the UK in the summer (Marketing Week, 1996).

New Aramis fragrance, **Havana Pour Elle** is believed to be a return to the ultra glamour epitomised by the likes of Rita Hayworth, Ava Gardner and Marilyn Monroe, as well as being a partner for the Havana men's fragrance launched in 1994. Havana Pour Elle launches this month and the company has also recently extended men's Havana with Havana Reserva, a more concentrated version of the original. Reserva is said to be brighter, fresher, bolder and longer lasting (SPC, 1996).

3.5 The Significance of the Brand in the Marketing Mix

3.5.1 Product

The product component in the female's fragrances market can be analyzed through two aspects: branding and new product development.

Branding

Branding today has become the pivotal interest for the marketers in the female's fragrances market. Added to that, marketers in this product group see themselves more as brand marketers and less as firm marketers. The reason for that is the new trend of designers' fragrances launches which blurs the identity of the firm that owns the perfume while increasing the attention to the designers' brand name, for example, CK One which bears the name of Calvin Klein the famous designer but belongs to Unilever.

New product development

In the 1990s, compared to the 1980s, there has been a change in the development of perfumes. In the 1980s, the women's perfume market was characterized by heavy fragrances which had a high concentration of perfume essence and an orientation of sweetness. The most popular perfumes at that times were Poison of Dior and Giorgi. Conversely, the 1990s have a trend of launching perfumes which have lighter floral, fresh and ozonic notes. These perfumes are characterized by lighter formulations which have a lower concentration of perfume essence such as Lancôme, Trésor, Gio, Wings, Aramis' and Wrappings. Although these perfumes are softer, they still have a deep character and they remain powerful without being overpowerful. They suit women who want to increase their individuality and uniqueness. This trend is reflected by a new fragrance from Dior under the Poison name called Tendre Poison. Its name implies its quality - a light floral fragrance with no indication of the headiness associated with the original Poison brand.

One characteristic of the mass market is larger sized body mist fragrances which appeal to the teenagers. These fragrances such as Coty's Tribe and Beverly Hills 90210 are located among sprays and fragrances and offer a cheaper alternative for the young consumers who cannot afford to buy an expensive perfume.

A different trend is the launching of fine fragrance brands in association with bath and bodycare ranges. This enables the sales consultants to promote the concept of "fragrance layering", as well as gaining valuable additional sales. The Aramis' Tuscany per Donna is an example of the above trend. It was launched in 1993 with a collection consisting of perfume, eau de perfume, body lotion, body creme and deodorant spray. Elizabeth Arden launched their new Sunflowers fragrance in 1994 in a similar way which follows this trend.

An important innovation is the "dry perfume" from 3M. The dry perfume is a pressed powder compact which has the smell of a liquid perfume. Unlike the liquid perfume, a bottle in a bulky package, which can cause a leak of the liquid or can have a scent contamination, the dry perfume consists of a small amount of the fragrance within a powdered holding agent. The scent is released by rubbing the finger along the powder, this breaks the spheres holding the fragrance causing the release of the scent.

Aromachology is a new concept which studies the senses and emotional responses to show how moods are affected by fragrances. The 'mood' fragrances are becoming more and more popular, creating a product benefit in the fragrance market. The most recent female perfumes of mood fragrances include Wings by Giorgio Beverly Hills, the Esprit range of three fragrances by Yardley and Potter & Moore's Essential Fragrance Therapies, Essential combines aromatherapy with perfume using essential oils for fragrance "therapies", these are:- Essentials Refreshing; Soothing; Calming and Revitalizing. 'Refreshing' is a blend of bergamot and lemon oils with rosemary and petitgrain to stimulate the senses. 'Soothing' is based on mandarin, orange, lemon and elemi oils; 'Calming' uses patchouli, ylang ylang, oakmoss and tarragon, all claim to have anti-stress properties. 'Revitalizing' contains mandarin and lemon with lavender and basil. Each bottle is colour coded to match the mood of the fragrance. An interesting feature is the way in which the bottles are stood alone in receptacles with no outer packaging (Mintel Female fragrances, 1994).

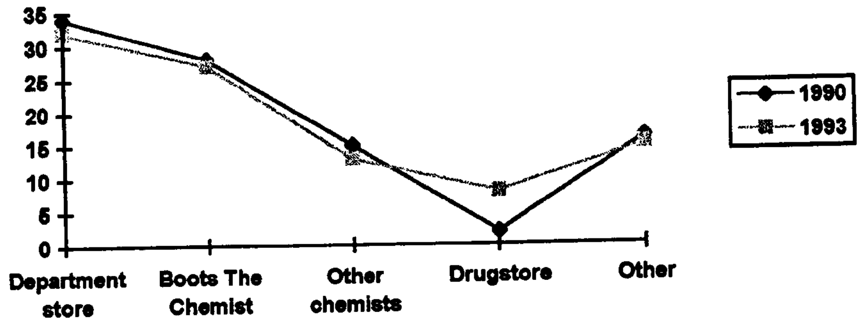
3.5.2 Price

The pricing strategy has always made a clear division between mass fragrances prices and fine fragrances prices. The fine fragrances prices were always higher than the mass fragrances prices. But in the early 90s, the cosmetics industry had some economic problems and it had to change its pricing strategy towards smaller differences between the two female sectors. Today, we can see that some of the mass fragrances had been successfully launched at premium prices. For example, Revlon's Le Jardin and Le Jardin d'Amour are priced at the top end of the mass sector market. On the other hand, on specific occasions such as festive periods the pricing strategy is directed towards reducing prices and increasing the competition in the market. Since price is perceived as one of the most important elements for customers, the manufacturers use the price first and foremost to position different brands in the market. For example, Prestige and Collection, have brands in the high and middle price brackets.

3.5.3 Distribution

The distribution array of women's fragrances is based on five different distribution factors: Department stores, Boots The Chemist, Other chemists, Drugstores/ discounters/grocery multiples and Others (including direct selling).

Figure 3.1 Retail Sales of Female Fragrances in the UK by Type of Outlet, 1990 and 1993



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Up to now, the department stores were the largest retailers in this market with 33% of the total sales in the market. Comparing 1990 to 1993, the power of the department stores has decreased by 2 percent. In order to keep in position as leaders in the market, the department stores had to use some tactics like offering personal assistance to would be purchasers, providing prominent displays to attract browsers, and by cutting prices on selected brands in line with the discounters. The second large leading retailer in the market is Boots The Chemist with 28% of sales. This retailer suffers also from a decrease of 1 percent during the last two years but the biggest increase in the market was that of Drugstores/discounters sales by a rate of 10 percent in those years. The main reason for the decrease in the strength of the department stores, Boots The Chemist and other chemists links to the initiative taken by Superdrug, to sell premium fragrances at discounted prices. Drugstores and discounters now account for around 9 percent of sales. The power of Drugstores and discounters increased in 1991 as a result of discounts of fine fragrances in their two outlets, and by the end of 1993 they had 60 outlets all over the country. The reason for these cheap perfume prices (which sometimes could even compete with the Duty free prices) is that stock is purchased from the grey market, or unauthorized overseas stockists. Apart from the Drugstores and discounters, there are grocery multiples such as Asda, Tesco, Safeway and J Sainsbury which sell limited range of fragrances at up to a 1/3 off. The products are generally sold from special display cases near the tobacco kiosk of customer service areas. Also in the area of distribution differences can be found in the choice of distribution channels between the mass and fine fragrance market. Fine fragrances have a much more restricted distribution base compared to mass fragrances. The former being mainly available in department stores and selected chemists.

3.5.4 Promotion

Many marketers see promotion as an essential and central tool in the marketing mix. The trend of relaunching new brands in a continuous manner is accelerating the investments in promotion by companies, and in the year 1993 these investments even reached new peaks of £28.8 million which is 7% of the total sales. Naturally, advertising is the main component of the promotion mix but its greatest influence appears during the launching of new brand in the market, further to this, the use of press campaigning becomes an essential phase in increasing the promotion. In fact, the process of building advertising strategy is thought of as more complicated in the women's perfumes product group than in other product groups, and this is because of the internal division which exists between the fine and mass fragrance sector. While the mass fragrance sector needs to use advertising for building awareness in the market mainly through television, the fine fragrance sector uses the advertising by paying attention to building a brand image through the direct link between the classical image of the customer and the brand, and putting an emphasis on the link between the brand and current values such as the family, love and social bonding.

About two thirds of the annual advertising expenditure occurs during October-December months which is the gift purchases time of the pre-Christmas period. In this period, the manufacturers invest more in promoting their brands and retailers increase their available shelf space at the same time as they distribute more point of sale material. But instead of advertising, other elements of the promotion mix are also relevant, like gift with purchase promotions with purchases of two or more items, in store sampling and magazine scent-strip sampling. Also in these promotion mix elements, the promotion strategy has to fit itself to the two perfume sectors: fine and mass. Gift with purchase promotions and scent-strips are very common promotion elements especially during promoting fine fragrances in the stage of promoting trial of new fragrance launches. Conversely, in the mass fragrance sector, marketers tend to base their promotion strategy on fundamental promotion elements such as advertising in the central media channels: t.v, press, in-store advertising and sampling.

3.6 Consumer Behaviour

Since 1980, per capita usage of users of fragrances brands has decreased. This decline is mostly visible in the section of light users (a decline by almost five percentage points) while there has been a slight growth in the heavy and medium users. In the early 1990s, however, the trend has changed. In those years there was a peak in usage (nine out of 10 users) in the heavy users as well as in the medium and light users.

Examining the users according to their weight consumption reveals that most users tend to use light and medium perfumes, and only once a day or less often.

The usage according to the age groups reveals that heavy users are most likely to be found at the age groups of 20-24 and 35-54. The age group of 20-24 is usually characterized by youth and sociability - often putting the fragrance on during the day or in the evenings when going out to have a good time.

Usage, as a whole, according to regional findings, tends to be found slightly more in Scotland and the North West while heavy usage is found in Yorkshire / North East region. These findings concerning heavy usage may be established through the fact that in these areas, life-style and personal appearance are very important to residents.

One of the important aspects in usage of fragrances is the working status. More working full-time women claim to be heavy users, applying fragrances more than once a day (this is more than twice as likely as those not working). For these working women, a perfume represents an important part of the personal image and owing to the fact that they work, they can afford to spend the necessary amount on perfumes.

The 20-54 age group have the strongest loyalty to a specific brand, meaning sticking to the same favourite brand. Practically, these are the target groups of the fine fragrance manufacturers when they use advertising and promotion for their brands. Working people also tend to have a loyalty to a specific brand they like in spite of the fact that they are more likely to be exposed to many types of fragrances and have more opportunities to purchase as a result of being outside the house. The 15-19 age group has the least loyalty to a specific brand.

Other important factors in buying women's fine fragrances is the admiration of a fragrance on somebody else. This trend is especially seen in the 20-24 age group who tend to buy the same fragrance their peers have. This trend can be explained by the fact that in these ages, the peer groups have a huge influence and women try to seem like their friends and feel a sense of belonging to the social circle. Young women of 20-24 are also at the period of looking up to someone they know and in this period, many aspirations are being made. This trend also affects working women, probably because they are exposed to a large number of people when working outside the house and therefore exposed to many kinds of fragrances.

Over the age of 35, the trend is to buy fine fragrances from duty free outlets. This can be explained by higher incomes in that range of ages, therefore, they are more able to travel either for pleasure or business.

Discounted price plays a significant role in the women's buying habits (the women are more likely to buy a reduced price brand than men). The age groups of 20-24 and 45-54 are most likely to buy a discounted fragrance. Working women are as well, more likely to buy discounted brands although they have the opportunity to buy fragrances at their full price since their income is higher than women who do not work. It is interesting as well as surprising to find out that teenagers are least likely to buy reduced price brands.

On the basis of these findings it occurs that all women's age groups can be sampled in this survey, since all of them show interest and knowledge of fragrances. Since the survey is taking place in two business centre locations (Oxf. St. and Croydon), it is expected to find that women working full-time who are perceived as heavy users show more knowledge.

3.7 Analysis of Women's Fragrances' Market Trends in Relation to Brand Image

The market overview of the women's fragrances market reveals that women's fragrances are being looked at from the aspect of price positioning (fine and mass) market segmentation.

From this market overview it occurs that the three dimensions of the model "The Three Dimensions' Brand Image": functional, non-functional and brand personality, exist in the women's fragrances market. It appears that in the women's market, the power of the brand image elements are very significant. The main reason for this is that women use more fragrances than men and they still play an important part in terms of gift purchasing at festive seasons.

Functional Dimensions' Elements

In the women's market the **quality of the fragrance** is perceived as a vital element with a number of aspects. Healthy fragrances which do not cause any irritation to the skin is one aspect. This aspect of the quality of the fragrance becomes more significant today as women are becoming more aware of the hypoallergenic cosmetics products which ensure keeping their skin from irritation. Since these kinds of cosmetics products have no scent, the fragrances' manufacturers are required to invest a lot on research and development of fragrances which do not cause any irritation to the skin and at the same time have the best scent. Another aspect is the scent itself. Today women see lighter fragrances as a newer trend and consequently they perceive them as of better quality. The most important aspect is the time that the fragrance lasts on the skin. This appears to be the main demand of women from fragrances. The difficult task of combining these three aspects of quality of the fragrance reflects the meaning of quality in customers perception.

With regard to the **bottle of the perfume** it can be observed that in the women's fragrances market there is a demand for smaller bottles mostly because of the financial and personality/image aspects. The design of the bottle today in women view has a personality creation function more than other elements of fragrances. The classical examples are the JPG bottle for women which reflects sexuality, and the Paloma Picasso bottle which reflects femininity and elegance.

With regard to the **packaging of the perfume** it is apparent that its role is more of a presentational one and as that it provides the savours of the specific imagery. This can be seen in the packages of some fine and mass fragrances where women's savours such as pastel colours and flowers are presented to reflect the imagery of femininity.

Non-functional Dimension's Elements

In the women's market it occurs that **pricing** becomes a less significant means of influencing brand image. The reason for that is inherent in the market where fine fragrances are sold in Drugstores, discounters and grocery multiples at lower prices. As it seems impossible to stop this phenomenon, manufacturers find themselves in a new situation in which they need to build their fragrances images via other marketing aspects.

In the women's market it appears that **promotional activities** such as gift sets and free gifts exist to capture the main role in creating brand image and as a result of that increase sales. Whereas in the past gift sets were more common in festive seasons, e.g., Christmas, since almost half of the perfumes bought each year are sold in the week before December 25, today many manufacturers offer gift sets all year round especially when a new perfume is launched onto the market. Some manufacturers support a gift sets policy for a long period as part of the perfume personality establishment such as, Tommy (Tommy Hilfiger), and Polo Sport (Ralph Lauren). These perfumes come with hats, bags or shirts which are designed mostly for the younger segment and help to reinforce the personality of the perfume (stylish, sexy and young).

Similarly to the promotional activity, **advertising** plays a tremendous part between October and December as around two thirds of annual advertising occurs in these months. Advertising today has become a more meaningful brand image element than in the past, mostly because of the trend towards style magazines and the trends of youngsters to purchase style magazines.

The last few years were characterized by a huge launch of designers' fragrances, for example, Dolce and Gabbana, Jean Paul Gaultier, Paloma Picaso, Georgio Armani, Calvin Klein, Issey Miyake, Yves Saint Laurent, Gianni Versace and more who in fact changed the nature of the fine fragrances market. The increased demand for designers' fragrances made the fine fragrances market more sophisticated in terms of quality, variety, uniqueness and new fashion style. If in the past the **brand name** was a very important aspect in the women's fine fragrances market, today it has become almost a synonymous term with top fine fragrances.

The trend of the grey market in women's fragrances market changed the balance of power among the distributors in favour of the Boots the Chemist and Drugstores (discounters) whereas department stores and perfumery shops find themselves losing their position. Those customers who prefer buying fine fragrances in department stores or in exclusive perfumery shops are not just looking for a variety of brands or unique fragrances but mainly for high quality of service which is perceived rarely in other distributors. Although department stores are losing their stable position, they have recently gained a lot from the replica sales trend which brings many customers to exclusive stores and not in less exculsive places. As a whole, the aspect of a **store's reputation** is becoming less important and will continue to lose its position as one of the brand image establishing components if other retailers increase their space and as a result of that increase their range of stock.

Brand Personality Dimension's Aspects

Brand personality is considered to be the new term for perfume success in the fragrances market especially because of the high quality fragrances and wide variety of perfumes which are increasing the competition in the market but at the same time limiting the manufacturers' marketing abilities to position their brands. The idea behind this term can best be explained by Sir Michael Perry's speech at The Institute of Grocery Distribution Convention (1994):

"It is a marketing given that the consumer defines the brand. But the brand also defines the consumer. We are what we wear, what we eat, what we drive. Each of us in this room is a walking compendium of brands. You chose each of those brands among many options - because the feel "more like you". The collection of brands we choose to assemble around us has become amongst the most direct expressions of our individuality - or more precisely, our deep psychological need to identify with, and yet differentiate ourselves from, others. Even in the deepest privacy of our own homes. If you don't believe me, look in your own bathroom cabinet tomorrow morning - and learn about yourself!"

No doubt that quality is the most fundamental aspect for fragrances' customers but today's customers are looking for more in a perfume, they want to have style, modernity, status and accompanying sensations when putting it on. The power of the brand personality elements as a source to create brand image is enhanced by several trends concurrently:

- The *demographic* trend brought a new segment of customers, which is increasing its position very fast and many manufacturers see in it their future's firm breakthrough. This new customer segment is the 15-34 age group which sees in a perfume a means of saying something about itself and its members see it as a means of conveying something to their peer groups about themselves. Without a clear and differentiated personality the perfume remains just Cologne.

- The fact that the number of *women in paid employment* has increased tremendously, has made more women nurture their appearance and reflect a classic look and stylish image which matches their job type.
- The trend of *shared fragrances* which is considered to be one of the significant trends of the 1990s changed the face of the fragrances market completely by demanding a clearer definition of the target market despite its appeal to men and women. CK One which people see as the most successful unisex fragrance is a classic example of the distinct personality which this perfume has and this is the essence of its success. Unisex fragrances are limited in their appeal to men and women customers, therefore, their only opportunity to make a position for themselves is to base themselves on a unique personality.

In summary, it can be seen from the women's fragrances market overview that brand image becomes more and more the appropriate marketing notion to position the hundreds of perfumes which exist in the women's fragrances market and the reason for that is derived from the existence of this notion's elements in this market according to its three dimensions: functional, non-functional and brand personality.

Names of perfumes such as CK One, Jean Paul Gaultier, Chanel No. 5, Organza and Charlie do not leave any doubts about their source of success since they as well as other perfumes were established on all brand image notion elements.

3.8 Forecasting the Trends of the Women's Fragrance Market to Year 2000 and the Implications for Brand Image Research

Now, the British economy seems to be very strong and stable, more than in former years. According to economists' and stock market experts' views, we expect to see further growth in the UK economy. We can assume that because of dumping the market with perfumes which are being offered at low prices, the fragrances market will benefit less from the growth of the economy than it might have done. But at the same time the prolonged trend of manufacturers to launch new brands in the market and revitalize again and again this market will keep the competitive interest in the market and lead it eventually to new opportunities.

According to the Mintel forecasting to year 1998:

"The women's fragrances market is anticipated to show a relatively flat growth profile over the forecasted period; price distributing has struck a chord with consumers, and is likely to intensify for the foreseeable future; it is expected that this will lead to a decline in value sales, but increased volume sales".

Marketing female fragrances in part of the distribution outlets will cause permanent pressure among the other distribution outlets, especially among the department stores and Boots. These distribution outlets will have to reinforce their current strategy which is based on providing a wide choice of brands and line extensions, limited edition sizes of fragrances and gifts with purchase promotions. As many fine fragrances are offered for sale in discount stores, the difference which had existed in the past between the prices of mass fragrances and fine fragrances has disappeared and as a result of that, the packaging and the pricing which are perceived as one of the most essential elements in this market will become limited in their power to position the brand, and because of this other elements will have to be presented.

The next notion in the future of the fragrances brands is going to be the image of the brand, and manufacturers will continue to invest many resources in order to build the brand image of their new brands and the image of their existing brands. Another factor which is going to bring new opportunities to the market is fashion trend which is showing increasing interest from the youth segment to use mass fragrances. Because of this, some manufacturers are going to think about and plan marketing fragrance brands for youth or positioning mass fragrances towards this segment.

According to this forecast, pricing and packaging probably will have less weight in building brand images of new fragrances but other elements will continue to attract the attention of the manufacturers. One of these elements is the quality of the fragrance which is perceived as a fundamental element in creating brand image. Not just that, more manufacturers will invest more money in finding new fragrances but also in making them last longer. Other brand image elements which appear to be significant for the future are the advertising and promotional activities which ought to change the nature of the fine fragrances market. In the past, manufacturers did not consider promotional activities very deeply (they used only a few traditional forms of promotional activities and only during the festive seasons) because of the idea that this marketing activity could damage their fragrances images to an extent, but now promotion is pursued very actively. Today more and more manufacturers understand that promotional activity can create interest in the fine perfumes and with right planning the gift sets can contribute to the future image of the perfume.

From the pan-European point of view, we are going to find customers who are "global" in their tastes. On the other hand, demand will fragment between different lifestyle/interest groups, and manufacturers will no longer be marketing force to a truly "mass" market. One challenge for the major manufacturers may therefore be to use their huge worldwide resources to develop and market for even smaller consumer groups. As well, the desire of European women to be fresh on a day-to-day basis, and self indulgent on special occasions remains strong. A renewed interest in style and glamour has motivated purchasers towards the large prestige brands, and this is likely to remain a feature of the market, as well as the trend of a large number of employed women to be in mainly career jobs, and this will sustain demand, increase their spending power and their propensity for purchasing cosmetics.

This forecasting points to the importance of the 'personality' aspect and shows that more women today are looking for the feeling of being unique and special when they use perfumes. Glamour and style are going to be the future main aspects in building fragrances' brand image.

Summing up, the forecasting trends of the women's fragrances market to the year 2000 show that brand image is going to be the essence of fragrances' manufactures in positioning their perfumes. The main trends point to the brand image elements of quality of the fragrance, packaging, pricing, advertising, promotional activities and emotional elements (style and glamour).

Undoubtedly, fragrances' manufacturers can no longer see a perfume in its basic and simple functional meaning - an eau de toilette. The perfume in the next few years will be much more than eau de cologne which has a nice scent, and quality will cease to be the only significant aspect of creating a fragrance image. Packaging as well as several facets of quality will be required in reinforcing the image of the brand from its tangible aspect. At the same time the intangible aspects will be more dominant for customers, mainly in terms of advertising of the fragrance and offering more promotional activities, and in terms of emotional feelings which will gradually seize a significant place in the fragrances' image creation task.

Chapter 4

Overview of the Men's Perfumes and Fragrances Industry

4.1 Introduction

Men's fragrances constitute the largest sector of the men's toiletries market in value terms, and account for 51% of sales in 1995 (Mintel men's toiletries, 1996).
The total market size for men's fragrance in the UK has grown by 13% between 1991 and 1994, and is estimated to increase by £255 million between 1991 and 1996 to reach £262 million. In real terms, however, the market has remained fairly flat since 1991, and is estimated to have increased by just 2% between 1991 and 1996 (Mintel men's fragrances, 1996). The reason for this trend in the male fragrance market is derived from a discounting policy which through the last few years has established because of a change in the distribution array in this market, which brought new rules of competition.

Although most of the male customers would not be able to distinguish an aftershave lotion from an eau de toilette, it seems that the male customer of the 1990s knows much more about fragrances than he used to know in the past (Mintel men's fragrances, 1996). The trend of one fragrance for men does not exist anymore. Today the male customer is aware of the brands that he can find in the market and he likes to classify them into different uses for different occasions.

4.2 Trends in the Men's Fragrances Market and the Implications for the Research Design

4.2.1 Trend of Lighter, Fresher Fragrances

Undoubtedly, one of the most significant trends which is derived from the women's fragrances sector is the trend towards manufacturing lighter and fresher fragrances for men. In fact the heavy scents which were associated with the 1980s have been superseded by lighter and fresher fragrances such as Cool Water by Davidoff.

Many recent launches on the men's fragrance market are fresher, younger interpretations of existing scents and many even feature notes borrowed from the female fragrance market. Examples include Puig's Aqua Quorum, a sportive interpretation of Quorum, Givenchy's Insens U' Ultramarine and, in the mass market, Elida FabergU's Brut Aquatonic (Mintel men's fragrances, 1996).
This trend points to the importance in men's fragrances of manufacturers referring to the quality of the fragrance as a fundamental aspect, and as a result of that offering more improved fragrances.

4.2.2 Self-Purchase Trend

The new perception of men purchasing fragrances is being explained first and foremost through the way that men grasp fragrances today. If not so recently men were afraid to use new brands or even to show themselves in any department stores, today they show more awareness of their own fragrances.

Elida Gibbs (Mintel men's toiletries, 1996) describes this trend in the following phrase:

"Men are spending more time in the bathroom on personal grooming: about half an hour on weekdays and up to one hour at weekends"

Fragrances for men are more widely accepted now then ever before. The wide range of products within a fragrance brand has led to greater recruitment of men to fragrances, as they are persuaded to buy other products in the range. The need to hide behind terms such as aftershave is rapidly declining as the image of the modern man allows him to feel comfortable wearing a fragrance for its own sake. Around 75% of adult males are now regular users of a fragrance (The Market Assessment, 1991).

Despite the tendency towards male self-purchase of fragrances, women still play an important part in terms of gift purchasing at Christmas and St. Valentine's day.
Today the average male customer sees in perfume not just eau de Cologne but a means of building his own image and personality. According to this, manufacturers pay more attention to the 'feeling' created when using the perfume which can be seen in advertising. The most updated examples are Calvin Klein's genderless CK One and the Hugo Boss fragrance which claimed to be breaking the mould by targeting "disillusioned, highly critical, uncompromising, young men" (Marketing Business, 1996).

4.2.3 Style Magazines

There has been a significant increase in style magazines aimed at men, such as GQ, FHM, Arena, Maxim's, and Esquire, which carry advertisements and editorial on fragrances and general grooming.

As one of the commonest ways that men can be exposed to new grooming cultures is the style magazine, it gives plenty of room for manufacturers to advertise their perfumes. Advertising becomes a more crucial marketing tool in today's real world in establishing images of perfumes for men.

4.2.4 Shift in the Structure of the UK Population

The trend for youngsters today to use fragrances is increasing and in fact it is derived from shifts in the structure of the UK population. While a few years ago the age groups of 25-34 and 35-44 were the main market segment for fragrances marketers, today marketers see the 15-34 age group as a very important one which needs to be targeted intensively.

4.2.5 Seasonality

Seasonality has a great meaning in the sale of men's fragrance. The period leading up to Christmas is extremely important, with an estimated 30% of all men's toiletries and almost 50% of men's fragrance sold during November and December. At this time of the year the importance of gift purchasing by women is very meaningful and manufacturers and retailers invest many resources especially in the promotion element like pre-boxed gift sets or coffrets offering value for money.

4.2.6 Growth of Male Cosmetics

Up till now, we can see a very clear trend of men buying their cosmetics products on their own. This has not always been the case since men have been traditionally less interested in purchasing these products, since cosmetics products were considered a feminine issue.

In the 70s and 80s the presence of men in the cosmetics and fragrances department stores was very low, since the purchase was made by their female partners (girlfriend, mother and wife).

The meaning of this trend is very significant for the industry. Firstly for the potential to enlarge the market share in the male segment and secondly for the future opportunity for manufacturers to compete for the male needs through marketing new brands for special needs and special occasions.

Based on the trend by which men customers of today buy their fragrances on their own, the dispensing of the questionnaires must be done in such a way that only men customers and not women who buys for their male partner will fill in the questionnaire which refers to the male fragrances.

4.2.7 Unisex or Shared Fragrances

Till the end of the last century each type of perfume whether it be eau de Cologne or single-note fragrances- was created for use by both sexes. At the turn of the century, the first perfume specifically for women was made, and the first fragrance for men, Mouchoir de Monsieur, was launched by Guerlain in 1929. Since then, more consumers have opted for perfumes made for the opposite sex - unisex.

The trend towards unisex fragrances can be explained according to a general trade where traditional male markets such as cars and financial services have opened their doors to women and vice versa. Today's consumers are defined in terms of age and lifestyle rather than gender. The fragrances market roles are more about group identities.

The unisex fragrances phenomenon encourages more people to try these fragrances and especially male customers.

Unisex or shared fragrances are a recent phenomenon made successful by the launch of Calvin Klein's CK One in August 1995. For the purposes of definition, unisex fragrances are included in the female fragrance market, although they clearly have impact on men's fragrances sales due to a process of substitution. According to Calvin Klein, the purchasing profile for CK One in the 1995 Christmas period was 40% men versus 60% women, Paco by Paco Rabanne, was launched in February 1996 and is also positioned as a shared/unisex fragrance, and it is expected that there will be a number of new launches in this category seeking to emulated CK One's success (Mintel men's fragrances, 1996).

Now available in the UK from certain pharmacists nationwide is Donna Uomo, a new unisex fragrance by Milan Designer Lilian Barony. The light perfume comprises of top notes of lime with undertones of nutmeg, ginger and green tea. There are four products in the range; body lotion, deodorant stick, eau de toilette natural spray and shower gel (Chemist & Druggist, 1996).

The latest fragrance from GianFranco Ferre (Diana di Silva) takes the Italian pronunciation of the designer's initials - Gieffeffe - as its name. Gieffeffe is designed very much as a fragrance of the moment. It is a unisex product intended for daytime use but is rather more concentrated than some of its contemporaries. Ferre insists that the fragrance is for everybody, not just the younger market. The fragrance itself features hesperidic and fruity top notes of orange, lemon, bergamot and osmanthus, a floral spicy heart of rose, jasmine, cardamon and nutmeg with a wood musky drydown of sandalwood, patchouli and musk. Already launched in Italy, Gieffeffe is set to roll-out to other countries in 1996 (SPC, 1995).

Following the success of CK1 Calvin Klein is preparing to launch a second unisex fragrance. The launch commercial for CK2 is to be directed by US photographer Richard Avendon (Campaign, 1996).

Les Parfums Salvador Dali is planning Dalimix, a "his and hers" eau de toilette (Sunday Times, 1996).

4.2.8 Pan-European Trends

The most important trend, occuring to some extent across Europe as a whole, is that men are increasingly likely to buy their own fragrance products. The importance of women gift buyers to the market is therefore diminishing, although it still remains substantial.

The fragrances on the market are largely sold through selective outlets such as department stores, perfumeries and boutiques. But compared to this, in the UK chemists fulfil a middle-market role with strong distribution of fragrances. The preference among male consumers is for buying their fragrances products at mass-market outlets, where perhaps they feel less conspicious, than at specialist shops or department stores.

Usage of male fragrances varies considerably between countries. Italy and Norway are the greatest users with 71% and 70% of men using them there. Germany, Sweden, Switzerland and France are also above-average users. Greece with 11% usage and Denmark with 9% are the lowest users.

Table 4.1 Male Consumption Patterns of Fragrances in Western Europe 1990

Countries	perfumes %
West Germany	69
Great Britain	32
France	62
Italy	71
Spain	49
Netherlands	24
Belgium	50
Portugal	23
Greece	11
Ireland	26
Denmark	9
Sweden	65
Finland	17
Norway	70
Switzerland	63
Austria	50
Total Europe	52

The UK Cosmetics & Toiletries Report 1991, *Eurodata*

The latest published data on men's fragrances launches show that European male customers are exposed today more than ever to an enormous number of new fragrances. This trend keeps up a high level of quality fragrances either in the fine and mass markets. According to this phenomenon marketers need to position their brands more aggressively through creating a distinct image for them.

4.3 The Competitive Structure

4.3.1 Manufacturers' Position and Brands' Position

Commercial male fragrances as we know them originated in the 1930s, when they fell into two distinct categories: a blend of lavender and citrus or the traditional barber shop smell of bay rum, still available as Old Spice.

In fact, we can see that the 1960s were the pivotal years which brought to the creation of competitive market in the male fragrances sector, through a competition of two companies that compete with each other: Fabergè with their brand name 'Brut' against Estée Lauder with their brand 'Aramis'. These more intricate fragrances, derived from innovations in the female fragrances market, added green and citrus notes to the original spicy blends.

The beginning of the 1970s was the second pivotal period of the creation of the competitive market because of the launching of fresher fragrances. Paco Rabanne, containing aroma chemicals and adding tern to wood and amber notes, was the first. Further explorations by the industry led to other blends, for example: Drakkar Noir, which revived the use of lavender with a contemporary flavour. At the same time, manufacturers of prestige brands were experimenting with 'eau' strength. But only in the middle of the late 1980s, a new generation of men's fragrances broadened the entire spectrum and introduced different concentrates. Today, the pivotal trend in this market is towards fresh natural and floral tones.

Table 4.2 UK Manufacturers' Shares, Total Men's Fragrances 1995

Manufacturer	£m	%
Unilever	48	19
Yves St Laurent	35	14
Procter & Gamble	29	12
Estée Lauder (Aramis)	28	11
Paco Rabanne	23	9
Other fine fragrances	55	22
Other mass fragrances	32	13
Total	250	100

Mintel, March 1996

Yves St. Laurent

This company is considered to be the most successful in using fashion designers to endorse their products and heighten the image of their fine fragrances. Today, YSL is the leading company in the men's fine fragrances sector with two of its brands: Jazz and Kouros. Only in the last few years YSL has based its position as the leader after replacing Estée Lauder.

Estée Lauder

This company is considered to be the second most important men's fine fragrance house owing to the brand Aramis which was for many years a leading brand in this market, winning a very high level of loyalty in the market. In practice, Estée Lauder is marketing its brands under the Aramis name. Aramis Original has significantly lost a large share in recent years, and has declined to 6% of the total market, although the company has developed other brands including New West for Men and Tuscany Uomo.

Paco Rabanne

This firm is considered too as one of the most established firms in the fine fragrance sector with wide range of brand names such as: Paco Rabanne Original, Xs, Calvin Klein with Obsession, Eternity and Escape for Men, and Cool Water by Davidoff, which has set the trend for a new type of fresh note in men's fragrance.

Table 4.3 UK Male Fine Fragrances Rankings, 1995

Rank	Brands	Manufacturer
1	Jazz	Yves Saint Laurent/Sanofi
2	Kouros	Yves Saint Laurent/Sanofi
3	Aramis Classic	Aramis/Estèe Lauder
4	Eternity	Calvin Klein/Unilever
5	Fahrenheit	Christian Dior/LVMH
6	Paco Rabanne	Antonio Puig
7	Ralph Lauren	L'Orèal
8	Obsession	Calvin Klein/Unilever
9	Boss	Eurocos/Procter & Gamble
10	Polo	Ralph Lauren/ L'Orèal

Industry Estimates: *European Cosmetic Markets*, Market Report, March, 1996,

Procter & Gamble

This company is considered to be one of the leaders in the mass fragrance sector with the brand Old Spice, which tends to have an older, more traditional profile compared with its other brands Insignia and Mandate. In fact, its brand range in this sector is the highest which includes brands like: Blue Stratos, Grey Flannen and Rapport. The brand Rapport is positioned as a "volume prestige" brand, between the mass and premium sectors.

Procter & Gamble Co. is to reduce its mass-market fragrance brands to just one - Old Spice - but maintain a kind of mass presence by licensing TV shows it produces for fragrances and other products. P&G is seeking a buyer for such brands as Navy, Navy for Men, Jaclyn Smith's California, Incognito and Le Jardin. Strategically, P&G want to focus their resources on building cosmetics, with Cover Girl and Max Factor, and their fine fragrances, through their Giorgio, Hugo Boss and Laura Biagiotti brands. P&G's mass-market women's fragrances US sales were down 24.8% to $29.3m for the 52 weeks ended May 26, for a 3.8% market share, according to Information Resources Inc. But P&G may keep its hand in mass-market fragrances by following a trend toward licensing brands based on popular TV shows (Advertising Age, 1996).

Elida Gibbs

This firm has succeeded to establish itself in the top of the mass fragrance market owing to the brand Lynx which started as a body spray and today comprises a broad range of toiletries, in several fragrances. Since then, Elida Gibbs launched brand names such as Denim, Brut and Hero which targeted at the 18-35 year old 'strong but sensitive' men of the 90s.

Table 4.4 UK Brand Shares - Male Mass Fragrances, 1995

Brands	%
Lynx (Elida Fabergè/Unilever)	11
Old Spice (Procter & Gamble)	10
Insignia (Procter & Gamble)	6
Brut (Elida Fabergè/Unilever)	3.5
Others	69.5
Total	100

European Cosmetic Markets, May 1996

Other New Fragrances For Men

Givenchy

Xeryus Rouge is the new "passionate" men's perfume from Givenchy, said to be fresh, provocative, sensual alluring and piquant. Xeryus, launched in 1986, is partnered with Ysatis while Xeryus Rouge is complementary and is said to reply to a variation in moods. Rouge is the more sensual of the two. The fragrances are very distinct. Rouge is a fresh woody oriental with a departure of fresh, green scents - kumquat green of cactus and tarragon with a heart of cedar leaf, red pepper and geranium and a base of sandalwood and cedar, white musk and ambergris. Bottle shape is consistent with Xeryus but the new version is in red glass with steel grey stopper. The red carton is immediately identifiable with the other fragrances in the stable, edged in the same steel grey of the stopper and highlighted with white lettering and the four Gs of the Givenchy logo in grey and gold. Prices are FF212 for 50ml edt spray, FF312 for 100ml edt spray and FF200 for 100ml after shave (SPC, 1995).

Aramis

New Aramis fragrance, Havana Pour Elle is believed to be a return to the ultra glamour epitomised by the likes of Rita Hayworth, Ava Gardner and Marilyn Monroe, as well as being a partner for the Havana men's fragrance launched in 1994. Havana Pour Elle launches this month and the company has also recently extended men's Havana with Havana Reserva, a more concentrated version of the original. Reserva is said to be brighter, fresher, bolder and long lasting (SPC, 1996).

Nico

To promote its male fragrances Nicos Parfums is running a £150,000 outdoor campaign through TDI (Marketing Week, 1996).

Calvin Klein

Has a record been set? Yet again, CK One won another major fragrance award. At the annual FiFi Awards it has been voted Best Female Fragrance and Best Male Fragrance in the UK. It also won Best Male Fragrance in the German and Spanish FiFi Awards, and Best Male Advertising Concept in the Italian version (Beauty Counter, 1996).

Revillon

R de Revillon is the latest men's fragrance from Parfums Revillon. The scent is both modern and classic, constructed around a woody freshness with citrus fruit and herb accords. The launch is limited to France (SPC, 1995).

Bulgari

On the heals of Bulgari for women and the unisex Bulgari Eau Perfume comes Bulgari pour Homme. The new fragrance continues the tea theme begun by the other fragrances. Bulgari has a jasmine tea note while Eau de Perfume contains green tea. Bulgari pour Homme opts for Darjeeling tea as one of its key top notes. Also at the top are bergamot, orange blossom, blackcurrant flower, water lily and lily of the valley. The dry, spicy heart contains cardamom, pepper, rosewood, iris and guaiac wood. The drydown is amber and musk (SPC, 1995).

MCM
Leather goods marque MCM has launched a new men's fragrance, Very MC. The fragrance has a clean fresh top note combined with citrus and fruit and is targeted towards the young trendsetter. In the line-up there are only 2 products: a natural body spray and a natural edt spray (Chemist & Druggist, 1996).

Latitude
Latitude is a new men's perfume inspired by round the world yachtsman Oliver Kersauson. It features notes of patchouli, sandalwood, Italian lemon and Guinean orange. The line comprises: two eaux de toilette, an after shave splash and a stick deodorant (Chemist & Druggist, 1996).

4.4 The Significance of the Brand in the Marketing Mix

4.4.1 Product

The importance of the product mix in building a male fragrances brand is very crucial for the future of the firm. In the current competition, among the leading manufacturers, there are a few aspects in the product mix which become more and more important and in fact they are perceived as the core of the competition in the market.

Since the male fragrances market consists of approximately 100 different brands, the weight of the brand becomes each year more essential for the future of the firms. But, the meaning of the brand in the mid 1990s is totally different from what it was in the 1980s. The difference between these two eras according to the brand lies in the power of the image of the brand. Although the image becomes more important when targeting new customers, it is also very important to preserve the imagery of the existing brand. The image in this competitive market helps to put across a clear picture of the man who wears the brand and by that establishes a brand loyalty.

Since the male fragrances market is also based on old brands which were very well established in the past but have lost their power during massive competition through all these years, it is crucial to revive these brands with a fresh image.

The brand image of the perfume for men is influenced by the competition in the market, and these days it becomes even more difficult to build precisely the added value of the brand. What can be perceived from the successful ranges on sale is that the smell of a product is still one of the most important factors for men when making their selection. The bottle design has a very important role in the way that the male customer perceives the fragrance, it is especially important in the fine fragrance sector for which a luxurious and prestigious image is essential in creating these brands.

Indeed, top designers are employed to create "masterpieces" within men's fragrance, such as the sand-blasted raw glass bottle, created by Serge Mansau for Cerruti 1881.

4.4.2 Price

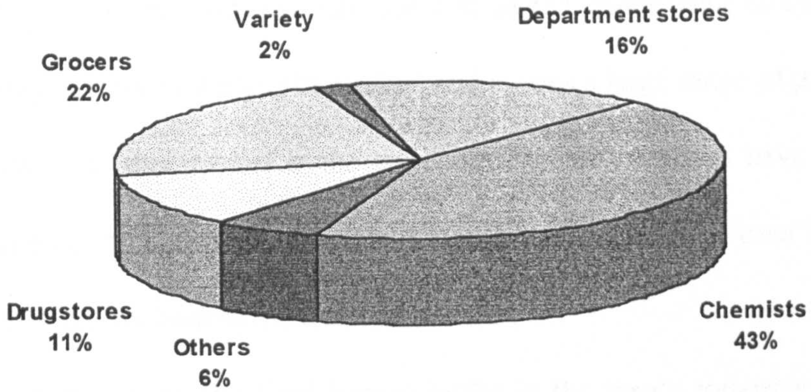
Since 1991, price discounting has become a norm in the fine fragrance sector as a result of the development of the grey market which was adopted by unauthorized retailers. This has led many companies to drop their RRP lists, resulting in increased price competitiveness throughout the retail trade.

The pricing strategy in the male fragrances market is very similar to those in the women's fragrance market. The policy of dropping prices in constant periods like in the festive times is very common, and this period becomes the most relevant to the retailers. Boots and House of Fraser now more than ever offer substantial discounts on leading fine fragrance brands in the run up to Christmas.

Recently because of a huge pressure on margins, some companies have been forced to seek increased distribution from the very outlets they originally refused to supply, such as Superdrug and the Perfume Shop.

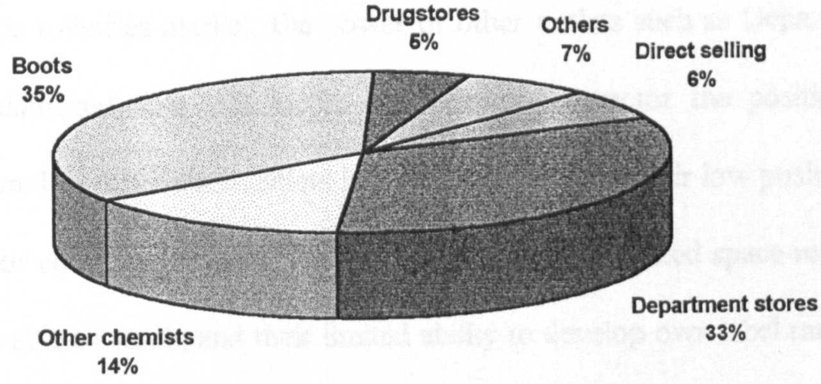
4.4.3 Distribution

Figure 4.1 Retail Sales of Men's Toiletries, by Outlet Type 1995



Mintel, March 1996

Figure 4.2 Sales of Male Fragrances by Outlet Type
% Share by Value, 1990



The Market Assessment, 1991

The distribution array of men's toiletries and fragrances consist of six different outlets, varying from one sector to another and also between fine and mass products.

The largest outlet in this market is Chemists with Boots having a central task in both the mass and fine fragrances sectors. In fact, the male customer can find in Boots stores a wide range of brands in all sectors of the market, and in these stores there is no sales pressure on the customer like there is in the department stores. Boots is especially strong in the Christmas gift market, and carries a large range of gift coffrets.
The second outlet in this market is the Grocers. Grocery multiples have enjoyed an increasing share of the men's toiletries market and have developed own label ranges which compete with the leading mass market brands.
The department stores are the third largest outlet in the men's toiletries market but they are considered to be the second outlet in the male fragrances market. In fact the department stores offer a wide range of fragrances in both the fine and mass segments but traditionally they benefit from sales of fine fragrances, especially as a number of companies have restricted distribution to the more upmarket stores.
In the last few years because of the strength of discounters , and in particular the rise of Superdrug in the toiletries market, the power of other outlets such as Department stores has been damaged. But still in the male fragrances sector the position of Drugstores compared to other main outlets is low. The reason for their low position in the fragrance sector compared to the toiletries sector is because limited space restricts the range they are able to stock; and their limited ability to develop own label range of fragrance brands which can compete with the established manufacturers in this sector, which is perceived as a very branded sector of the men's toiletries compared to other sectors.

4.4.4 Promotion

According to advertising expenditure on men's toiletries and fragrances we can see a trend of growth from year 1989 till year 1994 in advertising expenditure while advertising expenditure in 1994 was the highest recorded since 1989 which represents 8.4% of the total retail sales on male toiletries and fragrances. Conversely the trend in the year 1995 is different and presents a 7.3% drop on the previous year's figure. Inevitably the advertising in these products groups is perceived as the most important among the promotion mix components, but marketers use other components in the promotion mix such as sponsorship and gift promotion especially at special seasons such as in the festive period. The advertising has a main role in promoting fragrances brands especially during the last quarter of the year, in the run up to Christmas. In this period of the year the main advertising component is television, by which the advertising trend is to promote premium brands through convincing potential customers to purchase prestige fragrances brands not just for their own use but also as a gift purchase. In the Christmas period the promotion has a main role in the marketing mix through gift sets, especially packaged in Christmas boxes and in some cases individually gift wrapped, and there is therefore, an increase in point of sale material to take advantage of this seasonal purchasing.

The gift promotions is the component which accelerates mostly in the last years in men's toiletries and fragrances market, with many brands offering more than just product. Some of these non-product gifts have a value in excess of the men's products on offer. For example, for Christmas 1994 Aramis promoted a range of gift sets for its Aramis Classic, Tuscany per Uomo, Lab Series and New West brands, all of which included a custom designed watch. Eurocos offered a Hugo Boss suit carrier free with any purchase of a 50 ml eau de toilette plus one other product from the Boss range in November 1994 (Mintel, men's toiletries, 1996).

Another component to promote fragrance brands is sponsorship. Sports sponsorship has gradually become common, for example, the Slazenger Sport Toiletries Challenge, a series of racket sports event for players, pairs and teams. For three years running Lynx has sponsored the Army's Blue Eagles helicopter display team.

Today more than in the past press advertising has a more important role because of the increased reading by both women and men of style magazines. The marketers advertise today in men's style magazines, such as GQ and Esquire and in women's magazines so that women would be aware of these men's fragrances and buy them for their menfolk or encourage their menfolk to buy them for themselves. Sometimes the marketers when promoting new brands combined a scent strip sample of the fragrance with the press advertisement, for example, Aramis Havanna in September 1994, promoted via a scent strip sample in The Times Saturday supplement.

4.5 Consumer Behaviour

The male consumer profile in the fragrances market becomes bit by bit more identical to the female consumer profile in this market. Since the middle of the 1990s, some main changes have accrued in the consumption habits of men in the fragrances market, their awareness and interest in fragrance products have increased and in fact, the role of "the buyer" has changed from the feminine side to their own role. In practice, a growing concern with personal hygiene and personal appearance has contributed to a change in attitudes to male grooming routines and regimes, as men have become more confident and experimental in their choice of products.

Increased participation and interest in active sports and exercise, has created more opportunities for personal grooming among men and has established the sector for "sports orientated" toiletries. According to BMRB's annual TGI survey carried out in 1995, swimming, football and weight training/working out are among the most popular sporting activities carried out by men. TGI data for 1995 show that 20.3% participated in swimming, 11.3% in football and 13.6% in weight training (Mintel men's toiletries, 1996).

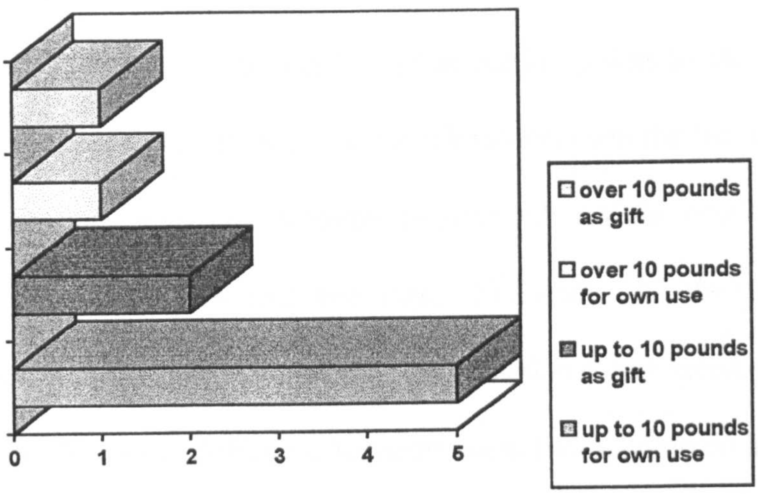
While in the past, fragrances marketers neglected the younger consumer groups almost completely, particularly 15-24 year olds, today this age group has become important for marketers since these customers often have a higher personal disposable income and these customers are more likely to be influence by advertising claims and product image.

Marketers define these customer as 'new customers' and invest a lot in developing their loyalty for a specific brand. The potential in this segment market in current days is high, but because of a shift in the structure of the UK population, this market would suffer from a considerable decline and the benefits of targeting them in the future may be short-lived. Owing to this and to a future increase in the age groups 25-34 and 35-44, marketers will continue to focus their resources on these age groups which are most likely to respond to performance claims.

In these age groups, there is more interest from younger customers in premium priced products. From the product mix aspect, these age groups are the main target for marketers for building brand image. While customers in the 45-54 and 55+ age groups tend to remain loyal to a few tried and tested brands, customers in the 25-34 and 35-44 age groups are the most likely to experiment.

In April 1991, NOP conducted a survey, on behalf of Market Assessment, to assess the purchasing patterns of various male toiletries during the preceding three month period (The Market Assessment, 1991).

Figure 4.3 Purchasers of Male Fragrances
% of Sample Buying, 1991



The Market Assessment, 1991

In a new research study buyers named 54 fragrances they had bought or chosen during December 1995 without prompting. Only two brands - Lynx and CK One - achieved more than 10% penetration, and another eight more than 5% penetration. A quarter of all purchasers bought one of the four Calvin Klein fragrances, giving the fragrance house a clearly dominant position. The market is polarised between the under and over 25 year-olds. The premium houses YSL, Chanel and Aramis - have more buyers among the older group; Calvin Klein is generally biased towards younger consumers, with CK One taking more than two-thirds of its share from this group. A third of men had chosen a fragrance as a result of "smelling it on someone else" (Marketing Week, 1996).

4.6 Analysis of Men's Fragrances' Market Trends in Relation to Brand Image

The market overview of the men's fragrances market reveals that its structure is quite similar and basically in both the markets, fragrances are being looked at from price positioning (fine and mass) market segmentation. This similarity is derived from the self-purchasing trend in the men's market, a trend which has accelerated the unisex phenomenon. A review of the pan-European market points to the same trends which characterized the UK with regard to the similarity between the two markets.

With regard to the similarities between the women's and the men's fragrances market in brand image it occurs that the three dimensions of the model "The Three Dimensions' Brand Image": functional, non-functional and brand personality exist in both markets. The only difference between these two markets is in the power of the brand image elements which inclines less to the men's market. The main reason for this is that despite the tendency towards male self-purchase of fragrances, women still play an important part in informing, convincing, influencing and buying the fragrance for their men.

Functional Dimensions' Elements

Similarly to the women's fragrances' market trend, **quality of the fragrance** is perceived by men as a vital element. This is being expressed in aspects of ability of the fragrance not to cause any irritation to the skin, its smell, and the time that the fragrance lasts on the skin. In comparison to the women's perception of the quality of the fragrance, men are less aware of the hypoallergenic cosmetic trend and, therefore, are not aware enough of the health aspect of quality of the fragrance. The scent aspect of quality of the fragrance seems very significant to men as lighter and fresher fragrances are perceived as higher quality ones. In addition, men have become completely aware of the duration of the fragrance on the skin and as a result of that, they are aware of the differences among fragrances with regard to their ability to last.

The **bottle of the perfume** in terms of the men's fragrances market seems to be perceived differently from those of women, as today there is no demand from men for smaller bottles. With regard to the design of the bottle in the men's market, the bottle acts as a personality creator, for example, Kenzo reflects the personality of the reclusive man and Harley Davidson reflects rugged masculinity.

In the men's market, the **packaging of the perfume** seems to have the same role as that of the women's market, meaning, a presentational one, and as that it provides the savours of the specific imagery. For example, the package of Harley Davidson fragrance draws heavily on masculine imagery - "passion for freedom" and "spirit of adventure" - and is closely associated with the motorcycle from which it takes its name: chrome and leather packaging bears the Harley Davidson logo (European Cosmetic Markets, 1996).

Non-functional Dimension's Elements

Because of the fact that today men's fine fragrances can be found in Drugstores, discounters and grocery multiples at lower prices, the power of **pricing** as a brand image element is losing its position in comparison to previous years. Undoubtedly, men's fragrances' manufacturers will have to base their fragrances images much more on other brand image elements.

More then ever **promotional activities** seem to be the main role in creating brand images of men's fragrances. The gift sets and free gifts ceased to be synonymous with Christmas, and today, fragrances manufacturers' promotion policy is to offer gift sets all year round and especially when a new perfume is launched onto the market. Some manufacturers support a gift sets policy for a long period as part of the perfume personality establishment, mainly fragrances' designers such as CK (Calvin Klein), and Safari (Ralph Lauren) where hats, bags or shirts with their logos are offered. The purpose here is to appeal mainly to the younger segment and reinforce the personality of the perfume through other stylish items.

Whereas in the past men's fragrances' manufacturers saw in **advertising** a very limited communication tool because of the lack of interest of men in fragrances and because of the limited opportunity to appeal to this market, today advertising becomes a very significant tool for creating brand personality. This phenomenon can be explained according to the trend towards style magazines aimed at men where most of them are very young.

The phenomenon of purchasing designers' fragrances characterizes not just the women's fragrances market, but also the men's fragrances market. The fact that more men customers tend to buy designers' fragrances because of their name image which provides a higher level of brand personality as well as a higher level of quality, shows that the **brand name,** in regard to men's fragrances becomes a powerful tool in establishing fragrances image.

The existence of the grey market in men's fragrances market decreased the position of the department stores completely in comparison to other distributors. Whereas in the past the department stores were the main distributors of fine men's fragrances today many of them have lost their position for some discounters. Despite this trend some customers still prefer purchasing fine fragrances in department stores or in exclusive perfumery shops not just for the variety of brands or unique fragrances that these stores offer, but mainly for the high quality of service that these stores offer to their customers and the assurance that the real fragrances will be supplied and not replica brands. But, in general, the aspect of a **store's reputation** is becoming less meaningful with regard to men's fragrances and will continue to lose its position as one of the brand image establishing components if other retailers increase their space and as a result of that increase their range of stock.

Brand Personality Dimension's Aspects

Manufacturers of men's fragrances can no longer ignore the fact that male customers and women customers have more in common than not with regard to the way they perceive fragrances. Male customers want the same from a fragrance as women customers and both expect to get more than just good quality perfume. Today good quality is not enough because in addition to this aspect male customers demand that the fragrance will offer personality aspects which will be able to say something about themselves to themselves as well as to their peer groups. In fact, in today's market competition every designer of fragrances must create with his fragrance a very clear and targeted **brand personality**.

The power of the brand personality elements as a source to create brand image with regard to men is enhanced by several trends concurrently:

- The *demographic* trend which brought out a new customer segment which is the 15-34 age group. For them a perfume is a means of saying something about themselves and a means of conveying something to their peer groups about themselves.
- *Growth of male cosmetics* and the trend of *men buying their cosmetics on their own* encouraged more interest in and demand for high quality fragrances which stand in competition with the attitude to women's fine fragrances, and can convey feelings and emotions to their peer groups. Male customers in the 1990s ceased to see in a fragrance a beauty preparation, but rather a means which helps to build their imagery about themselves and the perception of others about them.
- *Unisex fragrances*. Since unisex fragrances have only a limited appeal to both men and women customers in marketing terms, the only way for marketers to make a position for them is to base them on a unique personality.

In summary, it appears from the men's fragrances market overview that all the three dimensions of brand image: functional, non-functional and brand personality exist in the market, and in fact, the only way for marketing to position their fragrances high in the market is by reinforcing these three dimensions' elements. These fragrances that will offer the highest optimal combination of the brand image elements will gain more in terms of sales, reputation, awareness and also in terms of brand extension.

4.7 Forecasting the Trends of the Men's Fragrance Market to Year 2000 and the Implications for Brand Image Research

In the mid 1990s we can see that the trend of using male fragrances is becoming more and more widely accepted compared to recent years. Since the manufacturers have understood the potential in the male segment, and are therefore manufacturing many brands in a variety of range of products in the fragrances market, customers have become more aware of these products and especially show interest in the brands. Today, men are not satisfied with buying only aftershaves, but instead they show more interest in buying some fragrances for particular occasions. In fact, approximately 75% of adult males are now regular users of a fragrance.

The core of this change from one attitude and image to another, is that men would buy more fragrances on their own and would rely less on gifts.

In the next few years we will see a more confident customer who is aware of the brands in the market and will establish his preferences to suit himself.

From the pan-European point of view, men's fragrances will remain the largest sub-sector in the toiletries market, with growth in both France and Germany, but sales are likely to remain stable in the saturated markets of the UK and Italy.

With regard to the brand image aspects of men's fragrances in general, it seems that fragrances will draw heavily on masculine imagery. Apart from the personality aspect, advertising and promotional activities are expected to grow and to grasp the role of the price aspect. In other words, pricing will be less significant in building fragrances image than promotional activities which are supposed to encourage new users to try these brands for the first time and make them loyal customers in the future. In addition manufacturers will continue to flood the market with new perfumes and offer better qualities and fragrances.

These expected brand aspects show that male customers will no longer see in a fragrance a sole facet in terms of brand image but rather, they will expect to see a tangible aspect which will be conveyed through the quality of the fragrance, and intangible aspects which will be conveyed through advertising and promotional activities, and in addition, the intangible aspect of the brand image will be seen from another facet which is the creation of a very clear masculine imagery in the fragrance. The era where a fragrance in the view of male customers played only a tangible role has vanished completely for a new era where men demand a compound of needs in one drop from a fragrance.

PART III

RESEARCH DESIGN, SURVEY ANALYSIS, IMPLEMENTATION AND CONCLUSIONS

Chapter 5

RESEARCH DESIGN:
METHOD OF DATA COLLECTION

5.1 Research Problem

The essence of this research is to find out what makes brands so powerful. This crucial question was tackled through several approaches. All the researched evidence indicates that the notion of 'brand image' is the most appropriate and profound to explain the phenomenon of brand success because this notion contains the very foundations of the essence of branding to explain the nature of the brand in all its aspects. Since the brand image notion is very complicated, and at the same time suffers from lack of clarity, it is essential to analyse this notion from many angles and that is the main purpose of this research.

The principal research problem is derived from three gaps in the brand image concept:

- Unclear definition of the notion of brand image through its dimensions.

  This is expressed in the incongruent definitions of the dimensions that comprise the brand image notion on one hand, and the weight and meaning that each dimension has in the total notion structure on the other hand.
- Lack of knowledge of what the relevant elements in each dimension are.
- Lack of linkage of the notion of brand image to brand success.

The research problem is being answered on the basis of these three gaps by providing a clear definition for the brand image notion referring to the nature of its dimensions and the relationships between them; the meaning of each dimension in regard to its elements by explaining the effect that each element has on the brand image; and the nature of link between brand image notion and brand success to find out if brand image notion can have a new managerial application for creating brands.

5.2 Research Design Overview

The first phase of the research process - problem definition contained two main stages: the problem discovery and the selection of the appropriate type of exploratory research which best tackles the problem's nature. Since the essence of the research problem deals with the ability of the brand image notion to be an applied marketing concept for creating brands, it was necessary to define the research problem through two types of exploratory research. The first is the secondary data which demanded a full covering of the brand image literature and at the same time covering the fragrances market profile survey in order to find the level of existence of the brand image literature's findings in this market[1]. The second is a pilot study where two focus groups were conducted to assess the findings of the secondary data.

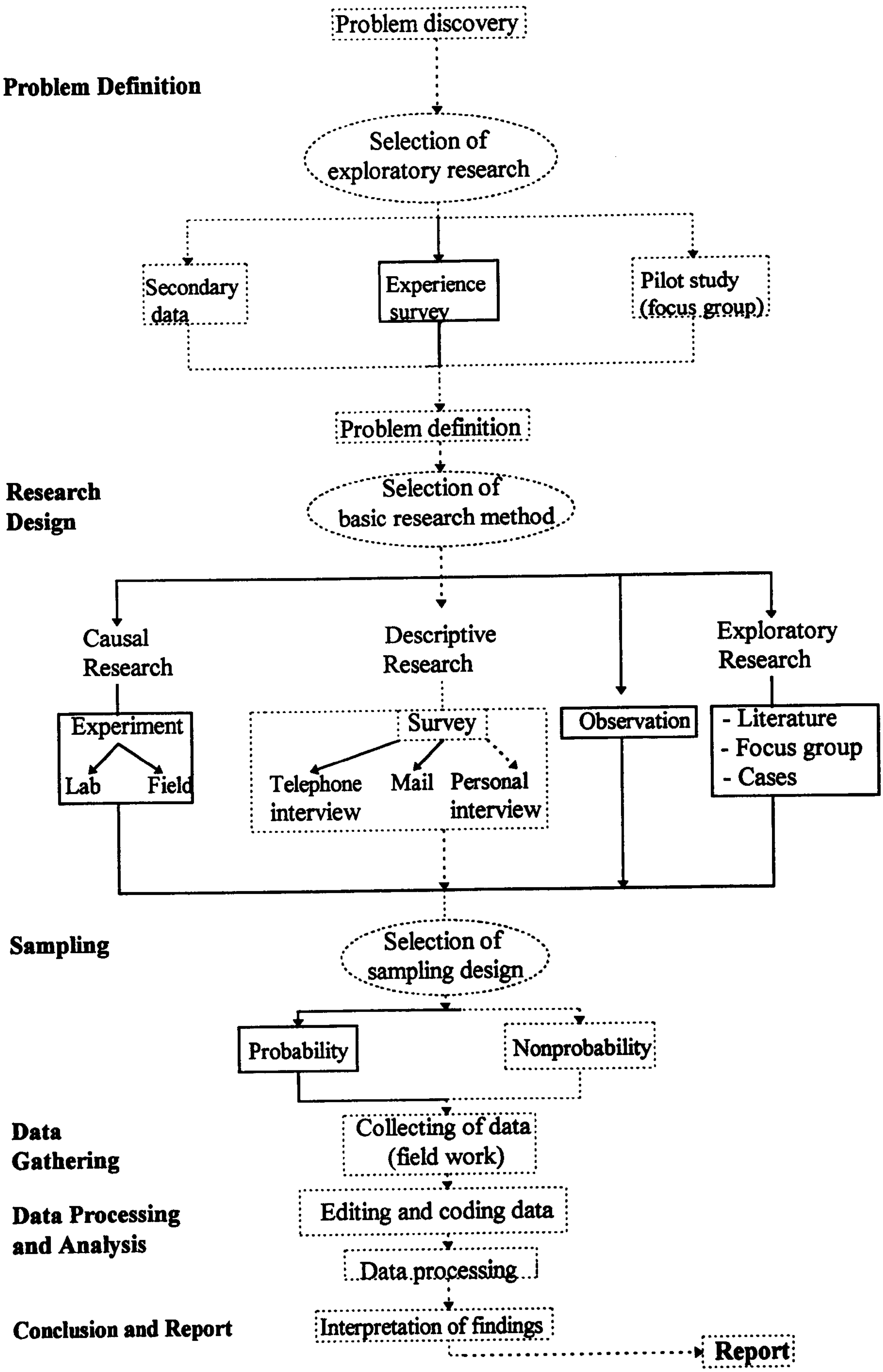
The next phase was selecting the research method where the most appropriate one was the descriptive research which is expressed as a survey. The personal interview type of survey was chosen since it appeared to be the most realistic and feasible with regard to the problem definition's nature, meaning, the combination of the factors: length of the questionnaire, the easier understanding of the questions, and the accessibility to Debenhams' perfumery departments, were the reasons to carry out this type of survey.

The sampling phase was based on a nonprobability sample where the data processing

[1] Fully described in chapters 3-4.

and analysis were done on the SAS (Statistical Analysis System) software. The data are being analysed according to several sequential phases: the focus groups' findings, the proposed model level of existence, the importance of the dimensions of the proposed model, the importance of the elements in the three dimensions of the model, the importance of the elements of the model as a whole, the meaning of background variables on the model and the meaning of the notion brand image as determinant of brand success phenomenon.

Fig. 5.1 Flow Chart of the Research Process



Source: Zikmund, W.G. (1985) Exploring Marketing Research, p.42

5.3 Focus Group

Apart from conducting a full covering of the brand image literature (secondary data), it was essential on one hand to confirm these findings and on the other hand to increase the knowledge about brand image existence in the 'real' world to assure completion of the problem definition phase of the research process. The required technique which could provide insights into the attitudes, perceptions, and opinions of people was the focus group. In addition, the nature of the research problem was a qualitative one and not quantitative, therefore, use of focus groups seemed reasonable, in order to understand the respondents' feelings. According to Calder (1977) who created a conceptual framework for knowledge-gathering through focus group research, the focus group research approach which copes with everyday type of knowledge is the phenomenological research approach. The essence of this research approach is best summed up by Axelrod's description of the focus group (1975) as:

"A chance to "experience" a "flesh and blood" consumer. It is the opportunity for the client to put himself in the position of the consumer and to be able to look at his product and his category from her vantage point."

The difference between this focus group approach to qualitative research in marketing and others such as experience survey, literature search, analysis of selected cases (Churchill, 1995) and formal or qualitative theoretical essays (Markus, 1997) is that it has the strongest implications for appreciating the nature of qualitative marketing research, and it is to be understood only in terms of the partition of scientific and everyday knowledge. In other words, this everyday knowledge is not meant to have scientific status, it is in the scope of the everyday knowledge and the experience of the consumer.

5.3.1 Objectives

It is possible to point out four main objectives of this focus group:

1. To provide background information on the way people perceive perfumes.

First and foremost to carry out this research it was necessary to have knowledge of perfumes based not only on the fragrances market reports but also on real solid data which could be gained through the focus group. It was an opportunity to be exposed to experts from whom it was possible to learn. This knowledge and experience was a complementary way to gain holistic and concrete information on the fragrances market aspects before starting the next phase of the research.

2. To provide evidence of the existence of the brand image concept dimensions.

The idea behind gaining another source of information apart from the information from the secondary data studies (brand image literature) is to provide more information on the existence of the three dimensions of brand image without mentioning them. Since this research is based on the "Three Dimensions' Brand Image" model it is vital to design it in accordance with two corresponding sources to assure more accuracy for this model in testing it.

3. To develop a list of the high image brand fragrances names and the low image brand fragrances names.

Since the main aim of this research is to find a linkage between brand image and brand success and to show that brand image can be used as a branding concept to describe the success of brands, it is necessary to find the names of these fragrances so that they can reflect the prevailing perceptions that people have of brands of fragrances and to help generate information useful for structuring subsequent consumer questionnaires. Secondly, these names will serve as indicators to be matched with their success definition. According to these names, it should be possible to find what their success is in terms of sales volume and to find out if those brands which have high brand image have high success and the converse.

4. To phrase the hypotheses according to which this research design will be implemented.

The focus group process helps in focusing on the problem definition and accurate phraseology of the research hypotheses and guides the researcher by providing a research framework which is necessary to adhere to through all the research operation.

5.3.2 The Advantages of Focus Groups Interviews in this Research

- In the case of this research it is important to get as much information as possible from the consumers on one hand and from the vendors on the other hand. Since this information was vital to the future of the research process, meaning the survey phase, it had to be exhaustive and could not be processed through a simple one-on-one session. The essence of focus group interviews according to McDonald (1993) is that they are more than question and answer sessions. Group dynamics should stimulate free and spontaneous discussions that tap into attitudes and perceptions about products, services, or programs in an interactive setting. These discussions normally provide both literal and hidden insight into consumer motivations and market dynamics. The claim behind McDonald's interpretation of focus group is that people are social creatures who interact with others, thus, people are influenced by the comments of others and make decisions after listening to the advice and counsel of people around them (Kruger, 1994). On the basis of this it seems that as opposed to other qualitative research techniques only focus group technique places people in natural, real-life situations. The advantage of this technique over others in this aspect is best summed up by Morgan and Spanish (1984):

> "In essence, the strengths of focus groups come from a compromise between the strengths found on other qualitative methods. Like participant observation, they allow access to a process that qualitative researchers are often centrally interested in: interaction. Like in-depth interviewing, they allow access to the content that we are often interested in: the attitudes and experiences of our informants. As a compromise, focus groups are neither as strong as participant observation on the naturalistic observation of interaction, nor as strong as interviewing on the direct probing of informant knowledge, but they do a better job of combining these two goals than either of the other two techniques. We believe this is a useful combination, and one which, for some types of research questions, may represent the best of both worlds."

- In comparison to other research techniques, focus groups allow the moderator to probe and not just to be satisfied with limited answers which can lead to limited research. Since in this research case it was important to assure a high level of flexibility to explore unanticipated issues such as consumer habits with regard to perfumes, and evoke associations, the focus group technique was the appropriate one to provide this kind of information.
- The research conditions had to be at a high level of validity. Focus groups are considered to have high face validity, which is due in large part to the credibility of comments from participants. The validity nature of focus group can best be summed up by Mariampolski's words (1984):

  > "The nub of qualitative research-and its claim to validity-lies in the intense involvement between researcher and subject. Because the moderator can challenge and probe for the most truthful responses, supporters claim, qualitative research can yield a more in-depth analysis than that produced by formal quantitative methods."

  Mostly, this research technique is easily understood and the results seem believable to those who are using the information.
- Above all these research aspects, it is inevitable to ignore the cost and the time research aspects. Undoubtedly, the focus group is a much more cost-and time-effective way to generate qualitative research information.

5.3.3 The Limitations of Focus Groups Interviews in this Research

- With the case of the two focus groups which were conducted in Debenhams main store it was clear that because of the nature of focus group interview which limited the researcher's control on the participants, some participants influenced other participants' thoughts. As opposed to the individual interview, the focus group interview is managed with a greater dominance of several participants of the group who influence others and in some extreme occasions even change their thoughts.
- Although focus group interviews provide detailed information and data it is still unclear how the researcher should analyse it. The basic rule here is that care is needed to avoid lifting comments out of context and out of sequence or coming to premature conclusions.
- One of the more common claims of focus group limitation is the concern about the subjectivity of the technique, and a feeling that any given result might have been different with different respondents, a different setting and especially with a different moderator. According to McDonald's study of moderators influences on focus groups process (1993) it came up that the moderators of focus group research are divided into two camps. On one side are the scientific moderators, mostly men, who espouse the use of scientific constructs and motivational theories, whereas on the other side are the everyday moderators, mostly women, who practice the shared experience perspective on group research. McDonald's research findings point out that: "...it is philosophy and not gender that determines a moderator's group management style" (McDonald, 1993). The inference which can be drawn from McDonald's study is that skilled interviewers increase the accuracy of the results.

5.3.4 The Process of Conducting the Focus Groups

Since the main purposes of conducting the focus groups was to learn more about the fragrances market in terms of customers' attitudes and preferences and to find evidence of the existence of the brand image concept dimensions it was required to assess the focus groups through a few group composition conditions:

1. Although the customers' attitude and preferences towards fragrances was examined, it was vital to have the participation of vendors too since they possess enormous knowledge on customers' attitudes and preferences on fragrances. In addition, their experience and knowledge of the market trends and customers-fragrances relationship, are basic reasons to see them as an essential group of participants.
2. The findings of the overview of the UK fragrances market revealed that men are becoming more than ever a significant customer's target market and manufacturers today look at them as an equal target market to women. Because the proposed model was attempting to describe both male and female fragrance markets, it was decided to sample them equally despite the fact that female purchases outnumber male purchases in the general consumer market. The purchase of male fragrances becomes more and more significant in terms of quantities and brand image discernment and is going to be even more attractive in the future as a result of the unisex fragrances trend and demographic changes.
3. Despite the fact that homogeneous groups seem to work best in focus group interviews, in this case it was required to mix customers' participants group and vendors' participants group because of the necessity to extract effectively the potential information from the participants, in view of the apprehension that a focus group interview of customers alone would not be satisfactory enough

because of their inability to depict precisely the brand image aspects in the fragrances presumed for lack of depth of knowledge in these aspects. This focus group approach is derived from the 'two-way focus group' variation of the standard procedure which enables one target group (in this case customers) to listen to and learn from a related group (in this case vendors) and be induced by them to react on the basis of what they learned and saw (Silverstein, 1988). Therefore, this variation of group composition looked more promising for the cross fertilization of the thoughts of each group in obtaining more honest and exact answers.

In this case, conventional focus group would not provide the most profound knowledge and information which was so vital to find the brand image concept structure. Since the fragrances market profile surveys revealed that customers tend to refer mostly to two brand names, one which is used regularly and another which is used on special occasions, it proves that customers seem to know much less than vendors about fragrances. Their perception on fragrances is very limited and repressed. Their tendency to stick only to specific fragrance for reasons such as habit or fashion trend, limit their capability to provide knowledge and information which is considered to be latent. Without extracting more profound information from this group of respondents, such as revealing the meaning of personality aspect in the fragrance and pointing out other latent aspects in the fragrance apart from its functional role, it completely limits the interviewer to extract the real thoughts of this group of respondents. This leaves him only with basic information that can not be used in assessing the structural existence of the brand image concept. The only way to extract this essential information is through vendors who know everything about fragrances and are familiar with the most updated fragrances' trends.

The 'two-way focus group' technique succeeds in bringing out associations and thoughts from this group of respondents on a high level, whereas other techniques lack this capacity. Thus it can be seen as the reason behind adopting this technique in these cases.

The preliminary process of conducting the focus groups started by getting the agreement of Debenhams' Oxford St. store fragrances department to co-operate in providing the place and the respondents. It was agreed with Debenhams management that the focus group members would be constituted from Debenhams' customers and from sales personnel who are the employees of Debenhams. These customers are listed in Debenhams' customer data base and match the Debenhams' customer profile. The respondents were selected on the basis of convenience.

In summary, two focus groups were conducted, one with the participation of five sales personnel who sell to women and five loyal women customers of Debenhams' fragrances department. The second involves the participation of five sales personnel who sell to men (four women and one man) and five loyal men customers of Debenhams' fragrances department. These two focus groups took place on 13th of March 1997 from 10:00-10:45 and 11:00-11:45 respectively in the board room which is located in the Oxford St. department store itself.

5.3.5 <u>Type of Questions and Explanations</u>

In these two focus groups, four groups of questions were asked in the first phase of this process and in the second phase these people were asked to fill in a questionnaire.

Some of them were aimed at the customers only, while the sales personnel were asked all the questions.

First phase - Moderated Questions

The first section of the moderated questions contains two questions:

For vendors only:

1. In your opinion, what seem to be the most important priorities for a customer when he/she buys perfume?

For both vendors and customers:

2. In your view, what seem to be the most important priorities when you buy perfume?

These questions are intended to reveal the kind of factors which exist in the perception of customers and sales personnel when they buy perfume. From these questions it is possible to learn about the existence of the three dimensions of brand image according to the model.

The second section of the moderated questions contains two questions:

For vendors only:

3. Do customers often prefer asking you for advice or do they prefer buying and searching on their own? What kinds of advice, or what kinds of questions?

For both vendors and customers:

4. How long does it take for you to buy perfumes or decide which perfume you like, and why? (Please specify the reasons for your answer).

These questions reveal the brand loyalty and preferences aspects of the fragrances market, so that it is possible to learn about the way customers perceive brands and the reasons for the power of successful brand names in the market. When customers or sales personnel prefer buying without getting advice or do not waste a lot of time in searching for perfume it can show that people are very certain of an image of a particular brand whilst the other customers, who need the advice of the sales personnel and spend a lot of time in choosing and selecting a particular brand, are being influenced by specific attributes that need to be analysed to complete the elements in each dimension of the model.

The third section of the moderated questions contains one question:

<u>For both vendors and customers</u>:

5. Can you define groups of perfumes:
   - The highest brand image perfumes
   - The lowest brand image perfumes

   If you can do so, please note which perfumes' brand names belong to each group.

This question is definitely one of the most vital in the focus group exercise and two different research points stand behind it. The first one is the necessity to find out what the perfume brand names are in each category according to two brand image perceptions (high brand image and low brand image). On the basis of preliminary analysis of the questionnaire structure it was seen that the appropriate option to conduct this research is through finding two groups of fragrances, those which are perceived as the best ones in the market, and those which are perceived as the cheapest in the market. Any other way would not tackle these hypotheses properly and they are not feasible at all. By finding these perfumes' brand names in a focus group process it is possible to use them as representative brand names which reflect defined brand image perceptions. The respondents then filled in the questionnaire on the basis of these names. The second research point is that since the aim of this research is to find the linkage between the two concepts of brand image and brand success or to use the brand image concept as an applied marketing concept to explain the branding process, it is possible to use these two groups' brand names for matching their brand success to their brand sales and by that, to see if that group of brand names which was perceived as having a high brand image does have a high brand share, and whether the group of brand names which was perceived as having a low brand image has a low brand share.

The fourth section of the moderated questions contains two questions:

For both vendors and customers:

6. What do you associate the word perfume with?
7. How would you imagine 'the best perfume' in the world? (please describe it).

These two questions attempt to find out the existence of any kind of dimension or element in the model which could not be found in the brand image literature and through the preview questions. The idea behind these questions is to bring the respondents of the focus groups to think hard by asking very abstract questions. The essence of these questions is to see what the weight of the brand personality dimensions and brand personality elements in the model is. If for any reason these aspects were not found in the first two questions it is possible now to identify them without causing any perversion to the model.

Second phase - Filling in a Questionnaire

In the second phase of this focus group the participants were asked to fill in a three-page-questionnaire which was built from an overview of the current literature. The reason for conducting this phase was to test the clarity of this questionnaire and the capacity of the respondents to fill it in without having any problems with understanding, despite the fact that this questionnaire was pre-tested on five respondents who partly reflected the actual customers profile and who described it as clear and easy to fill in. Since the five respondents who gave their positive opinion on the questionnaire structure were students and did not reflect the other age group customers profile it was required to assess it first on more participants and secondly on an actual customers profile.

In this questionnaire, three main questions were asked. The first question and the second were very similar in their structure and referred to the way that customers perceive fragrances according to their price positioning market segmentation (fine/mass) in regard to the brand image elements, while the third question concentrated on finding the most relevant elements of the brand image concept in regard to buying a perfume in general.

The first two questions were:

1. I would like you to think about fine fragrances for women/men-premium brands ('X', 'Y') not body sprays or deodorants.
   How do you perceive the items listed below when buying fine/premium fragrances.

2. I would like you to think about mass fragrances for women/men-cheap brands ('X','Y') not body sprays or deodorants.
   How do you perceive the items listed below when buying mass/cheap fragrances.

The respondents had to answer these questions on a five-point scale which reflects five different levels of perceptions (very low, low, medium, high, very high) according to eleven main items which were found to be relevant as the elements of brand image according to three dimensions: functional needs, non-functional needs and brand personality.

Items of the questionnaire - pattern and interpretation

Functional items:

• Quality of the fragrance	How you perceive the quality of the fragrance according to the time it lasts? (how long does it last?)
• Design of the bottle	How you perceive the design of the bottle in terms of uniqueness?
• Quality of the package	How you perceive the quality of the package in terms of uniqueness?

Non-functional items:

• Perception of the matching between price and the total quality of the perfume	How you perceive the price compared to the total quality of the perfume? Does the price match the quality?
• Attracted by the name of the brand	How you perceive the names of the brands in terms of uniqueness?
• Quality of service	How you perceive the quality of service in compare to its fragrance group level?
• Promotional activities (gift sets, gift free)	How you perceive the fragrance group level compared to its promotional activities? Do the manufacturers give any promotional activities?
• Store's reputation (exclusive store)	Can these fragrances be found in any cosmetics store in Britain or only in an exclusive one?
• Quality of advertising	How you perceive the fragrance advertisements in terms of uniqueness?

Brand personality items:

• A feeling of belonging to a particular social group	How you perceive these two fragrances groups according to the feeling which they may give you that you are part of any particular unique social group (rich, young, American ...)?
• Feeling of being 'special' when using the perfume	How you perceive these two fragrances groups according to the feeling which they may give you that you are special when you put them on?

To verify that the respondents filled in the questionnaire properly, another item: "Total quality of the perfume" was added to see if those brands which are perceived as a high image were being ranked highly in this item, and those brands which are perceived as a low image are being ranked low in this item.

Since these eleven items are the essence of the "Three Dimensions' Brand Image" model, it is necessary to present them in the questionnaire in an unpatterned order so that the respondents will not be able to find any answering pattern and will refer to each item individually. The ratings of these twelve items (eleven core brand image items plus another verifying item) is conducted using five-point scales from very low perception to very high perception.

The idea behind these questions is to find the importance of these three dimensions in the model and the relationships that the dimensions have with each other.

The third question was:

Please rank the 5 most important preferences from the list below while you are buying a perfume.
Most important preference = 1
Least important preference = 5

The idea behind this question is to find what are the most relevant elements of these three dimensions and according to this to be able to find the relationships that these elements have with each other. Only by pointing out these elements, the marketers will be able to allocate their firms' resources properly for creating or reinforcing the image of their brand.

5.4 Research Objectives

The research objectives are based on the following hypotheses and relate to the proposed "Three Dimensions' Brand Image" model[2]. These hypotheses are derived from secondary data (literature review on brand image and fragrances market profile survey) and the focus groups.

Hypothesis 1

The importance of the brand personality dimension will be greater than any other dimensions in high brand image and lower in low brand image.

Sub-hypothesis 1

The "Feeling of being 'special' when using the perfume" is the most important element in the brand personality dimension in high brand image and in low brand image.

Derivation of hypothesis 1:

The branding literature does not provide us with a clear definition of the brand personality aspect, since a few researchers perceive it as a part of an intangible facet of a brand and others ignore it completely. As a result, a confusion surrounds the weight and the importance issue of the brand personality dimension as part of the brand image concept. Therefore, this hypothesis act as direction anchor in exploring the real existence of the brand personality dimension and the nature of its relationship to the others dimensions.

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[2] Fully described in chapter 2, section 2.7.

Derivation of sub-hypothesis 1:

According to this hypothesis, brand personality dimension will be the most important dimension compared to other dimensions of the brand image concept when people attain a high positive perception of the image of the brand. This assumption is based partly on Martineau's (1958) and Arons's (1961) ideas. They perceive the brand personality dimension as the core of the brand image concept.

Because elements such as belonging, style, self-fulfillment, heritage, success, love and friendship can not be measured and therefore in this research can not be taken into account, it is necessary to give these elements some definition in this model. Since this model is being tested according to two product groups: men's fragrances and women's fragrances, the most applicable elements for the brand personality dimension are:

"A feeling of belonging to a particular social group" and "A feeling of being 'special' when using the perfume".

According to this sub-hypothesis, the most important element in the brand personality dimension when people attain a high perception of the image of the brand is the "feeling of being 'special' when using the perfume". This assumption is derived from the real role of the perfume or from the needs that it provides. A perfume is not being bought just for the smell but mainly for this feeling of being special.

Hypothesis 2

The importance of the non-functional dimension will be greater than any other dimensions in low brand image.

Sub-hypothesis 2

The "price" is the most important element in the non-functional dimension in low brand image.

Derivation of hypothesis 2:

Assessing the relationship of the three dimensions of brand image not only in a high brand image situation but also in a low brand image situation is vital. It is essential to match the relationships of these three dimensions in high brand image to low brand image so we can learn about the importance of each dimension in each situation of perception (high/low image). In low brand image, the brand personality facet becomes less important, and this limits bringing out our 'actual self-concept' to the 'ideal self-concept', thus avoiding not only the option to define ourselves as individuals, but also to define which groups we would like to belong to; and therefore it is inevitable to refer to it as the least important facet in low brand image. The role of the functional dimension in low brand image perception seems to be less important than in high brand image perception since the quality facet becomes secondary in importance because the customer does not expect to get high quality and he/she is fully aware of quality and price congruence most of the time.

Derivation of sub-hypothesis 2:

In low brand image perception, the customer probably imputes the highest importance to the price element, rather than the brand name and advertising which do not affect his buying decision. What can mostly affect his buying decision is the promotion element and the price element and he will make his decision according to them. Because not every firm has a very intensive promotion policy and since promotional campaigns are more periodic in their nature, the price is the most stable element in low brand image perception and as a result of that it is the most important one.

Hypothesis 3

High (low) brand image will lead to high (low) brand success.

Derivation of hypothesis 3:

Another step towards searching the brand image concept is finding whether brand image can be used as a branding concept to describe the branding process. While many researchers use the brand equity concept to describe the brand success, it seems that brand image drives brand equity and not the opposite, therefore this approach which sees brand equity as the core to brand success does not possess the essence of what drives brand success, and therefore brand image concept must be the concept to describe brand success. The importance of describing brand success according to the concept of brand image received full consideration in Roth's article (1992) 'Depth Versus Breadth Strategies for Global Brand Image Management' which is considered to be one of the most influential articles in brand image management:

"Developing and managing a brand image is an important part of a firm's marketing program. **Both advertising practitioners (Ogilvy 1963) and marketing researchers (Gardner and Levy 1955) have long advocated the use of a clearly defined brand image as a basis for market success.** A well-communicated brand image enables consumers to identify the needs satisfied by the brand (Park, Jaworski and MacInnis 1986) and thereby to differentiate the brand from its competitors (DiMingo 1988; Reynolds and Gutman 1984). **In fact, developing a brand image strategy has been prescribed as the first and most vital step in positioning a brand in the marketplace (Park, Jaworski and MacInnis 1986; Young 1972).** As a long-term strategy, a consistent and effective brand image helps build and maintain brand equity. In addition, brand images can provide a foundation for extending existing brands (Park, Milberg and Lawson 1991)."

According to this hypothesis high brand image will lead to high brand success while low brand image will lead to low brand success. In other words, those brands which will be reinforced properly in terms of marketing mix in regard to their three dimension's elements will be successful in marketing terms. Those brands which will have a low image will be the basic brands which cannot compete successfully with the other competitors' brands and in marketing terms they will show low success.

5.5 The Survey Process

The second phase of this research is the survey itself which is based on a three-page-questionnaire that was built according to the focus groups experience. In the last phase of the two focus groups, the customers and the vendors were asked to fill in a questionnaire. It appears that these questions were clear to the respondents and after a long analysis process it was observed that it was important to add another three questions to this questionnaire such as what is the age of the respondent, his/her family income and his/her profession. The idea behind these questions is to find if there is any matching between brand perception and socio-economic variables.

5.5.1 Sample Frame

In this survey, the respondents are the customers who come into Debenhams' cosmetics department with the intention of buying cosmetics or examining the cosmetics on display with a view to making a possible future purchase for themselves. They are resident in this country, and not tourists. Since tourists from different cultures are not exposed to the same advertisements and promotions technique (two brand image's elements) which influence the UK fragrance industry it was essential not to sample them and by that reducing any level of bias along the survey process. The respondents are between the ages of 16 and 70.

5.5.2 Sampling Procedures

The survey took place in four branches of Debenhams department stores: Oxford St. (17-20/3/97), Harrow (24-27/3/97), Croydon (7-10/4/97) and Guildford (14-17/4/97). These four Debenhams stores were chosen by the Cosmetics Sales Manager because they represent Debenhams stores' profile and Debenhams customers' profile. The Oxford St. store (London) is considered to be the flagship store which attracts more affluent customers than any other Debenhams stores because of its central location in a business area and because of its wide assortment and elegant decor. The Harrow store represents the local department store in a suburban area and it attracts mainly families. The Croydon store attracts local employees who work and live in this industrial area where its image is more of a popular store. The Guildford store is located in an isolated area and it attracts local customers who, most of them, are on average more affluent than other Debenhams' customers. Each survey took four days, from Monday till Thursday between 10am and 5pm which is considered to be the busiest time. The length of each survey in each store was four days because only those customers who came to Debenhams stores with the intention of buying fragrances just for themselves and not for others were required for the sample. Debenhams demanded that the surveys were to be held in the midweek and not at the weekend in the interest of customers' convenience and because at the weekend customers are not willing to take part in surveys. As a whole, more families visit Debenhams at the weekend as their intentions are generally different from the midweek customers' intentions. The midweek customers come to buy and not go around enjoying the store atmosphere. The customers were requested in the Cosmetics department to participate in a survey that was being conducted for Debenhams about fragrances for men and for women.

The first enquiry is if he/she buys this fragrance for his/her own usage. Then they were asked if they were residents in this country or tourist. Only when their answer was that they are buying this for their own usage and they are not tourists were they asked for their participation. When the customer agreed to participate he/she was shown the questionnaire and the questions were read out infront of him/her so that he/she could concentrate fully while answering the questionnaire. To ease the filling in process the researcher filled in the questionnaire himself according to the answers of the respondents.

5.5.3 Sampling Technique

Since in this research there is no way of estimating the probability that all sections of the population will be included in the sample for survey limitations such as access, budget, time, and information (only one department store and only four branches of this department store have been used in this research), there is no way of ensuring that the sample is representative of the population, it is easier to adopt a nonprobability sampling method such as convenience sampling. The two other nonprobability techniques are not applicable since in this type of sample it is not relevant to ensure that various subgroups in a population are represented on pertinent sample characteristics to the exact extent which is desired (quota sampling) as well as no sample elements being selected because it is believed that they are representative of the population of interest (Judgment sampling) and there is no need to locate members of rare populations (snowball sampling[3]). The convenience sampling in this case is being

[3] Snowball sampling is considered as part of a judgment sampling.

used to obtain a large number of completed questionnaires quickly and economically under basic statistical conditions.

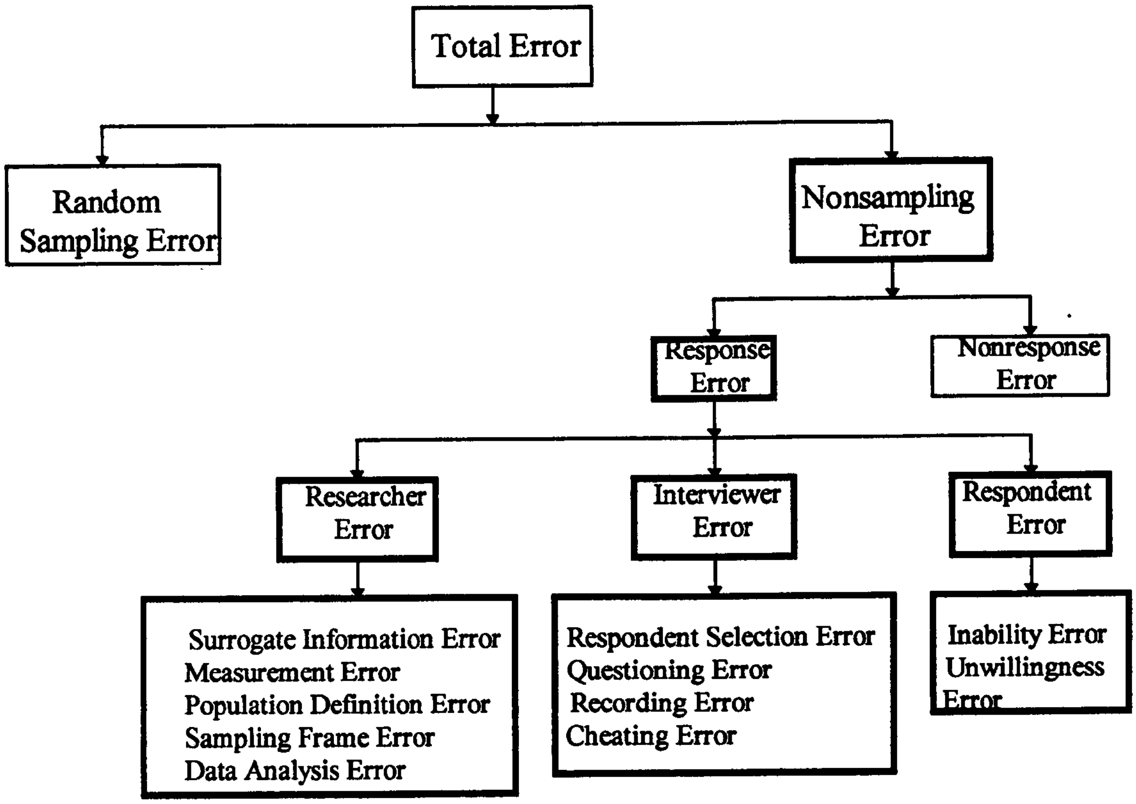
5.5.4 Sample Size

The survey contains 320 respondents who are divided into two main groups men (160) and women (160) while in each of these four branches 40 men and 40 women were sampled. It was decided to sample men and women equally as the proposed model was constructed to depict both the male and the female fragrance markets, although female purchases outnumber male purchases.

The main factor determining sample size in this case is the number of groups and subgroups within the sample that will be analysed. With regard to the division into groups aspect of this survey (men and women), according to Sudman (1976) the sample should be large enough so that when it is divided into groups, each group will have a minimum sample size of 100 or more. With regard to the division into subgroups aspect of this survey (four branches of stores) Sudman (1976) points out that for such minor breakdowns the minimum sample size in each subgroup should be 20 to 50. The assumption behind it is that less accuracy is needed for the subgroups. According to these claims 160 was chosen as the most exhaustive number. Since the findings of the exploratory research (secondary data - fragrances market profile survey plus pilot study - focus groups) show that men today are considered to be a relevant segment group and they become equal to women with regard to identifying fragrances names and buying them by themselves, therefore, it is required to sample equal respondents from each gender.

5.5.5 Sources of Error

Figure 5.2 Sources of Error



Source: Malhotra, N.K. (1996) Marketing Research: An Applied Orientation, p.100.

Since the nonprobability sampling method was used in this research, the relevant source of error here is the **nonsampling errors**. The relevant nonsampling error in this survey is a **response error**. In this survey it appears that the relevant response error is that which is made by the respondents (**respondent error**). This category of error is actually derived from two different types of errors, one is the **inability error** and the other is the **unwillingness error**. The inability error, which results from the respondent's inability to provide accurate answers due to unfamiliarity, fatigue, boredom, faulty recall and other factors, in this survey, seems to be slightly uncontrolled compared to other types of response error such as those which are made by the researcher and the interviewers.

The unwillingness error which arises from the respondent's unwillingness to provide accurate information because of a desire to provide socially acceptable answers, to avoid embarrassment, or to please the interviewer, is also in this survey, considered to be uncontrolled and predicted at the actual time the survey took place.

Compared to these two respondents errors, the **researcher errors** and the **interviewer errors** in this survey are much more controllable. To avoid the **surrogate information error** in the survey which may be defined as the variation between the information needed for the marketing research problem and the information sought by the researcher, the question in the first two pages questionnaire which deals with customer perception was phrased under the term: "How do you perceive the items ...?" and the question of the third page questionnaire which deals with order of preferences was phrased in terms of: "Please rank the 5 most important preferences ...".

To avoid **measurement error** in the survey, which may be defined as the variation between the information sought and information generated by the measurement process employed by the researcher, the questions of the first two pages questionnaire were presented and analysed under five-point scales which reflect five definite level of perception: 1-very low perception, 2-low perception, 3-medium perception, 4-high perception, 5-very high perception and the question of the third page questionnaire was presented and analysed on an ordinal scale where 1 means the most important preference and 5 means least important preference.

To avoid **respondent selection error** in the survey, before asking the customers to participate in the survey the interviewer made sure that the respondents were not tourists and if there was a shadow of doubt about the age of the respondents (mostly if they were less than 16 years old) this was verified with the respondent. To avoid **questioning error** the interviewer read the questions from the questionnaire itself.

Chapter 6

ANALYSIS OF FINDINGS

This chapter presents the analysis of findings of the research, which is based on focus groups and on a survey at four Debenhams' stores which contains 320 respondents. The analysis is depicted here according to seven sequence phases:

First phase - **findings of the focus groups**

In this phase the information which was collected from the two focus groups interviews is presented and analysed.

Second phase - **the model's existence**

In this phase the model "Three dimensions' Brand Image" (which is described in chapter 2) is referred to in terms of level of existence, therefore, the question of finding its level of existence carried into practice is dealt with.

Third phase - **the model dimensions' importance**

In this phase the first facet of this model which is its three dimensions is looked at. The purpose of this phase is to find the power of each dimension and understand the relationships of these dimensions according to their importance in people's perception.

Fourth phase - **the importance of the elements in the three dimensions of the model**

This phase looks at the second facet of this model which is its elements, where the purpose is to find the power of the elements in each dimension of the model.

The meaning of phase three and four is tremendously important since these two phases sum up the power of the model as a managerial application concept.

Fifth phase - **the importance of the elements as a whole**

This phase is concerned in a holistic sense with the importance of the elements of this model, not only in each dimension, but as a bundle of elements which cannot be separated. This phase sheds further light on the meaning of the most significant elements of the model.

Sixth phase - **the meaning of background variables on the model**

Since this research was done against some background variables, such as family income, it is required to determine the meaning of the findings with regard to these variables.

Seventh phase - **the power of brand image notion as a determinant of brand success phenomenon**

This phase goes beyond the aspects of model existence and its associated dimensions and elements relationships, whereby it explores the profound significance of the notion of brand image as an applied marketing concept to indicate or predict brand success.

6.1 Findings of the Focus Groups

An analysis of findings of the focus group is required to give consideration to several factors which in most cases seem to be problematic ones. **First,** the researcher must pay attention to the actual words used by participants because in some instances different shades of meaning and connotation can be derived from the use of one word as a synonym for another (Goldman and McDonald, 1987). It occurred from the two focus groups that 'fragrance' is a more acceptable term with regard to men whereas 'perfume' is more acceptable term with regard to women. **Second,** the moderator needs to refer to the context and, therefore, he is the only person who needs to analyse the findings of the focus group (Krueger, 1988). The context depends not only on the discussion but also on the tone and intensity of the oral comment. The way of mentioning the best perfumes in comparison to the cheapest perfumes with regard to the tone and oral enthusiasm exposed the real difference between the way that the respondents perceive these two separate fragrance groups. **Third**, the analysis must bring into consideration the internal consistency which refers to the changing of participants' thoughts as a result of interaction with others (Goldman and McDonald, 1987). In the case of the focus groups with women in attendance, it was shown that two vendors were very dominant as a result of their job position and their experience and although other women had a few other ideas, at the end they fully agreed with the two vendors. **Fourth**, the analysis must take into consideration the specificity and intensity of response (Goldman and McDonald, 1987). It was seen very clearly that the vendors are much more experienced than the customers and they referred to the question with a very special intensity and some of them with great depth of feeling. Thus, it would be needed to pay a special attention to their ideas because of the seriousness that they showed during the focus group which presumably derived from their professional involvement.

From the first two questions of the focus group, it appears that the 'smell' is the most important priority for a customer and vendor when he/she buys perfume, but at the same time it appears that each of the three dimensions were mentioned as an important priority when buying a perfume according to several elements. For example, customer and vendors (both men and women) point out price, package, name, and fashion as the most important priorities when they buy perfume.

From the next two pairs of questions in the focus group, it emerges that most of the customers and vendors spend more than 10 minutes in buying perfumes or deciding which perfume they like since they want to check if the prestige name and the premium price match the quality of the fragrance (how long it would last) and whether the other aspects of it (e.g. shape, package) match their personality. This evidence shows that people search for a perfume that would fit their personality and lifestyle and, therefore, they prefer to spend a long time in searching for the right one.

The results of the third question vividly revealed a defined group of perfumes:

High brand image women's perfumes	**Low brand image women's perfume**
1. Chanel No5 (Chanel)	1. White Lavender (Yardley)
2. CK 1 (Calvin Klein)	2. Tweed (Yardley)
3. D & G (Dolece & Gabbana)	3. Lace (Yardley)
4. Chanel Coco (Chanel)	4. Nina (Nina Ricci)
5. Samsara (Guerlain)	5. Loulou (Cacharel)
6. So Pretty (Cartier)	6. English Lavender (Yardley)
7. Polo Sport (Ralph Lauren)	7. Yooth Dew (Estee Lauder)
8. J P G (Jean Paul Gaultier)	8. Poison (Dior)
9. Paloma Picaso (Paloma Picaso)	9. Baroque (Yardley)
10. Georgio Beverly-Hills (Georgio Armani)	10. Eden (Cacharel)

High brand image men's perfumes	**Low brand image men's perfumes**
1. CK 1 (Calvin Klein)	1. Harley Davidson
2. Safari (Ralph Lauren)	2. Aramis (Aramis)
3. JPG (Jean Paul Gaultier)	3. Azzaro
4. Cool Water (Davidoff)	4. Paco Rabban (Antonio Puig)
5. D & G (Dolece & Gabbana)	5. Boucheron (Boucheron)
6. L'eau D'issey (Issey Miyake)	6. Aqua Quorum
7. Escape (Calvin Klein)	7. Burberrys
8. Boss (Eurocos/Procter & Gamble)	
9. Polo Sport (Ralph Lauren)	
10. Tommy (Tommy Hilfiger)	

The answers to the last type of questions show that most of the respondents associate the word perfume with a good smell and good feeling and they imagine 'The best perfume' in the world is associated with emotional terms such as 'rich', 'sexy', 'glamour', 'good feeling', 'sensuality'.

From these answers it appears that the brand personality dimension carries great weight in the brand image concept.

From this focus group process it can be concluded that the three dimensions of brand image exist in actuality and, therefore, the proposed model must contain all of them (i.e., functional needs, non-functional needs and brand personality) and the questionnaire must refer to each of the three dimensions in a variety of elements.

The evidence of the questionnaire's analysis shows that the respondents did not show any problem whatsoever concerning the filling in process because of the clarity of the questions and the use of the five-point scales in referring to the twelve items (see appendix). Apart from this, the pattern of answering shows that those brands which are perceived as premium fragrances got a higher ranking in the twelve items while those brands which are perceived as cheap fragrances got lower ranking in the twelve items.

The evidence of the third question of the questionnaire's analysis reveal that the five most important preferences from the eleven are:

Distribution of the Focus Groups Questionnaire

Order	Elements	Mean
1	Quality	4.90
2	Special	3.45
3	Name	1.95
4	Price	1.80
5	Service	0.70
6	Reputation	0.65
7	Bottle	0.60
8	Advertising	0.40
9	Promotion	0.40
10	Package	0.10
11	Social	0.00

From these findings it can be seen that the five most important preferences cover all three dimensions of the brand image concept:

- Functional needs: quality of fragrance
- Non-functional needs: the name of the brand , the price and the service
- Brand personality: feeling of being 'special' when using the perfume

By that, it reinforces the validity of the "Three Dimension's Brand Image" model.

Since in the focus group process more than four names of premium and cheap fragrances were mentioned, the opportunity to use a different combination of fragrances names in each branch came up and that makes it possible to increase the validity of this research while providing different names of fragrances in each group in each four branches. The division can be seen in the tables as follows:-

Women - Premium

Oxf. St.	Harrow	Croydon	Guildford
Chanel No 5	Chanel No 5	Polo Sport	Samsara
CK 1	CK 1	Georgio B.H.	So Pretty
D & G	Georgio B.H.	Paloma Picasso	Jean Paul Gaultier
Coco Chanel	Paloma Picasso	Jean Paul Gaultier	Coco Chanel

Women - Mass

Oxf. St.	Harrow	Croydon	Guildford
White Lavender	White Lavender	Loulou	Baroque
Tweed	Loulou	English Lavender	Poison
Lace	Eden	Nina	Lace
Nina	Poison	Yooth Dew	Tweed

Men - Premium

Oxf. St.	Harrow	Croydon	Guildford
CK 1	Safari	Jean Paul Gaultier	Polo Sport
Safari	CK 1	Cool Water	Boss
Tommy	Jean Paul Gaultier	D & G	Escape
Polo Sport	Cool Water	L'eau D'issey	L'eau D'issey

Men - Mass

Oxf. St.	Harrow	Croydon	Guildford
Harley Davidson	Harley Davidson	Aramis	Aqua Quorum
Aramis	Aramis	Paco Rabban	Aramis
Azzaro	Burberrys	Azzaro	Harley Davidson
Boucheron	Paco Rabban	Boucheron	Burberrys

6.2 The Model's Existence

In this phase of the analysis of findings the purpose is to find the level of existence of the "Three Dimensions' Brand Image" model, where this is being done according to four stages:

- Distribution of the questionnaires according to its three parts (fine fragrances, mass fragrances and order of importance of preferences in general)
- Intercorrelations between the items (elements) of the "Three Dimensions' Brand Image" model
- Factor analysis. Factor analysis is an analytic technique that permits the reduction of a large number of correlated variables to a smaller number of latent dimensions, as in this case in which the purpose is to find whether the items of brand image which were found in the fragrances market profile survey and in the focus groups interviews can be described in three dimensions brand image structure.
- Index reliability test. Test reliability indicates the extent to which individual differences in test scores are attributable to "true" differences in the characteristics under consideration and the extent to which they are attributable to chance error. In regard to this research, this test will examine the reliability of the dimensions' distribution which came out from the factor analysis, therefore, a high correlation among the items scores to themselves will indicate that these items belong to the same subject realm (dimension).

First stage - Distribution of the Questionnaire According to its Three Parts

Distributions of the questionnaire items relating to the perception of fine fragrances are presented in table 6.1.

Table 6.1 Distribution of the Fine Fragrances Questionnaire

Elements	Mean	SD	Range
Reputation	2.99	1.24	1-5
Bottle	3.43	0.98	1-5
Price	3.53	0.86	1-5
Social	2.65	1.29	1-5
Advertising	3.48	1.14	1-5
Quality	4.32	0.71	2-5
Name	3.36	1.19	1-5
Special	3.54	1.17	1-5
Service	3.82	0.92	1-5
Promotion	3.11	1.22	1-5
Package	3.63	0.87	1-5

From this table it is apparent that 'quality' (4.32) and 'service' (3.82) elements gain the highest level of perception with regard to fine fragrances where 'reputation' (2.99) and 'social' (2.65) elements gain the lowest level of perception.

Distributions of the questionnaire items relating to the perception of mass fragrances are presented in table 6.2.

Table 6.2 Distribution of the Mass Fragrances Questionnaire

Elements	Mean	SD	Range
Reputation	1.59	0.76	1-4
Bottle	2.11	0.76	1-4
Price	2.51	0.87	1-5
Social	1.37	0.65	1-4
Advertising	1.92	0.85	1-5
Quality	2.27	0.71	1-5
Name	1.78	0.77	1-4
Special	1.45	0.64	1-5
Service	2.69	0.96	1-5
Promotion	2.11	1.02	1-5
Package	2.16	0.78	1-5

From this table it occurs that 'service' (2.69) and 'price' (2.51) elements gain the highest level of perception in mass fragrances, whereas 'social' (1.37) and 'special' (1.45) elements gain the lowest level of perception.

Distributions of the questionnaire items relating to the order of importance of preferences in general are presented in table 6.3.

Table 6.3 Distribution of the Questionnaire of Order of Importance of Preferences in General

Elements	Mean	SD	Range
Reputation	0.32	0.90	0-5
Bottle	0.76	1.19	0-5
Price	2.61	1.69	0-5
Social	0.17	0.72	0-5
Advertising	0.33	0.92	0-5
Quality	4.21	1.37	0-5
Name	1.25	1.61	0-5
Special	1.12	1.52	0-5
Service	0.73	1.27	0-5
Promotion	0.85	1.21	0-5
Package	0.35	0.81	0-4

From this table it occurs that 'quality' (4.21) and 'price' (2.61) preferences gain the highest level of importance in fragrances, where 'social' (0.17) and 'reputation' (0.32) preferences gain the lowest level of importance.

Second stage - Intercorrelations Between the Items of the Brand Image Model

From table 6.4 it is seen that the correlations in the fine fragrances are low around $r = 0.20$. This finding points to the fact that the respondents knew to differentiate among the brand image items, which means that while they were filling in the questionnaires they referred to it very seriously and did it with full understanding.

It can be seen from table 6.4 that among those items (elements) which belong to one specific dimension of the brand image model there are relatively higher correlations such as between the item 'social' and the item 'special' where the correlation is $r = 0.40$, and between the items 'bottle' and 'package' the correlation is $r = 0.42$, findings which enhance the existence of the model structure.

Table 6.4 Intercorrelations Between the Items of Brand Image
(Pearson Correlation Coefficients) - Fine Fragrances

	1	2	3	4	5	6	7	8	9	10	11
1 Reputation	-										
2 Bottle	0.19**	-									
3 Price	0.27**	0.06	-								
4 Social	0.14*	0.13*	0.07	-							
5 Advertising	0.19**	0.18**	0.23**	0.15**	-						
6 Quality	0.15**	0.19**	0.21**	0.08	0.12*	-					
7 Name	0.23**	0.23**	0.35**	0.24**	0.23**	0.31**	-				
8 Special	0.18**	0.18**	0.09	0.4**	0.14*	0.27**	0.34**	-			
9 Service	0.35**	-0.08	0.39**	0.16**	0.22**	0.15**	0.25**	0.21**	-		
10 Promotion	0.2**	0.04	0.29**	0.04	0.17**	0.19**	0.18**	0.07	0.24**	-	
11 Package	0.18**	0.42**	0.02	0.2**	0.17**	0.18**	0.17**	0.12*	0.01	0.10	-

* P <0.05
** P <0.01

Table 6.5 Intercorrelations Between the Items of Brand Image (Pearson Correlation Coefficients) - Mass Fragrances

	1	2	3	4	5	6	7	8	9	10	11
1 Reputation	-										
2 Bottle	0.15**	-									
3 Price	0.33**	0.32**	-								
4 Social	0.09	0.08	0.1	-							
5 Advertising	0.28**	0.28**	0.3**	0.25**	-						
6 Quality	0.2**	0.45**	0.4**	0.06	0.34**	-					
7 Name	0.36**	0.2**	0.35**	0.11*	0.45**	0.34**	-				
8 Special	0.21**	0.16**	0.2**	0.37**	0.22**	0.31**	0.29**	-			
9 Service	0.4**	0.16**	0.36**	0.1	0.3**	0.25**	0.29**	0.2**	-		
10 Promotion	0.24**	0.15**	0.31**	0.1	0.36**	0.2**	0.2**	0.06	0.44**	-	
11 Package	0.07	0.45**	0.32**	0.11*	0.29**	0.55**	0.23**	0.2**	0.21**	0.26**	-

* $P < 0.05$
** $P < 0.01$

From table 6.5 it is seen that the correlations in the mass fragrances are low around r = 0.23. This finding points out here too, that the respondents knew to distinguish between the brand image items, meaning, they referred to this questionnaire seriously. It can be seen from table 6.5 that among those items (elements) which belong to one specific dimension of the brand image model there are relatively strong correlations such as between the item 'bottle' and 'package' and between 'quality' and 'bottle' where the correlations are r = 0.45, and strong correlations between 'package' and 'quality' where the correlation is r = 0.55. Apart from these two correlations in the functional dimension in the brand image model, there are other relatively strong correlations such as between the items 'service' and 'promotion', where the correlation is r = 0.44 and between the items 'name' and 'advertising' where the correlations is r = 0.45. Between the items of the brand personality dimension 'social' and 'special' the correlation is moderate r = 0.37.

From the findings of these two Intercorrelations tables of the fine fragrances and mass fragrances it seen that there are some differences between the correlations of these two tables. The correlations in the mass fragrances are higher than those in the fine fragrances, it can be assumed that perhaps there is less discernment among the items in the mass fragrances than those of the fine fragrances. The 320 respondents presumably perceive the mass fragrances as one unit of characteristics and not as a compound of differentiated items. Another explanation can be that people are less familiar with these mass fragrances brand names and as a result of that invest less thought in the analysis of their components compared to the fine fragrances brand names where people can easily know how to differentiate between the personalities of these fragrances.

Third stage - Factor Analysis

A statistical method of factor analysis was done to confirm the three dimensions brand image model structure. The initial factor extraction method was Principal Components. Factors with eigenvalues greater than 1 were retained for further analysis, and Varimax rotation was employed. The matrix of factor loadings for fine fragrances is presented in table 6.6. Loadings below 0.20 are omitted from the table.

Table 6.6 Matrix of Factor Loadings for Fine Fragrances

Items	Non-functional dimension	Brand personality dimension	Functional dimension
Reputation	0.55		
Bottle			0.82
Price	0.75		
Social		0.78	
Advertising	0.44		
Quality	0.35	0.21	0.32
Name	0.45		
Special		0.81	
Service	0.68		
Promotion	0.62		
Package			0.78
Eigenvalue	2.89	1.49	1.15
Proportion of variance	0.26	0.14	0.10

From this table it can be seen that three factors came out:

Six items are highly loaded on the first factor. These items are the items of the non-functional dimension: 'reputation', 'price', 'advertising', 'name', 'service', and 'promotion'.

Two items are highly loaded on the second factor. These are the items of the brand personality dimension: 'social' and 'special'.

Two items are highly loaded on the third factor 'bottle' and 'package'. These items are the items of the functional dimension. The third item belonging to this dimension ('quality') is not highly loaded on any of the three factors. Since it has some relation to the third factor (functional dimension) it can be claimed that there is no contradiction between these data and the structure of the three dimensions brand image model. In other words the factor analysis statistical method strengthens the model.

The aim of the factor analysis is to represent the maximum amount of variance with minimum amount of latent variables (factors). In order to explain all the variance of the analysed items, the number of factors needed is equal to the amount of items. In order to gain in parsimony, one has to "sacrifice" accuracy in explaining the variance of analysed items.

In the present cases (tables 6.6 and 6.7), the three factors with eigenvalues greater than 1 (one) explain 50%-56% of variance. The rest of the variance is considered in such analysis as an "error variance", that is variance unexplained by the research model. This is of course a limitation of the factor analysis technique which, as any statistical technique, provides a model of the data at the expense of accuracy in its representation.

Since the "Three dimensions' Brand Image" model is a deductive model which is derived from the brand image literature, as well as from the focus group interviews, and was based on fragrances market profile survey, it can suffer from two main pitfalls: The first one is the inability to match with other kinds of markets. With regard to this market three dimensions seem to be relevant: functional, non-functional and brand personality. This division does not necessarily match any other market. For instance, it seems that the composition of the brand image concept dimensions with regard to the bread market and the detergents market would be different from those of the fragrances market. Whereas in the fragrances market, three dimensions were found as relevant to encompass this concept, in these two markets the brand personality dimension can lose its position in the brand image creation process. The second pitfall, is its limitation to point out the relevant elements position in each dimension. In the fragrances market it was seen that the most important elements are the quality , the price, and the brand name, whereas it can be perceived differently with regard to other markets and products. In industrial products for example, customers can refer to elements such as quality and service, whereas the price element is perceived as one of least importance.

The fact that this model was based only on the fragrances market and derived from its characteristics, may be applied to this market and not to other markets which are characterised by different elements. Thus, it seems that this model needs to be tested with different product groups and other markets.

This proposed model structure is not within the scope of an additional theoretical study, but needs to be seen as an empirical study which tackles the brand development phenomena in a much more profound way.

The matrix of factor loadings for mass fragrances is presented in table 6.7. Loadings below 0.20 are omitted from the table.

Table 6.7 Matrix of Factor Loadings for Mass Fragrances

Items	Non-functional dimension	Functional dimension	Brand personality dimension
Reputation	0.70		
Bottle		0.76	
Price	0.54		
Social			0.80
Advertising	0.51		
Quality		0.78	
Name	0.53		
Special			0.77
Service	0.76		
Promotion	0.67		
Package		0.81	
Eigenvalue	3.64	1.32	1.22
Proportion	0.33	0.12	0.11

From this table it can be seen that three factors emerge:

Six items are highly loaded on the first factor. These items are the items of the non-functional dimension: 'reputation', 'price', 'advertising', 'name', 'service', and 'promotion'.

Three items are highly loaded on the second factor. These items are the items of the functional dimension: 'bottle', 'quality', and 'package'.

Two items are highly loaded on the third factor: 'social' and 'special'. These items are the items of the brand personality dimension.

Both the findings of table 6.6 (fine fragrances) and 6.7 (mass fragrances) show that these three factors divisions match the structure of the three dimensions' brand image model to a large extent.

Fourth stage - Index Reliability Test

The results of the factor analysis statistical method enable us to build three indices for any kind of fragrance which reflect the three dimensions of the brand image model. For each index (dimension score) an internal reliability coefficient was computed. For indices with more than two items this coefficient was computed as Cronbach Coefficient Alpha. For indices with only two items the internal consistency was assessed with Pearson Correlation Coefficient. These coefficients are presented below:

Table 6.8 Indices Reliabilities

Fragrances	Index (dimension)	Reliability
	Functional	$\alpha = 0.53$
Fine	Non-functional	$\alpha = 0.65$
	Brand personality	$r = 0.40$
	Functional	$\alpha = 0.74$
Mass	Non-functional	$\alpha = 0.74$
	Brand personality	$r = 0.37$

The reliabilities which are presented in table 6.8 are not particularly high but they are statistically significant and they can be accepted.

The distributions of the computed Indices scores are presented in table 6.9.

Table 6.9 Computed Indices Scores' Distributions

	Variable	Mean	SD	Range
Fine	Functional	3.79	0.62	1.33-5.00
	Non-functional	3.38	0.67	1.00-5.00
	Brand personality	3.10	1.03	1.00-5.00
Mass	Functional	2.18	0.61	1.00-4.33
	Non-functional	2.10	0.58	1.00-4.33
	Brand personality	1.41	0.53	1.00-4.00

In the next two tables Intercorrelations between the three dimensions of brand image model are presented.

Table 6.10 Intercorrelations Among the Dimensions of Brand Image Model (Pearson Correlation Coefficients) - Fine Fragrances

	1	2	3
1 Functional	-		
2 Non-functional	0.31**	-	
3 Brand personality	0.27**	0.30**	-

* P <0.05
** P <0.01

From table 6.10 it is seen that the correlations in the fine fragrances are relatively high, around r = 0.30, which means that these index scores are connected to each other. In other words, the three dimensions belong to the same subject realm. On the other hand the correlations are not too high, therefore there is no identity among the three dimensions, meaning that if one of the dimensions is high it does not mean that the two other dimensions will be high too.

Table 6.11 Intercorrelations Among the Dimensions of Brand Image Model (Pearson Correlation Coefficients) - Mass Fragrances

	1	2	3
1 Functional	-		
2 Non-functional	0.45 **	-	
3 Brand personality	0.32**	0.29**	-

* P <0.05
** P <0.01

From table 6.11 it is seen that the correlations in the mass fragrances are relatively high, around r = 0.35, which means that these index scores are connected to each other. Similarly to the findings in the fine fragrances, here too it is seen that the three dimensions belong to the same subject realm.

In summary, the findings of all the four stages of the "level of existence" exploring phase strengthen the "Three Dimensions' Brand Image" model structure. The findings show clearly the existence of three different dimensions which in this context are the functional, non-functional, and brand personality dimensions both in the fine and the mass fragrances markets. Furthermore, the division of the elements accordance with the three dimensions, strengthens the model structure in terms of meaning of each dimension. The fact that 'quality', 'package', and 'bottle' elements are highly loaded, 'reputation', 'price', 'advertising', 'name', 'service', and 'promotion' elements are highly loaded and 'social' and 'special' elements are highly loaded in both fragrances markets (fine and mass) presents the real meaning behind each dimension and its essence in this new brand image definition which was absent until now . This model is within the scope of a new brand image definition which contradicts the current brand image definitions presented in chapter 2 (table 6).

The "Three Dimensions' Brand Image" model can be seen as an advanced and holistic definition produced by those researchers who defined the brand image concept in physical or functional terms (Reynolds and Gutman 1984, de Chernatony and McDonald 1992, Levy 1978, Park, Jaworski and MacInnis 1986) or in terms of product attributes/characteristics (Oxenfeldt 1974, Jain and Etgar 1976, Gensch 1978, Plummer 1984, Friedman 1986, Kirmani and Zeithaml 1993, Aaker 1991) plus those researchers who defined brand image concept in brand personality terms (Martineau 1958, Arons 1961, Plummer 1984 ,Sampson 1993) or in terms of feelings and emotions (Oxenfeldt 1974, Jain and Etgar 1976, Levy 1978, Kirmani and Zeithaml 1993) or even in terms of personal values (Reynolds and Gutman 1984) plus another non-functional dimension which was not uttered in any definition or was not separated out from the other components of the brand image definitions and by doing this lost its meaning and presence.

The "Three Dimensions' Brand Image" model encompasses the two main aspects of brand image concept: tangible and intangible; whereas uniqueness of structure comes from the extended interpretation of the intangible aspect which in other researches has not gained a clear meaning and is depicted as a vague aspect. In this model the intangible aspect is expanded to non-functional needs and brand personality and by that it becomes much more realistic, and clearer and above all it helps to create a definition which refers to the marketing mix components. The new definition of the brand image which is seen in the "Three Dimensions' Brand Image" model is an expression of the strategic marketing view of brand image in terms of implementing the marketing mix components on the basis of the customer's perception of the brand.

6.3 The Model Dimensions' Importance

After showing the existence of the three different dimensions of the proposed model it is required to find the relationships of the three model's dimensions (functional, non-functional and brand personality) according to their meaning and importance in the perception of the respondents.

In table 6.9 (computed index scores' distributions) it was seen that in both types of fragrances the dimensions importance order is the same: the functional dimension is perceived as the most important one, the next one is the non-functional dimension and the last one is the brand personality dimension.

These findings do not strengthen the first half of hypothesis 1 which claims that brand personality dimension's importance is higher than the two other dimensions in high brand image whereas they strengthen the second half of hypothesis 1 which claims that brand personality dimension's importance is lower than the two other dimensions in low brand image. The hypothesis is derived from the symbolic nature of brands and products approach to describe the intangible aspect of consumer product evaluation which was gaining labels such as "the symbols by which we buy" (Levy, 1958), "perceived product symbolism" (Sommers, 1963), and "symbolic utility" (Pohlman and Mudd, 1973), and is also derived from the human qualities approach which has coined such terms as "the social and psychological nature of products" (Gardner and Levy, 1955), "personality image" (Sirgy, 1985), "brand character" (Hendon and Williams, 1985). These two approaches work from the assumption that brand personality is the essence of brand in customers' minds and it is this which determines the image of a brand.

To find out if statistically significant differences exist among the three dimension's means of the fine fragrances, one-way repeated measures analysis of variance was performed on these data with dimension type as an independent variable with three levels (functional, non-functional, brand personality). The results of this analysis are presented in table 6.12.

Table 6.12 Repeated Measures Analysis of Variance of Fine Fragrances

Variance source	DF	SS	MS	F
Dimension	2	78.53	39.27	84.41*
Error	638	296.78	0.47	
Total	640	375.31		

* P < .0001

The analysis of variance yielded a significant effect of dimension ($F_{(2,638)} = 84.41$, $P < .0001$). This finding shows that there is a difference among the three dimensions perceptions of brand image in the fine fragrances market.

To examine if the specific differences between the dimensions are statistically significant too, in which case there is a significant difference between the functional dimension and the non-functional dimension and between the non-functional dimension and the brand personality dimension, analytical comparisons (planned comparisons) were performed on the above analysis of variance results.

These analyses yielded significant results for comparisons between functional and non-functional dimensions ($F_{(1,638)} = MScomp/MSerror = 57.49$, $P < .0001$). In other words this finding strengthens the prior result that the functional dimension is more important than the non-functional dimension in the fine fragrances.

These analyses also yielded significant results for comparison between non-functional dimension and brand personality dimension ($F_{(1,638)} = 27.83$, $P < .0001$). In other words, this finding strengthens the prior result that the non-functional dimension is more important than the brand personality dimension in the fine fragrances.

To examine if the statistical significant differences exist among the three dimension's means of the mass fragrances, one-way repeated measures analysis of variance was performed on these data with dimension type as an independent variable with three levels (functional, non-functional, brand personality). The results of this analysis are presented in table 6.13.

Table 6.13 Repeated Measures Analysis of Variance of Mass Fragrances

Variance source	DF	SS	MS	F
Dimension	2	114.93	57.47	257.66*
Error	638	142.29	0.22	
Total	640	257.22		

* $P < .0001$

The analysis of variance yielded a significant effect of dimension ($F_{(2,638)} = 257.66$, $P < .0001$). This finding shows that there is a difference among the three dimensions perceptions of brand image in the mass fragrances.

To examine if the specific differences between the dimensions are statistically significant too, that is a significant difference between the functional dimension and the non-functional dimension and between the non-functional dimension and the brand personality dimension, analytical comparisons (planned comparisons) were performed on the above analysis of variance results.

These analyses yielded significant results for comparisons between functional and non-functional dimensions ($F_{(1,638)} = 4.21$, $P < .05$). In other words this finding strengthens the prior result that the functional dimension is more important than the non-functional dimension in the mass fragrances.

These analyses yielded significant results for comparisons between non-functional dimension and brand personality dimension ($F_{(1,638)} = 349$, $P < .05$). In other words this finding strengthens the prior result that the non-functional dimension is more important than the brand personality dimension in the mass fragrances.

It can be seen that all the analyses point to the fact that in high brand image and in low brand image the functional dimension is more important than the non-functional dimension and the non-functional dimension is more important than the brand personality dimension. These findings on one hand strengthen the assumption that the importance of the brand personality dimension will be lower than any other dimension in low brand image (second half of hypothesis 1) and on the other hand they do not strengthen the assumption that the importance of the brand personality dimension will be higher than any other dimension in high brand image (first half of hypothesis 1) and also they do not strengthen the assumption that the importance of the non-functional dimension will be higher than any other dimension in low brand image (hypothesis 2).
The theory which stands behind hypothesis 1 is derived from the social and psychological facet of brand image notion. James Duesenberry who is considered to be the pioneer of this facet of brand image notion, in 1949 observed that the act of consumption as symbolic behaviour was probably more important to the individual than the functional benefits of the product. This new brand image approach gained several references where each of them is emphasised on different perspectives:

Gardner and Levy (1955) - Emphasis on psychological perspective

(a) "The sets of ideas, feelings and attitudes that consumers have about brands."

(b) "The social and psychological nature of product."

(c) "...a character or personality that may be more important for the overall status (and sales) of the brand than many technical facts about the product."

Martineau (1957) - Emphasis on psychological perspective

"...the product or brand image is a symbol of the buyer's personality"

Levy (1958) - Emphasis on symbolism

(a) "People buy things not only for what they can do, but also for what they mean...The things people buy are seen to have personal and social meanings in addition to their functions."

(b) "To ignore or decry the symbolism of consumer goods does not affect the importance of the fact. It will suffice to say that in casual usage symbol is a general term for all instances where experience is mediated rather than direct; where an object, action, word, picture or complex behaviour is understood to mean not only itself but also some other ideas or feelings."

(c) "A symbol is appropriate (and the product will be used and enjoyed) when it joins with, meshes with, adds to or reinforces the way the consumer thinks about himself."

Herzog (1963) - Emphasis on impression

"Brand image is the sum total of impressions the consumer receives from many sources...All these impressions amount to a sort of brand personality which is similar for the consuming public at large, although different consumer groups may have different attitudes toward it."

Sommers (1963) - Emphasis on meanings

"...the meaning that a product has...perceived product symbolism..."

Grubb and Grathwohl (1967) - Emphasis on meanings

"...the psychic or symbolic value of goods purchased in the marketplace..."

Sirgy (1985) - Emphasis on personification

"Products are assumed to have personality image, just as people do..."

Hendon and Williams (1985) - Emphasis on personification

"Also known as "brand personality" or "brand character", it involves nothing more than describing a product as if it were a human being. This is an effective way of generating interest because people favour products that match their own self interest."

Durgee and Stuart (1987) - Emphasis on meanings

"What the brand connotes or means symbolically in the eyes of consumers."

Noth (1988) - Emphasis on symbolism

"From this perspective (i.e. semiotics) commodities are studied as signs whose meaning is the consumer's 'brand image'. Semantic components of a brand image...include technical matters, product characteristics, financial value or social suitability. Semiotically, such components constitute the signified (or content) of the product, while the material object is the signifier of the commodity as a sign."

The common idea of these definitions is that products are often purchased or avoided not for their functional qualities, but because of how, as symbols, they impact the buyer-user's status and self esteem (Levy, 1959), and that a product is more likely to be used and enjoyed if there is congruity between its image and the actual or ideal self image of the user (Sirgy, 1985).

The theory which stands behind hypothesis 2 is derived from the external facet of brand image notion which lacks any identity and gestalt. Most of the researchers see in advertising the core of the external facet of brand image notion, since it is perceived as the most meaningful image vehicle in comparison to other external image vehicles. Through the years advertising gained a unique position as a fundamental image vehicle and has coined such terms as: "Advertising is the art of persuasion" (Fox, 1984), "For most people, advertising is all but impossible to avoid or to ignore" (Snyder and DeBono, 1985). Advertising has been compared with "such long-standing institutions as the school and the church in the magnitude of its social influence (Potter, 1954) and was even called "the most potent influence in adapting and changing habits and modes of life, affecting what we eat, what we wear, and the work and play of the whole nation" (Coolidge, cited by Fox, 1984).

In the researchers' school who favour advertising as the core of the external facet of brand image and even see it as a synonymous notion with brand image, are found Ogilvy (1963) who claimed that brand image should be the basis for developing sound advertising strategies, and Reynolds and Gutman (1984) who alleged that advertising functions to enhance physical attributes and their relative importance with respect to how the consumer sees him/herself, essentially providing psychological benefits through the image-creation process. Dichter's brand image definition (1985) is the best example of the notion's limitation to express other aspects of the external facet of brand image notion (which is depicted in the "Three dimensions" model as the non-functional dimension) apart from advertising:

"An image is not anchored in just objective data and details. It is the configuration of the whole field of the object, the advertising, and more important, the customer's disposition and the attitudinal screen through which he observes."

6.4 The Importance of the Elements in the Three Dimensions of the Model

Revealing the power of each dimension in the proposed model in both situations (high brand image and low brand image) is only half of the brand image concept exploring process. The other half is the finding of the relationships of the elements of the model's dimensions. This information is necessary in understanding the forces which stand behind each dimension.

Table 6.14 Order of Importance of the Functional Elements (Fine Fragrances)

Item	Mean	SD	Range
Quality	4.32	0.71	2-5
Bottle	3.43	0.98	1-5
Package	3.63	0.87	1-5

According to table 6.14 it emerges that 'quality' (4.32) is the most important element in the functional dimension in fine fragrances, 'packaging' (3.63) comes second and the 'bottle' (3.43) is the least important element in the functional dimension.

To examine the statistically significant differences of the functional elements (fine fragrances), an analysis of variance was performed. The results of this analysis are presented in table 6.15.

Table 6.15 Repeated Measures Analysis of Variance (Functional Elements- Fine Fragrances)

Variance source	DF	SS	MS	F
Dimension	2	140.89	70.45	130.49*
Error	638	344.44	0.54	
Total	640	485.33		

* $P < .0001$

The analysis of variance yielded a significant effect of the three functional elements ($F_{(2,638)} = 130.49$, $P < .0001$).

To find if the differences among the elements are significant, analytical comparisons (Helmert transformation) were performed on the analysis of variance results.

This analysis yielded significant results for comparisons between 'quality' element and the two other functional elements: 'package' and 'bottle' ($F_{(1,319)} = 232.17$, $P < .0001$) and between 'package' and 'bottle' ($F_{(1,319)} = 13.94$, $P < .0001$).

Table 6.16 Order of Importance of the Non-functional Elements (Fine Fragrances)

Item	Mean	SD	Range
Reputation	2.99	1.24	1-5
Price	3.53	0.86	1-5
Advertising	3.48	1.14	1-5
Name	3.36	1.19	1-5
Service	3.82	0.92	1-5
Promotion	3.11	1.22	1-5

According to table 6.16 it emerges that 'service' (3.82) is the most important element in the non-functional dimension in fine fragrances, then 'price' (3.53), advertising (3.48), name (3.36), promotion (3.11) and the least important element is 'reputation' (2.99).

To find out the statistically significant differences of the non-functional elements (fine fragrances), analysis of variance was performed. The results of this analysis are presented in table 6.17.

Table 6.17 Repeated Measures Analysis of Variance (Non-functional Elements-Fine Fragrances)

Variance source	DF	SS	MS	F
Dimension	5	143.79	28.76	30.92*
Error	1595	1483.71	0.93	
Total	1600	1627.5		

* P < .0001

The analysis of variance yielded a significant effect of the six non-functional elements ($F_{(5,1595)} = 30.92$, $P < .0001$).

To find if the differences among the elements are significant, analytical comparisons (Helmert transformation) were performed on the analysis of variance results.

This analysis yielded significant results for comparisons between 'service' to the other five non-functional elements ('price', 'advertising', 'name', 'promotion' and 'reputation') ($F_{(1,319)} = 118.62$, $P < .0001$), between 'price' element and 'advertising' element ($F_{(1,319)} = 37.71$, $P < .0001$), between 'advertising' element and 'name' element ($F_{(1,319)} = 23.90$, $P < .0001$), between 'name' element to 'promotion' element ($F_{(1,319)} = 17$, $P < .0001$) and between 'promotion' element and 'reputation' element ($F_{(1,319)} = 1.88$, n.s.).

Table 6.18 Order of Importance of the Brand Personality Elements (Fine Fragrances)

Item	Mean	SD	Range
Social	2.65	1.29	1-5
Special	3.54	1.17	1-5

According to table 6.18 it emerges that 'special' (3.54) is a more important element then 'social' (2.65) in the brand personality dimension in fine fragrances.

To find out the statistically significant differences of the brand personality elements (fine fragrances), analysis of variance was performed. The results of this analysis are presented in table 6.19.

Table 6.19 Repeated Measures Analysis of Variance (Brand Personality Elements-Fine Fragrances)

Variance source	DF	SS	MS	F
Dimension	1	127.81	127.81	140.01*
Error	319	291.19	0.91	
Total	320	419		

* P < .0001

The analysis of variance yielded a significant effect of the two brand personality elements ($F_{(1,319)} = 140.01$, $P < .0001$).

Table 6.20 Order of Importance of the Functional Elements (Mass Fragrances)

Item	Mean	SD	Range
Quality	2.27	0.71	1-5
Bottle	2.11	0.76	1-5
Package	2.16	0.78	1-5

According to table 6.20 it emerges that 'quality' (2.27) is the most important element in the functional dimension in mass fragrances, 'packaging' (2.16) comes second and the 'bottle' (2.11) is the least important element in the functional dimension.

To examine the statistical significant differences of the functional elements (mass fragrances), an analysis of variance was performed. The results of this analysis are presented in table 6.21.

Table 6.21 Repeated Measures Analysis of Variance (Functional Elements-Mass Fragrances)

Variance source	DF	SS	MS	F
Dimension	2	4.21	2.11	7.26*
Error	638	185.12	0.29	
Total	640	189.33		

* $P < .0008$

The analysis of variance yielded a significant effect of the two brand personality elements ($F_{(2,638)} = 7.26$, $P < .0008$).

To find if the differences among the elements are significant, analytical comparisons (Helmert transformation) were performed on the analysis of variance results.

This analysis yielded significant results for comparison between 'quality' element and the two other functional elements: 'package' and 'bottle' ($F_{(1,319)} = 14.63$, $P < .0002$) and between 'package' and 'bottle' ($F_{(1,319)} = 1.40$, $P < .24$).

Table 6.22 Order of Importance of the Non-functional Elements (Mass Fragrances)

Item	Mean	SD	Range
Reputation	1.59	0.76	1-4
Price	2.51	0.87	1-5
Advertising	1.92	0.85	1-5
Name	1.78	0.77	1-4
Service	2.69	0.96	1-5
Promotion	2.11	1.02	1-5

According to table 6.22 it emerges that 'service' (2.69) is the most important element in the non-functional dimension in the mass fragrances, then 'price' (2.51), promotion (2.11), advertising (1.92), name (1.78), and the least important element is 'reputation' (1.59).

To find out the statistical significant differences of the non-functional elements (mass fragrances), analysis of variance was performed. The results of this analysis are presented in table 6.23.

Table 6.23 Repeated Measures Analysis of Variance (Non-functional Elements-Mass Fragrances)

Variance source	DF	SS	MS	F
Dimension	5	293.20	58.64	112.74*
Error	1595	829.63	0.52	
Total	1600	1122.83		

* P < .0001

The analysis of variance yielded a significant effect of the six non-functional elements ($F_{(5,1595)} = 112.74$, $P < .0001$).

To find if the differences among the elements are significant, analytical comparisons (Helmert transformation) were performed on the analysis of varience results.
This analysis yielded significant results for comparison between 'service' element to the other five non-functional elements: 'price', 'advertising', 'name', 'promotion', and 'reputation' ($F_{(1,319)} = 242.48$, $P < .0001$), between 'price' element and 'advertising' element ($F_{(1,319)} = 220.11$, $P < .0001$), between 'advertising' element and 'name' element ($F_{(1,319)} = 40.21$, $P < .0001$), between 'name' element to 'promotion' element ($F_{(1,319)} = 27.16$, $P < .0001$), and between 'promotion' element and 'reputation' element ($F_{(1,319)} = 15.97$, $P < .0001$).

Table 6.24 Order of Importance of the Brand Personality Elements (Mass Fragrances)

Item	Mean	SD	Range
Social	1.37	0.65	1-4
Special	1.45	0.64	1-5

According to table 6.24 it emerges that 'special' (1.45) is a more important element then 'social' (1.37) in the brand personality dimension in mass fragrances.

To find out the statistically significant differences of the brand personality elements (mass fragrances), analysis of variance was performed. The results of this analysis are presented in table 6.25.

Table 6.25 Repeated Measures Analysis of Variance (Brand Personality Elements-Mass Fragrances)

Variance source	DF	SS	MS	F
Dimension	1	0.98	0.98	3.73*
Error	319	83.52	0.26	
Total	320	84.5		

* $P < .0543$

The analysis of variance yielded a significant effect of the two brand personality elements ($F_{(1,319)} = 3.73$, $P < .0543$).

As a whole, it can be seen that customers do not perceive the elements of the non-functional dimension similarly in both situations (high brand image/low brand image) with regard to their perceived order. This fact indicates that there is a difference between the position of brand image elements in customers' perception of levels of brand image (high/low).

The findings of table 6.18 and table 6.24 which refer to the order of importance of the brand personality elements with regard to fine and mass fragrances strengthen the sub-hypothesis 1 which claims that the "feeling of being 'special' when using the perfume" is the most important element in the brand personality dimension both in high and low brand image situations. The existence of the element "a feeling of belonging to a particular social group" is derived from the social aspect of the fragrance which is part of the fragrance task from the aspect of the customer and not from the manufacturer's aspect or not in terms of formal product essence. This market-oriented definition of a business which, as opposed to the product-oriented definition, can be found in several product groups:

Company	Product definition	Market definition
Missouri-Pacific Railroad	We run a railroad	We are a people-and-goods mover
Xerox	We make copying equipment	We help improve office productivity
Standard Oil	We sell gasoline	We supply energy
Columbia Pictures	We make movies	We market entertainment
Encyclopedia Britannica	We sell encyclopedias	We distribute information
Carrier	We make air conditioners and furnaces	We provide climate control in the home

Source: Kotler, P. (1994), Marketing Management, p.69.

The famous statement of Charles Revson Revlon's president: "In the factory, we make cosmetics; in the store, we sell hope", can best sum up the idea behind this social personality element. Despite the existence of the social aspect in fragrances it seems that its weight becomes less significant today. This phenomenon can be explained according to the rapid change in the nature of the fragrances market. Whereas in the past the social aspect played an important part in the creation of fragrance's image because of the meaning that customers imputed to ideas such as being superior, unique and more important, today these ideas are giving way to new ideas and culture values such as being similar, being part of one culture, being more cosmopolitan. The 1990s' face of the fragrances market can be described as a unisex one. The launch of the CK One perfume in 1994 completely changed the nature of the fragrances market and brought not just a large supply of new unisex fragrances almost from every designer and every big manufacturer but also brought about a real revolution in the branding policy of the fragrances' manufacturers towards a new target market with new culture values. This new target market is the Generation X the young and style-conscious

market of 17 to 24-year-olds. This was a generation of people who had never been targeted by traditional fragrance companies, who did not wear much perfume and who certainly did not shop in the usual places where prestige fragrances are bought.
Calvin Klein Cosmetics were those who realized that for Generation X, values were shifting and rules were changing. This generation had an openness to new ideas that had not been seen for decades. For them, boundaries between race, sex, age and country were diminishing. Their focus was on exposing similarities between people, not highlighting differences. Members of Generation X are supposed not only to accept others for what they are, but also to accept themselves (Macaulay, 1996). The famous statement of Calvin Klein: "It's about being one with yourself and everyone else" can best sum up the revolution in the nature of fragrances towards new emotional value - a celebration of individuals who share a common attitude, which diminishes the social role in the creation of fragrance brand image.

The fact that the price element is not the most important element in the non-functional dimension in low brand image but comes as the second most important element, on one hand does not strengthen the sub-hypothesis 2, but on the other hand requires more thorough investigation about the position of each element in the three dimensions' brand image model as a whole. The findings of the fourth phase of this analysis are in the scope of fragrances' brands perception according to their existing image ('current image') but not necessarily according to their required image. Assessing the accurate customer's view with regard to the elements order of importance must be done according to the way he/she perceives the most important elements without attaching it to any existing brand image fragrance. Only in this way, can the real balance of forces among the elements of the model be revealed.

6.5 The Importance of the Dimensions and Elements as a Whole

Since the findings of the fourth phase of the analysis (the importance of the elements in the three dimensions of the model) reflect respondents' perception of brand image elements and not a direct reference to its importance made by them, it is required to refer in this analysis phase to their ranking order of the most important elements (third page questionnaire).

Table 6.26 Order of Importance of the Dimensions of Brand Image

Variable	Mean	SD	Range
Functional	1.77	0.62	0.00-3.67
Non-functional	1.01	0.44	0.00-2.33
Brand personality	0.64	0.85	0.00-4.50

The aggregation of the elements of the three dimensions of the third questionnaire (preference ranking) yielded similar results to the model dimensions importance in the first questionnaire (fine fragrances) and in the second questionnaire (mass fragrances) where functional dimension is the most important (1.77), non-functional dimension is the second most important (1.01) and brand personality dimension is the least important (0.64). These results strengthen the findings of the first two questionnaires from another research viewpoint.

To find out if statistical significant differences exist among the three means of the dimensions, one-way analysis of variance for repeated measure was performed on these data with dimension type as an independent variable with three levels (functional, non-functional, brand personality). The results of this analysis are presented in table 6.27.

Table 6.27 Repeated Measures Analysis of Variance (The Three Dimensions' Importance Order)

Variance source	DF	SS	MS	F
Dimension	2	211.63	105.82	184.54*
Error	638	365.85	0.57	
Total	640	577.48		

* $P < .0001$

The analysis of variance yielded a significant effect of dimension ($F_{(2,638)} = 184.54$, $P < .0001$). This finding shows that there is a difference among the three dimensions importance order.

To examine if the specific differences between the dimensions are statistically significant too, thence there is a significant difference between the functional dimension and the non-functional dimension and between the non-functional dimension and the brand personality dimension, analytical comparisons (planned comparisons) were performed on the above analysis of variance results.

These analyses yielded significant results for comparisons between the functional and non-functional dimension ($F_{(1,638)} = 161.19$, $P < .0001$). In other words this finding strengthens the prior finding that the functional dimension is more important than the non-functional dimension.

These analyses yielded significant results for comparisons between non-functional dimension and brand personality dimension ($F_{(1,638)} = 38.49$, $P < .0001$). This finding strengthens the prior finding that the non-functional dimension is more important than the brand personality dimension.

Table 6.28 Order of Importance of the Elements in the Third Questionnaire

Item	Mean	SD	Range
Quality	4.21	1.37	0-5
Bottle	0.76	1.19	0-5
Package	0.35	0.81	0-4
Reputation	0.32	0.90	0-5
Price	2.61	1.69	0-5
Advertising	0.33	0.92	0-5
Name	1.25	1.61	0-5
Service	0.73	1.27	0-5
Promotion	0.85	1.21	0-5
Social	0.17	0.72	0-5
Special	1.12	1.52	0-5

From table 6.28 it is seen that the five most important preferences (elements) in order are: (1) 'quality' (4.21), (2) 'price' (2.61), (3) 'name' (1.25), (4) 'special' (1.12) and (5) 'promotion' (0.85). These results reflect to a large extent the results from the focus group (6.2 sub chapter).

To examine the statistical significant differences of the preferences (elements), analysis of variance was performed. The results of this analysis are presented in table 6.29.

Table 6.29 Repeated Measures Analysis of Variance

Variance source	DF	SS	MS	F
Dimension	10	4753.72	475.37	285.53*
Error	3190	5311.01	1.66	
Total	3200	10064.73		

* $P < .0001$

The analysis of variance yielded a significant effect ($F_{(1,319)} = 285.53$, $P < .0001$). This finding shows that there is a difference among the eleven elements.

Findings of table 6.28 reveal that in the functional dimension the 'quality of the fragrance' (4.21) is the most important element, 'design of the bottle' (0.76) is the second one and the least important is the 'quality of the package' (0.35).

With regard to the non-functional dimension the 'price' (2.61) is the most important element, then the 'name of the brand' (1.25), 'promotional activities' (0.85), 'quality of service' (0.73), 'quality of advertising' (0.33), and the least important element is 'store's reputation' (0.32).

With regard to the brand personality dimension the 'feeling of being "special" when using the perfume' (1.12) is the most important element whereas the least important element is 'a feeling of belonging to a particular social group' (0.17).

These findings present the customer's view of order of importance of the elements in the three dimensions' brand image model while according to this the marketers need to build the image of the brand.

The findings of this fifth phase of the research - the order of elements which reflect the customer's view (the way the customer perceives the most relevant brand image elements in his own mind) appear to match almost completely with other relative research findings. With regard to the quality element position, studies based on PIMS data show that quality is a more fundamental driver of competitive position and business results than any other factor (Gale, 1992). The reason for the fact that brands with superior quality earn net margins that are nearly four times as high as those perceived to be inferior can be explained from the customer's view - customers rely on brands because they want to buy the best possible products, and from the manufacturer's view - the higher profits that owners of leading brands receive are in fact the reward for delivering superior quality (Gale, 1992).

With regard to the other brand image elements position, it appears that the two main researched ones are the price (Andrews and Valenzi 1970; Bedeian 1971; French et. al 1972; Gabor and Granger 1961; Gardner 1970; Lambert 1970; Stafford and Enis 1969; Valenzi and Andrews 1971; Wheatly and Chiu 1977) and the name (Dodds and Monroe 1985; Gardner 1971; Jacoby, Olson and Haddock 1971; Jacoby, Szybillo and Busato-Schach 1977; Mazursky and Jacoby 1985; Peterson and Jolibert 1976; Raju 1977; Rao and Monroe 1987) where in some instances the researches refer to both elements. On the basis of Jacoby, Szybillo and Busato-Schach findings research (1977) it is apparent that consumers select only limited amounts of information from available package information arrays and tend to place substantial behavioural importance on price and particularly brand name information. These findings strengthen the prior research findings of Gardner (1971) which showed that brand name resulted in a higher perceived level of product quality than price. The results of these two researches as well as other product characteristics as determinants of perceived quality researches show that brand name is selected more frequently than any other intrinsic or extrinsic cue, including price. The primary explanation researchers provide for the dominance of brand name is that it provides a chunk of information for consumers (e.g., Jacoby, Olson and Haddock 1971; Jacoby, Speller and Kohn-Berning 1974; Jacoby, Szybillo and Busato-Schach 1977; Mazursky and Jacoby 1985).

6.6 The Meaning of Background Variables in the Model

In this phase of the analysis of findings, the proposed model is being investigated according to some background variables which help in shedding more light on the way that this model is being perceived by the respondents. The links between sex, age, family income, store type and profession variables to the perception of brand image dimension are presented here.

The Link Between Sex Variable and Perception of Brand Image Dimensions

The purpose here is to find if the sex variable influences the proposed model, or in other words do men perceive the brand image dimensions differently from women.

Table 6.30 T Test Distribution Results With Regard to Men and Women Fragrances Perceptions

Dependent variable		Distributions in groups (mean and Std. Dev)		
Fragrance	Dimension	Men	Women	T
	Functional	3.77 (0.60)	3.82 (0.63)	-0.66
Fine	Non-functional	3.43 (0.67)	3.33 (0.66)	1.35
	Personality	3.21 (1.05)	2.98 (1.01)	1.95
	Functional	2.23 (0.61)	2.12 (0.60)	1.60
Mass	Non-functional	2.19 (0.58)	2.02 (0.57)	2.63*
	Personality	1.40 (0.51)	1.42 (0.55)	-0.26
	Functional	1.71 (0.62)	1.83 (0.61)	0.09
General	Non-functional	1.08 (0.46)	0.95 (0.41)	2.63*
	Personality	0.57 (0.79)	0.72 (0.90)	-1.51

* $P < .01$

From table 6.30 it is seen that there is no significant difference between men and women in regard to fine fragrances in the functional dimension (t = -0.66, n.s.), in the non-functional dimension (t = 1.35, n.s.) and in the brand personality dimension (t = 1.95, n.s.).

There is no significant difference between men and women in regard to mass fragrances in the functional dimension ($t = 1.60$, n.s.) and in the brand personality dimension ($t = -0.26$, n.s.), but there is a significant difference in the non-functional dimension ($r = 2.63$, $P < .01$).

There is no significant difference between men and women in regard to general preference in the functional dimension ($t = 0.09$, n.s.) and in the brand personality dimension ($t = -1.51$, n.s), but there is a significant difference in the non-functional dimension ($r = 2.63$, $P < .01$).

From these findings it comes out that as a whole we cannot point out to any significant differences between men's and women's perceptions of brand image dimensions. The only exception is that in the non-functional dimension in regard to the mass fragrances and preferences in general are perceived differently by men and women, but this finding might well be due to chance.

These findings are even strengthened by the findings of the order of importance of fragrances preferences (elements), where both men and women perceive the elements 'quality', 'price', 'name', 'special' as the most important in creating brand image, where according to men (table 6.31) the fifth most important element is 'promotion' and according to women (table 6.32) 'bottle' is the fifth most important element.

Table 6.31 The Order of Importance of Fragrance Preferences With Regard to Sex Variable (Men)

Variable	Mean	SD	Range
Quality	4.17	1.46	0-5
Price	2.81	1.64	0-5
Name	1.23	1.61	0-5
Special	0.98	1.47	0-5
Promotion	0.89	1.19	0-4

Table 6.32 The Order of Importance of Fragrance Preferences With Regard to Sex Variable (Women)

Variable	Mean	SD	Range
Quality	4.24	1.28	0-5
Price	2.41	1.72	0-5
Name	1.27	1.62	0-5
Special	1.25	1.57	0-5
Bottle	0.92	1.32	0-5

The Links Between Age and Family Income Variables and the Perception of Brand Image Dimensions

The purpose here is to find out whether the age and the family income variables influence the proposed model.

The division of the age variable contains four levels: under 25, 25-44, 45-64 and 65 and over.

Table 6.33 Frequencies of Age

Age group	Frequency	Percent
Under 25	112	35.0
25-44	164	51.3
45-64	40	12.5
65 and over	4	1.3

From these data it seems that the main age groups are 25-44 years old (51.3%) and under 25 year old (35.0%). The third dominant age group is 45-64 years old (12.5%) whereas the 65 and over age group customers are less significant (1.3%).

These frequencies can be explained according to two trends which characterize the fragrances market. The first is an **economic** trend which shows that people in the 30-40 years age range and customers in the 45-55 years age range are considered as those customers who have higher incomes. The second one is the **demographic shift** trend which shows that because of changes in the age structure of the population it can be seen that the young segment is becoming more significant for the fragrances manufacturers.

The division of the family income variable contains five levels: up to £7,500, £7,501-£15,000, £15,001-£30,000, £30,001-£50,000 and more than £50,000.

Table 6.34 Frequencies of Family Income

Family income	Frequency	Percent
Up to £7,500	57	17.8
£7,501-£15,000	81	25.3
£15,001-£30,000	101	31.6
£30,001-£50,000	54	16.9
More than £50,000	27	8.4

From these data it occurs that the dominant family income groups are those customers who earn between £15,001-£30,000 (31.6%) and customers who earn £7,501-£15,000 (25.3%) which reflect the Debenhams stores main family income segments. The next two other main segments are customers whose family incomes are up to £7,500 (17.8%) and £30,001-£50,000 (16.9%). These two family income groups reflect two extreme edges of customers groups which according to the researches of Rich and Portis (1964) show interest in Broad-Appeal shops and tend to visit them.

Table 6.35 Correlations Between Dimensions' Perception and Age and Family Income (Spearman Correlation Coefficient)

	Variables	Age	Family Income
Fine	Functional	-0.01	0.05
	Non-functional	0.02	-0.09
	Brand Personality	-0.04	-0.09
Mass	Functional	-0.01	0.01
	Non-functional	0.06	-0.13*
	Brand Personality	0.04	-0.09
Preferences	Functional (preferences)	-0.12*	0.09
	Non-functional (preferences)	-0.12*	-0.11*
	Brand Personality (preferences)	0.18**	-0.01

* P < .05
** P < .01

From table 6.35 it is seen that the correlation between brand personality (preferences) and variable age is low, around r = 0.18 but significant (P < .01). This correlation is positive, thence, as long as the age is higher so the personality's perception is higher. Conversely, all the other significant correlations are negative, meaning, as long as the age is lower so the perception of the other dimensions are higher. The same trend is seen in the family income variable, meaning as long as the family income is lower so the non-functional perception (mass and preferences) is higher.

The Link Between Store Type Variable and Perception of Brand Image Dimensions

The purpose here is to find out whether there are differences among the four stores in which the survey took place in regard to the way respondents perceive the brand image dimensions.

Table 6.36 Distribution of the Brand Image Dimensions in Regard to the Stores

	Variable	Store 1 Mean	Store 2 Mean	Store 3 Mean	Store 4 Mean
Fine	Functional	3.87	3.65	3.83	3.83
	Non-functional	3.62	3.42	3.23	3.27
	Brand Personality	3.32	2.96	2.90	3.21
Mass	Functional	2.13	2.05	2.27	2.27
	Non-functional	2.26	2.16	1.92	2.06
	Brand Personality	1.52	1.38	1.28	1.46
Preferences	Functional	1.60	1.73	1.92	1.84
	Non-functional	1.05	1.10	1.04	0.88
	Brand Personality	0.71	0.49	0.56	0.81

To examine the statistical significant differences among the stores in regard to fine fragrances in the functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.37.

Table 6.37 Repeated Measures Analysis of Variance (Functional Dimension- Fine Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	2.40	0.80	2.13*
Error	316	118.88	0.38	
Total	319	121.28		

* $P < .097$

The analysis of variance shows that there is no significant difference among the stores in regard to the fine fragrances in the functional dimension ($F_{(3,316)} = 2.13$, $P = .097$).

To examine the statistical significant differences among the stores in regard to fine fragrances in the non-functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.38.

Table 6.38 Repeated Measures Analysis of Variance (Non-functional Dimension- Fine Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	7.48	2.49	5.85*
Error	316	134.87	0.43	
Total	319	142.35		

* $P < .007$

The analysis of variance shows that there is a significant difference among the stores in regard to the fine fragrances in the non-functional dimension ($F_{(3,316)} = 5.85$, $P = .007$).

To interpret this finding, Scheffe's test was performed on the analysis of variance results. From Scheffe's test results it occurs that significant differences ($P < .05$) were found among store 1 to store 3 and store 4 in regard to the fine fragrances in the non-functional dimension.

To examine the statistical significant differences among the stores in regard to fine fragrances in the brand personality dimension, analysis of variance was performed. The results of this analysis are presented in table 6.39.

Table 6.39 Repeated Measures Analysis of Variance (Brand Personality Dimension- Fine Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	9.69	3.23	3.08*
Error	316	331.81	1.05	
Total	319	341.50		

* $P < .028$

The analysis of variance shows that there is a significant difference among the stores in regard to the fine fragrances in the brand personality dimension

($F_{(3,316)} = 3.08$, $P = .028$).

To interpret this finding, Scheffe's test was performed on the analysis of variance results. From Scheffe's test results it occurs that no significant differences ($P < .05$) were found among the stores in regard to the fine fragrances in the brand personality dimension. The reason for that is derived from the fact that the differences among the stores were not too great to be significant in terms of Scheffe's test which is considered to be very stringent in comparison to analysis of variance.

To examine the statistical significant differences among the stores in regard to mass fragrances in the functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.40.

Table 6.40 Repeated Measures Analysis of Variance (Functional Dimension-Mass Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	2.94	0.98	2.70*
Error	316	114.58	0.36	
Total	319	117.52		

* P < .0456

The analysis of variance shows that there is a significant difference among the stores in regard to the mass fragrances in the functional dimension ($F_{(3,316)} = 2.70$, $P = .0456$). To interpret this finding, Scheffe's test was performed on the analysis of variance results. From Scheffe's test results it occurs that no significant differences ($P < .05$) were found among the stores in regard to the mass fragrances in the functional dimensions. The reason for that is derived from the fact that the differences among the stores were not too big to be significant in terms of Scheffe's test which is consider to be very stringent in comparison to analysis of variance.

To examine the statistical significant differences among the stores in regard to mass fragrances in the non-functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.41.

Table 6.41 Repeated Measures Analysis of Variance (Non-functional Dimension- Mass Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	5.1	1.69	5.21*
Error	316	103.03	0.33	
Total	319	108.13		

* $P < .0016$

The analysis of variance shows that there is a significant difference among the stores in regard to the mass fragrances in the non-functional dimension

($F_{(3,316)} = 5.21$, $P = .0016$).

To interpret this finding, Scheffe's test was performed on the analysis of variance results. From Scheffe's test results it occurs that significant differences ($P < .05$) were found among store 1 to store 3 in regard to the mass fragrances in the non-functional dimension.

To examine the statistical significant differences among the stores in regard to mass fragrances in the brand persoanlity dimension, analysis of variance was performed. The results of this analysis are presented in table 6.42.

Table 6.42 Repeated Measures Analysis of Variance
(Brand Personality Dimension- Mass Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	2.72	0.91	3.28*
Error	316	87.31	0.28	
Total	319	90.03		

* P < .0212

The analysis of variance shows that there is a significant difference among the stores in regard to the mass fragrances in the brand personality dimension

($F_{(3,316)} = 3.28$, $P = .0212$).

To interpret this finding, Scheffe's test was performed on the analysis of variance results. From Scheffe's test results it occurs that significant differences (P < .05) were found among store 1 to store 3 in regard to the mass fragrances in the brand personality dimension.

To examine the statistical significant differences among the stores in regard to preferences in general in the functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.43.

Table 6.43 Repeated Measures Analysis of Variance
(Functional Dimension- Preferences in General)

Variance source	DF	SS	MS	F
Dimension	3	4.92	1.64	4.42*
Error	316	117.20	0.37	
Total	319	122.12		

* P < .0046

The analysis of variance shows that there is a significant difference among the stores in regard to the preferences in general in the functional dimension

($F_{(3,316)} = 4.42$, $P = .0046$).

To interpret this finding, Scheffe's test was performed on the analysis of variance results. From Scheffe's test results it occurs that significant differences ($P < .05$) were found among store 1 to store 3 in regard to the fragrances' elements preferences (third questionnaire) in the functional dimension.

To examine the statistical significant differences among the stores in regard to preferences in general in the non-functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.44.

Table 6.44 Repeated Measures Analysis of Variance (Non-functional Dimension- Preferences in General)

Variance source	DF	SS	MS	F
Dimension	3	2.21	0.74	3.93*
Error	316	59.36	0.19	
Total	319	61.57		

* $P < .0089$

The analysis of variance shows that there is a significant difference among the stores in regard to preferences in general in the non-functional dimension

($F_{(3,316)} = 3.93$, $P = .0089$).

To interpret this finding, Scheffe's test was performed on the analysis of variance results. From Scheffe's test results it occurs that significant differences ($P < .05$) were found among store 2 to store 4 in regard to the fragrances' elements preferences (third questionnaire) in the non-functional dimension.

To examine the statistical significant differences among the stores in regard to preferences in general in the brand persoanlity dimension, analysis of variance was performed. The results of this analysis are presented in table 6.45.

Table 6.45 Repeated Measures Analysis of Variance
(Brand Personality Dimension- Preferences in General)

Variance source	DF	SS	MS	F
Dimension	3	4.9	1.64	2.28*
Error	316	226.97	0.72	
Total	319	231.87		

* $P < .079$

The analysis of variance shows that there is no significant difference among the stores in regard to the preferences in general in the brand personality dimension

($F_{(3,316)} = 2.28$, $P = .079$).

In summary, the analysis of variance to find out differences among the four stores shows that there are no significant differences among the stores in regard to the fine fragrances in the functional dimension ($P = 0.097$) and in regard to the general preference in the brand personality dimension ($P = 0.079$).

On the other hand, it is seen from the analysis of variance that there are significant differences among the stores in regard to the fine and mass fragrances and in the general preference in the other dimensions. From Scheffe's test results it occurs that no significant differences among the stores were found in regard to the fine fragrances in the brand personality dimension, and in regard to the mass fragrances in the functional dimension. On the other hand, significant differences were found among the stores in regard to the fine fragrances in the non-functional dimension and in regard to the mass fragrances in the non-functional and brand personality dimensions. The same results were found in regard to the general preference in the functional and non-functional dimensions.

The Link Between Profession Variable and Perception of Brand Image Dimensions

The purpose in this stage is to find out whether the profession variable influence the proposed model.

Table 6.46 Frequencies of Profession

Profession group	Frequency	Percent
Student	68	21.3
Engineer	10	3.1
Housewife	8	2.5
Clerical worker[1]	114	35.6
Nurse	18	5.6
Salesman	9	2.8
Business man	7	2.2
Accountant	7	2.2
Secretary	15	4.7
Manager	31	9.7
Computer specialist	13	4.1
Teacher	14	4.4
Retired	6	1.9

The two main dominant professional groups are clerical workers (35.6%) and students (21.3%) which reflect the low family income groups as opposed to most of the high family income groups which are much less significant such as accountants (2.2%), business men (2.2%) and engineers (3.1%).

Since the frequencies of some of the professional groups are very low and as a result of that analysis is limited, the professional groups needed to be divided into an

[1] This profession group refers to the C1 category.

aggregation of several common professional groups. Thus, four main professional groups were created (Clerical profession, Salary and Wage-earner, Liberal profession, Student) two of which contain other profession groups:

Salary and wage-earner = Housewife + Nurse + Salesman + Secretary + Teacher + Retired

Liberal profession = Engineer + Businessman + Accountant + Manager + Computer specialist

Table 6.47 Distribution of the Brand Image Dimensions in Regard to Profession

	Variable	Clerical profession (Mean)	Salary wage-earner (Mean)	Liberal profession (Mean)	Student (Mean)
Fine	Functional	3.80	3.68	3.88	3.82
	Non-functional	3.36	3.40	3.49	3.30
	Brand Personality	2.91	3.06	3.14	3.41
Mass	Functional	2.18	2.11	2.14	2.18
	Non-functional	2.08	2.14	2.10	2.09
	Brand Personality	1.35	1.38	1.51	1.43
Preferences	Functional	1.87	1.63	1.80	1.73
	Non-functional	1.03	0.99	0.97	1.06
	Brand Personality	0.48	0.76	0.84	0.61

To examine the statistical significant differences among the professions in regard to the fine fragrances in the functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.48.

Table 6.48 Repeated Measures Analysis of Variance (Functional Dimension- Fine Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	1.56	0.52	1.37*
Error	316	119.71	0.38	
Total	319	121.27		

* $P < .025$

The analysis of variance shows that there is no significant difference among the professions in regard to the fine fragrances in the functional dimension ($F_{(3,316)} = 1.37$, $P = 0.25$).

To examine the statistical significant differences among the professions in regard to the fine fragrances in the non-functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.49.

Table 6.49 Repeated Measures Analysis of Variance (Non-functional Dimension- Fine Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	1.32	0.44	0.99*
Error	316	141.03	0.45	
Total	319	142.35		

* $P < .039$

The analysis of variance shows that there is no significant difference among the professions in regard to the fine fragrances in the non-functional dimension ($F_{(3,316)} = 0.99$, $P = 0.39$).

To examine the statistical significant differences among the professions in regard to the fine fragrances in the brand personality dimension, analysis of variance was performed. The results of this analysis are presented in table 6.50.

Table 6.50 Repeated Measures Analysis of Variance (Brand Personality Dimension-Fine Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	11.05	3.68	3.52*
Error	316	330.45	1.05	
Total	319	341.5		

* P < .015

The analysis of variance shows that there is a significant difference among the professions in regard to the fine fragrances in the brand personality dimension ($F_{(3,316)} = 3.52$, $P = .015$).

To interpret this finding, Scheffe's test was performed on the analysis of variance results. From Scheffe's test results it occurs that significant differences ($P < .05$) were found between student and clerical professions in regard to the fine fragrances in the brand personality dimension.

To examine the statistical significant differences among the professions in regard to the mass fragrances in the functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.51.

Table 6.51 Repeated Measures Analysis of Variance (Functional Dimension-Mass Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	0.16	0.053	0.14*
Error	316	117.36	0.371	
Total	319	117.52		

* P < .93

The analysis of variance shows that there is no significant difference among the professions in regard to the mass fragrances in the functional dimension

($F_{(3,316)} = 0.14$, $P = 0.93$).

To examine the statistical significant differences among the professions in regard to the mass fragrances in the non-functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.52.

Table 6.52 Repeated Measures Analysis of Variance (Non-functional Dimension-Mass Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	0.18	0.06	0.18*
Error	316	107.95	0.34	
Total	319	108.13		

* $P < .91$

The analysis of variance shows that there is no significant difference among the professions in regard to the mass fragrances in the non-functional dimension ($F_{(3,316)} = 0.18$, $P = 0.91$).

To examine the statistical significant differences among the professions in regard to the mass fragrances in the brand personality dimension, analysis of variance was performed. The results of this analysis are presented in table 6.53.

Table 6.53 Repeated Measures Analysis of Variance (Brand Personality Dimension-Mass Fragrances)

Variance source	DF	SS	MS	F
Dimension	3	1.23	0.41	1.46*
Error	316	88.8	0.28	
Total	319	90.03		

* $P < .23$

The analysis of variance shows that there is no significant difference among the professions in regard to the mass fragrances in the brand personality dimension ($F_{(3,316)} = 1.46$, $P = 0.23$).

To examine the statistical significant differences among the professions in regard to the preferences in general in the functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.54.

Table 6.54 Repeated Measures Analysis of Variance (Functional Dimension-Preferences in General)

Variance source	DF	SS	MS	F
Dimension	3	2.62	0.87	2.31*
Error	316	119.50	0.38	
Total	319	122.12		

* $P < 0.08$

The analysis of variance shows that there is no significant difference among the professions in regard to the elements' preferences in the functional dimension ($F_{(3,316)} = 2.31$, $P = 0.08$).

To examine the statistical significant differences among the professions in regard to the preferences in general in the non-functional dimension, analysis of variance was performed. The results of this analysis are presented in table 6.55.

Table 6.55 Repeated Measures Analysis of Variance
(Non-functional Dimension-Preferences in General)

Variance source	DF	SS	MS	F
Dimension	3	0.35	0.12	0.61*
Error	316	61.22	0.19	
Total	319	61.57		

* $P < .61$

The analysis of variance shows that there is no significant difference among the professions in regard to the elements' preferences in the non-functional dimension ($F_{(3,316)} = 0.61$, $P = 0.61$).

To examine the statistical significant differences among the professions in regard to the preferences in general in the brand personality dimension, analysis of variance was performed. The results of this analysis are presented in table 6.56.

Table 6.56 Repeated Measures Analysis of Variance
(Brand Personality Dimension-Preferences in General)

Variance source	DF	SS	MS	F
Dimension	3	6.68	2.26	3.12*
Error	316	225.21	0.71	
Total	319	231.89		

* $P < .03$

The analysis of variance shows that there is a significant difference among the professions in regard to the elements' preferences in the brand personality dimension ($F_{(3,316)} = 3.12, P = .03$).

To interpret this finding, Scheffe's test was performed on the analysis of variance results. From Scheffe's test results it occurs that no significant differences were found among the professions in regard to the elements' preferences in the brand personality dimension. The reason for that is derived from the fact that the differences among the professions were not too big to be significant in terms of Scheffe's test which is consider to be very stringent in comparison to analysis of variance.

6.7 Brand Image Notion as a Determinant of Brand Success

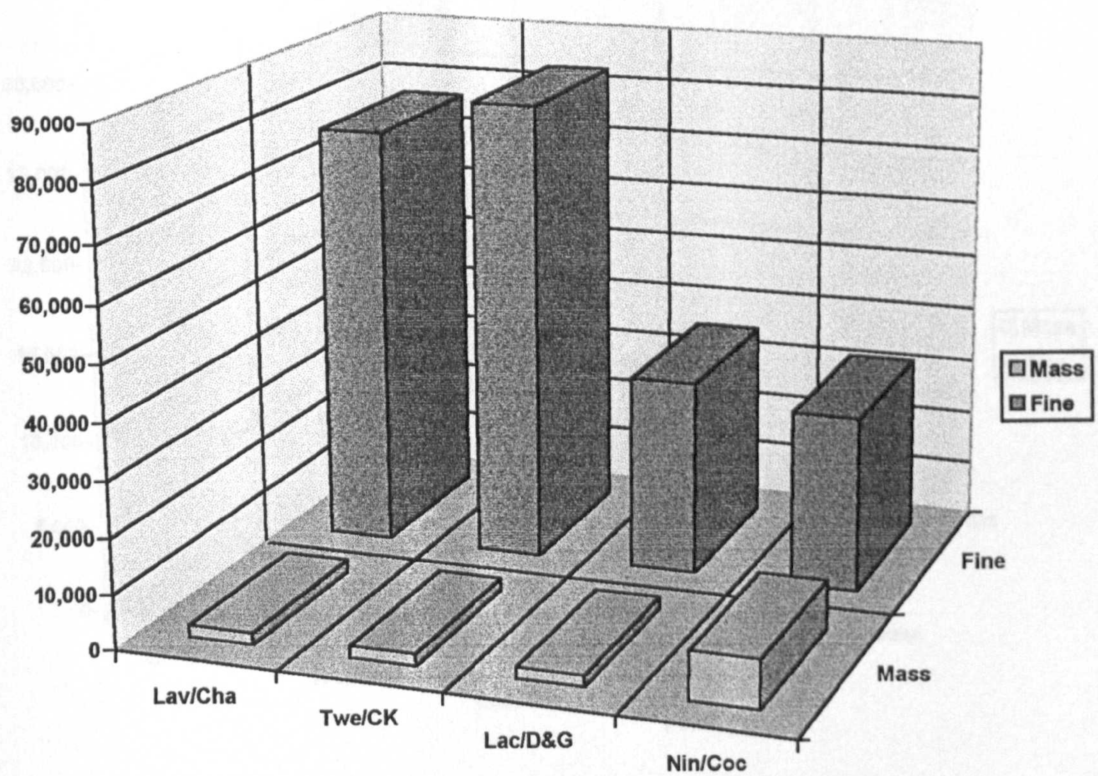
In this phase of the analysis of the findings the purpose is to find out whether the brand image concept can be described as an applied marketing concept to assure or predict brand success. Since the link between brand image and brand success cannot be described directly in this research, because of the difficulties of separating all the factors which are an influence (directly and indirectly) on brand success, the link between the two is presented in an indirect way, in which some data of sales of several fragrances are being explained on the basis of the type of the brand (fine fragrances versus mass fragrances). Therefore, it was required to match each brand name of fragrance, which emerged in the focus groups interviews (according to the division of the best fragrances - fine fragrances group, and the cheapest fragrances - mass fragrances group), to its sales data, its percentage of sales in store, its total sales in all Debenhams stores, and its percentage of sales in all Debenhams stores. These data are presented with figures compering fine brands' sales to mass brands' sales as follows:-

Women Fragrances

Oxford St.

Fine	Sales	Percent in store	Total sales	Percent in Co.
Chanel No.5	76,539	0.9%	1,998,385	1.4%
CK1	185,152 (83,318) = 45%	1.0%	1,759,078	1.21%
D & G	50,491 (35,344) =70%	0.4%	511,840	0.35%
Coco Chanel	31,775	0.4%	874,494	0.6%

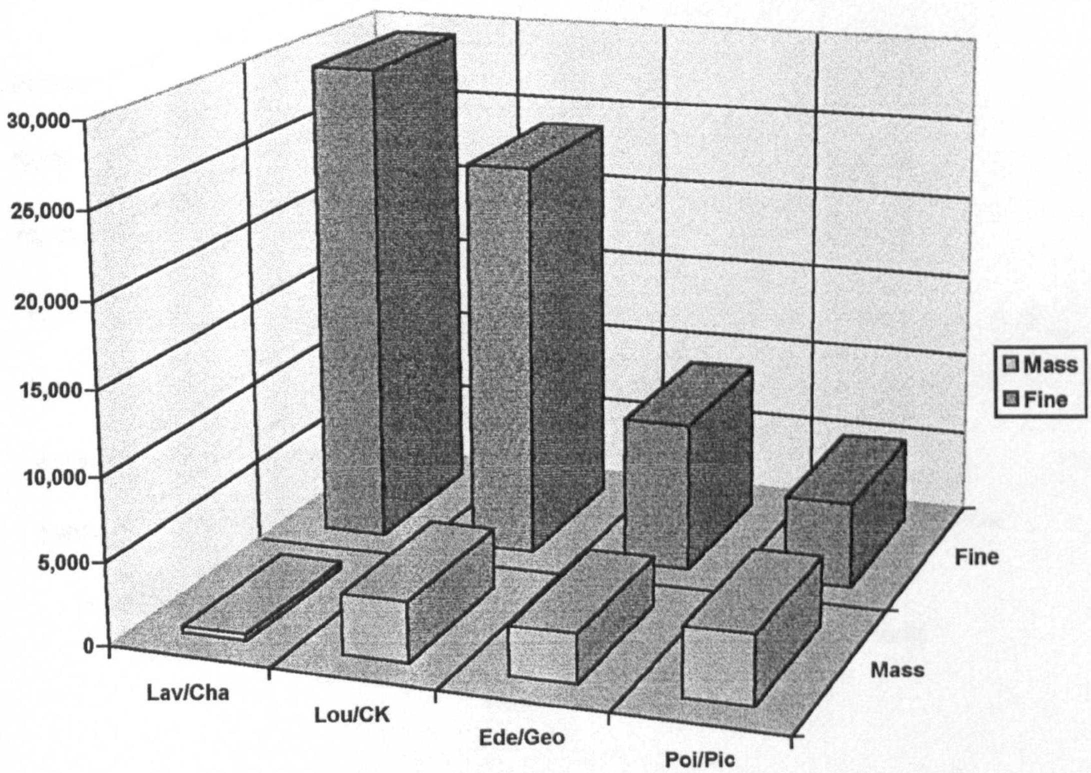
Mass	Sales	Percent in store	Total sales	Percent in Co.
White Lavender (Yardley)	10,962 (2,192) = 20%	0.1%	39,233	0.1%
Tweed (Yardley)	(2,192) = 20%	0.02	39,233	0.02%
Lace (Yardley)	(2,192) = 20%	0.02	39,233	0.02%
Nina	8,804	0.1%	64,015	0.04%



Harrow

Fine	Sales	Percent in store	Total sales	Percent in Co.
Chanel No.5	29,294	1.3%	1,996,395	1.4%
CK1	53,046 (23,871) = 45%	1.1%	1,759,078	1.22%
Georgio B.H	9,001	0.4%	701,123	0.5%
Paloma Picasso	5,157	0.2%	491,251	0.3%

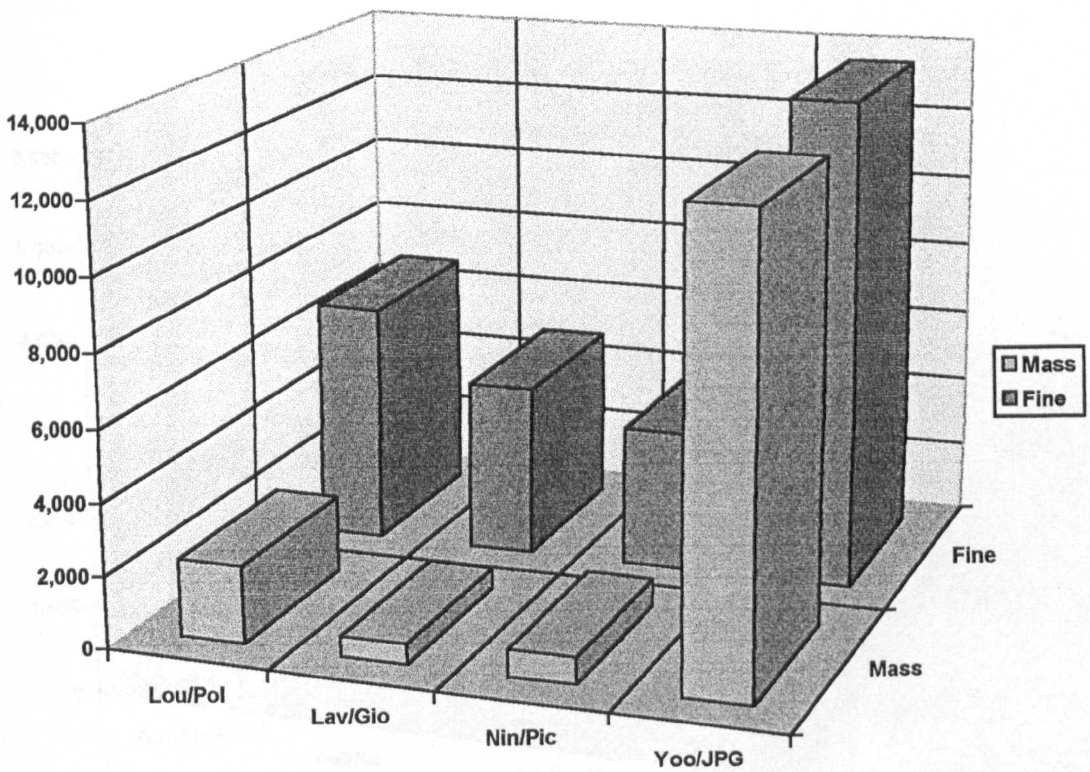
Mass	Sales	Percent in store	Total sales	Percent in Co.
White Lavender (Yardley)	1,971 (394) = 20%	0.02%	39,233	0.02%
Loulou	3,603	0.2%	288,613	0.2%
Eden	2,961	0.1%	374,541	0.3%
Poison	4,127	0.2%	271,435	0.2%



Croyden

Fine	Sales	Percent in store	Total sales	Percent in Co.
Polo Sport	6,721	0.5%	851,987	0.6%
Georgio B.H	4,808	0.4%	701,123	0.5%
Paloma Picasso	3,923	0.3%	491,251	0.3%
JPG	13,562	1.0%	1,201,967	0.8%

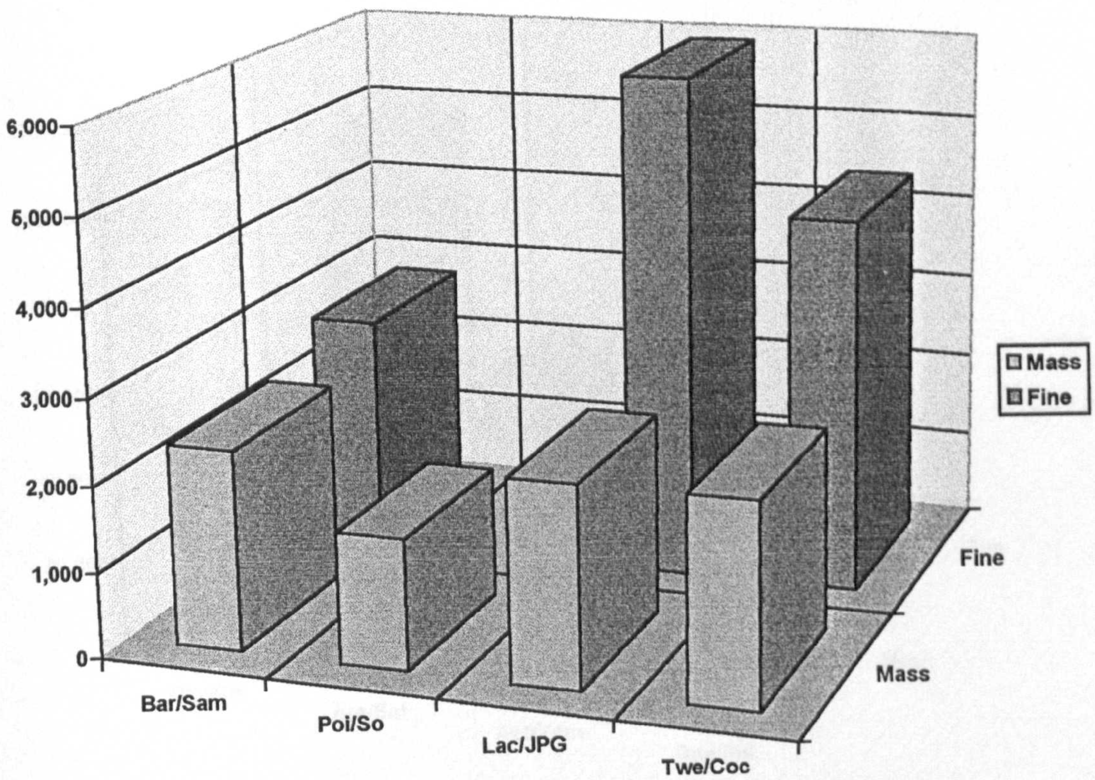
Mass	Sales	Percent in store	Total sales	Percent in Co.
Loulou	2,157	0.2%	288,613	0.20%
English Lavender (Yardley)	2,827 (565) = 20%	0.04	196,163	0.02%
Nina	757	0.1%	64,015	0.04%
Yooth Dew	12,729	1.0%	1,609,770	1.1%



Guildford

Fine	Sales	Percent in store	Total sales	Percent in Co.
Samsara	2,768	0.3%	683,284	0.5%
So Pretty	No data	------	44,043	0.03%
JPG	5,940	0.7%	1,201,957	0.8%
Coco Chanel	4,366	0.5%	874,494	0.6%

Mass	Sales	Percent in store	Total sales	Percent in Co.
Baroque (Yardley)	11,695 (2339) = 20%	0.28%	196,163	0.02%
Poison	1,519	0.2%	271,435	0.2%
Lace (Yardley)	11,695 (2339) = 20%	0.28%	196,163	0.02%
Tweed (Yardley)	11,695 (2339) = 20%	0.28%	196,163	0.02%

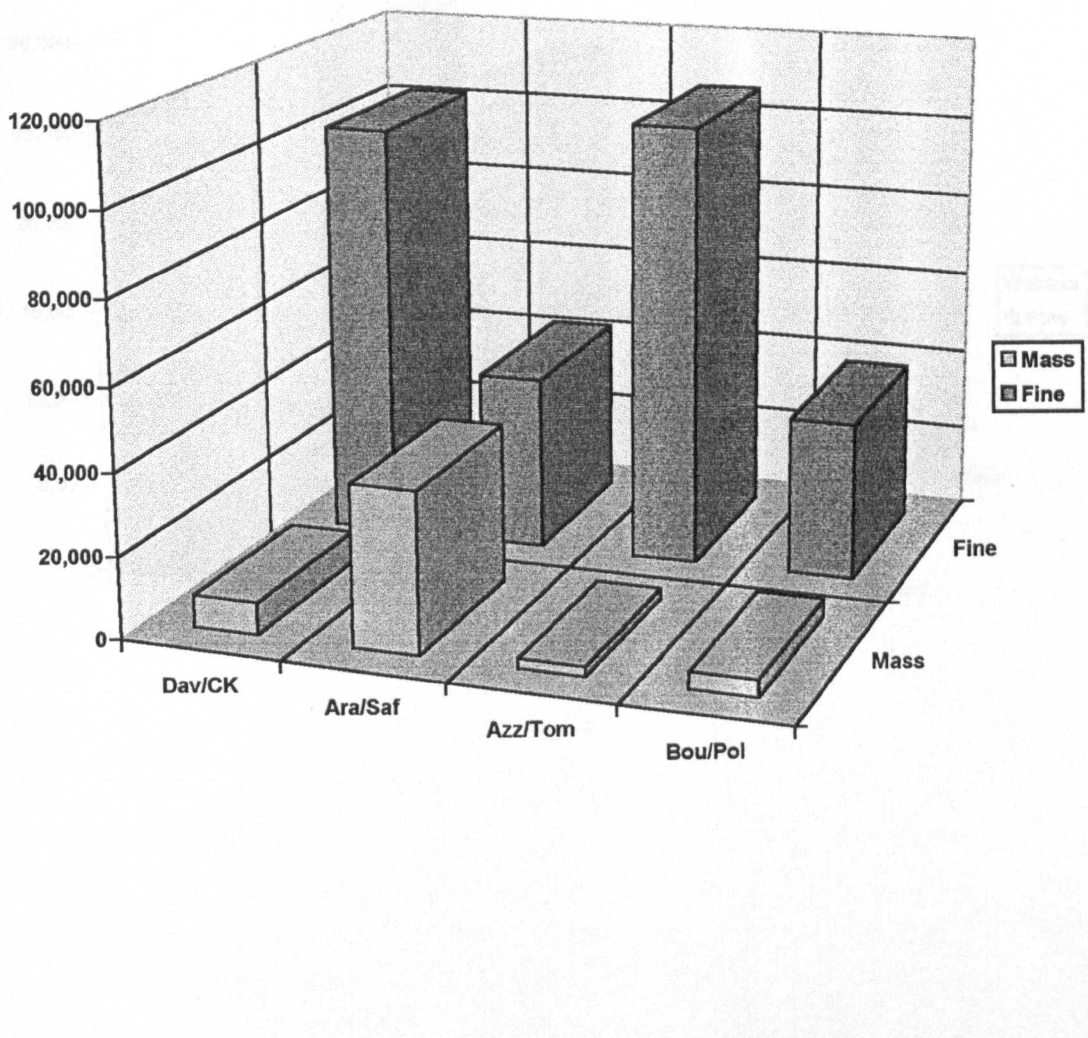


Men Fragrances

Oxford St.

Fine	Sales	Percent in store	Total sales	Percent in Co.
CK1	185,152 (101,834) = 55%	1.21%	2,149,984	1.49%
Safari	42,394	0.5%	797,900	0.54%
Tommy	107,071	1.3%	1,703,541	1.2%
Polo Sport	38,242	0.4%	946,937	0.7%

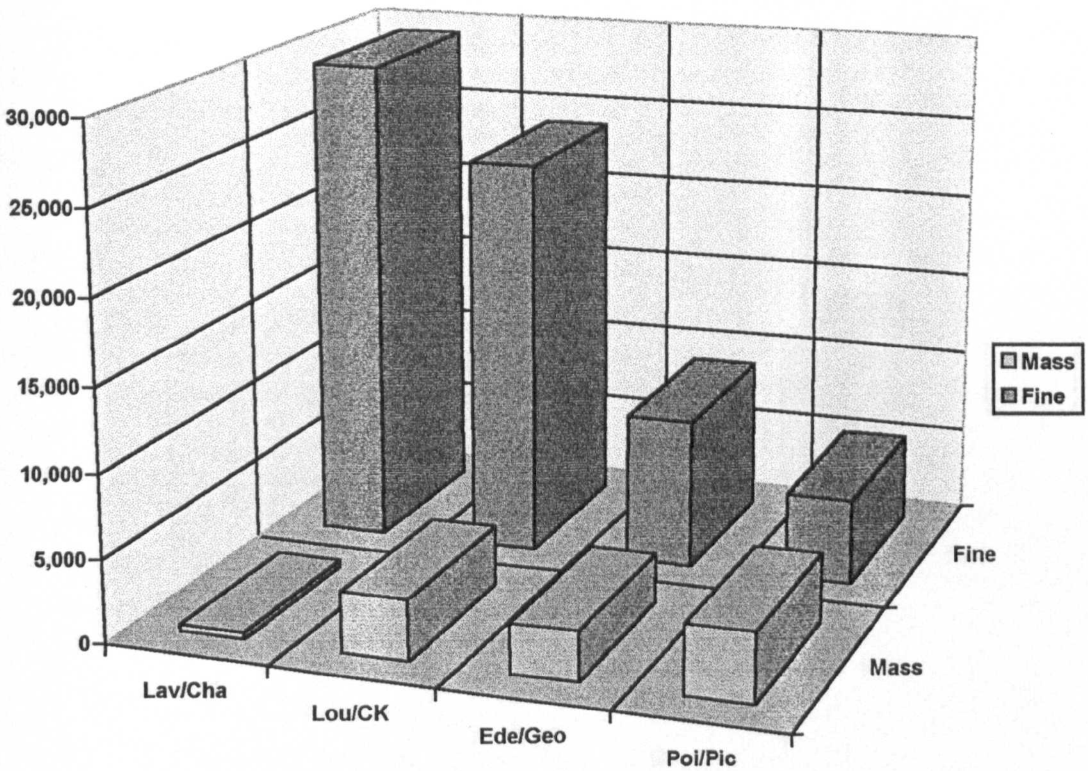
Mass	Sales	Percent in store	Total sales	Percent in Co.
Harley Davidson	7,841	0.1%	180,082	0.1%
Aramis	38,882	0.4%	972,785	0.66%
Azzaro	2,390	0.01%	18,931	0.01%
Boucheron	4,207	0.01%	15,932	0.01%



Harrow

Fine	Sales	Percent in store	Total sales	Percent in Co.
Safari	13,718	0.6%	797,900	0.5%
CK1	53,046 (29,175) = 55%	1.32%	2,149,984	1.49%
JPG	15,001	0.7%	745,744	0.5%
Cool Water	7,758	0.4%	448,109	0.3%

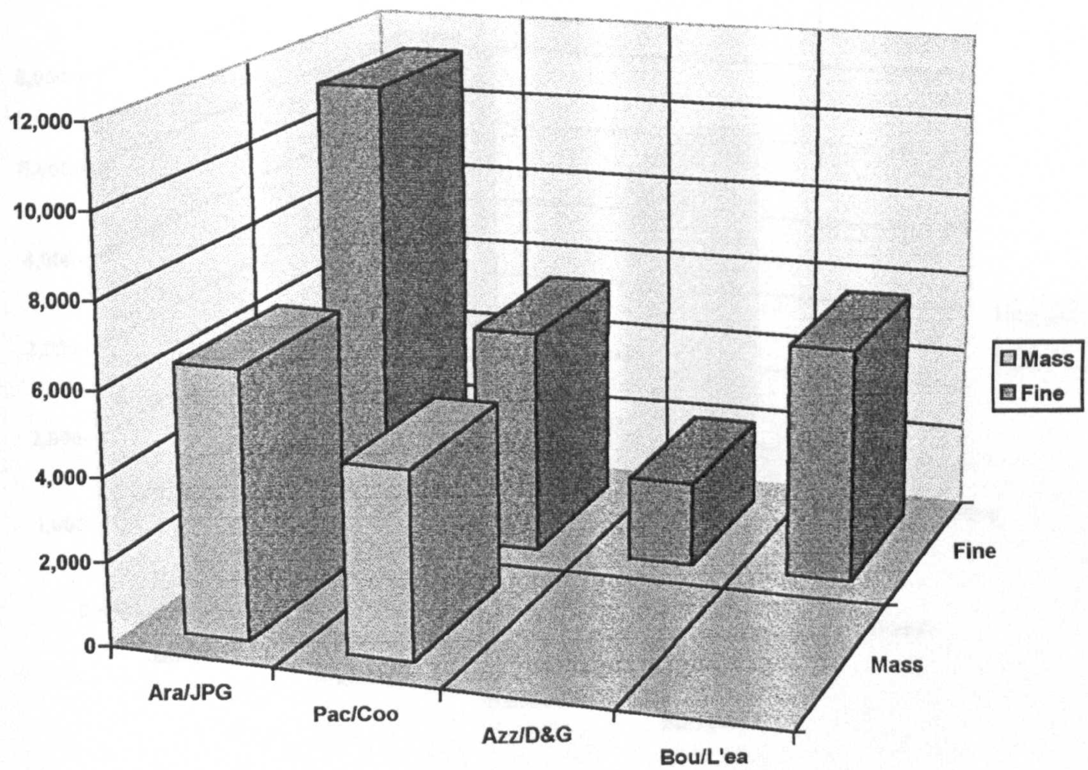
Mass	Sales	Percent in store	Total sales	Percent in Co.
Harley Davidson	2,268	0.1%	180,082	0.1%
Aramis	12,183	0.5%	972,785	0.7%
Burberrys	No Data	-----	1,418	-----
Paco Rabban	7,229	0.3%	409,887	0.3%



Croyden

Fine	Sales	Percent in store	Total sales	Percent in Co.
JPG	11,286	0.9%	745,744	0.5%
Cool Water	5,441	0.4%	448,109	0.3%
D & G	6,861 (2,058) = 30%	0.15	219,360	0.15%
L'eau D'issey	5,644	0.4%	412,375	0.3%

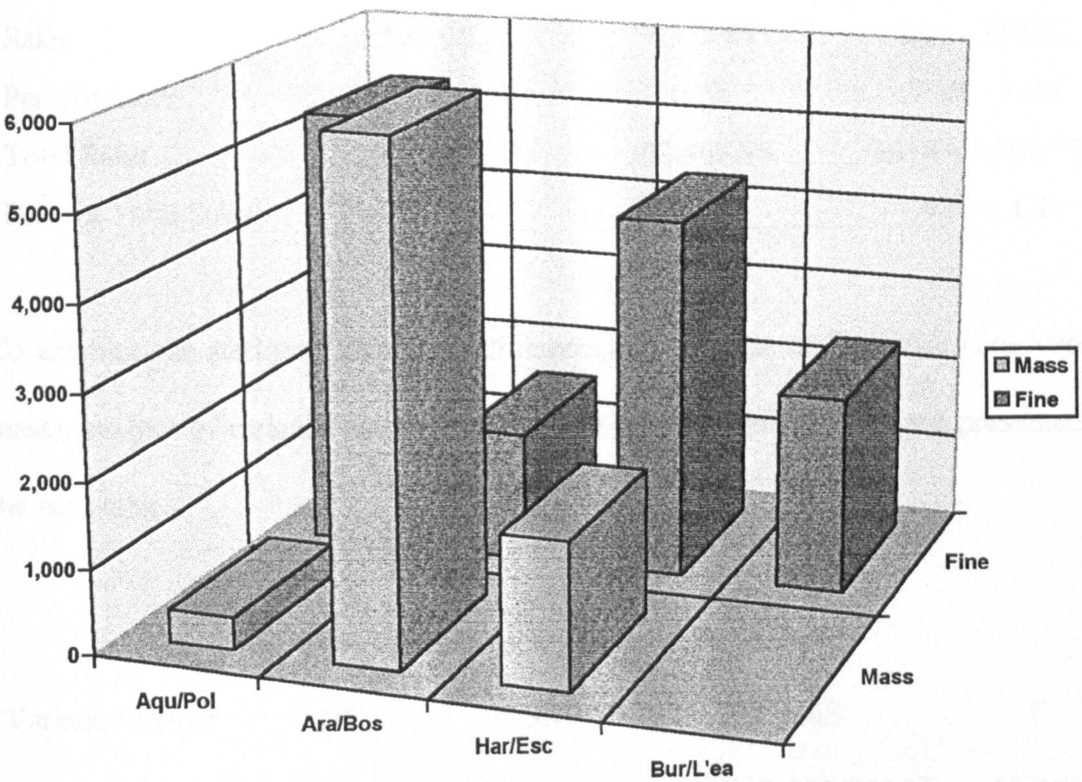
Mass	Sales	Percent in store	Total sales	Percent in Co.
Aramis	6,371	0.5%	972,785	0.7%
Paco Rabban	4,490	0.3%	409,887	0.3%
Azzaro	No Data	-----	18,931	0.01%
Boucheron	No Data	-----	15,932	0.01%



Guildford

Fine	Sales	Percent in store	Total sales	Percent in Co.
Polo Sport	5,298	0.6%	946,937	0.7%
Boss	1,545	0.2%	141,440	0.1%
Escape	4,282	0.5%	774,380	0.5%
L'eau D'issey	2,314	0.3%	412,375	0.3%

Mass	Sales	Percent in store	Total sales	Percent In Co.
Aqua Quorum	381	0.01%	123,540	0.1%
Aramis	5,963	0.7%	972,785	0.7%
Harley Davidson	1,709	0.2%	180,082	0.1%
Burberrys	No Data	-----	1,418	-----



The brand success criteria of the fine fragrances and the mass fragrances are presented in tables 6.57 and 6.58.

Table 6.57 Fine Fragrances - Brand Success Criteria

Variable	Mean	SD	Range
Sales	23,530.58	29,679.21	1,545 - 107,071
Percent Store	0.62	0.35	0.15 - 1.32
Total Sales	936,954.97	599,791.61	44,043 - 2,149,984
Percent Total Sales	0.65	0.42	0.03 - 1.49

Table 6.58 Mass Fragrances - Brand Success Criteria

Variable	Mean	SD	Range
Sales	5,182.96	7,370.84	381 - 38,882
Percent Store	0.22	0.23	0.01 - 1.00
Total Sales	281,048	392,407.99	1418 - 1,609,770
Percent Total Sales	0.21	0.28	0.01 - 1.1

To examine the statistical significant differences of the type of fragrance (fine versus mass), analysis of variance was performed. The results of this analysis are presented in the next tables.

Table 6.59 Analysis of Variance (Sales in Store)

Variance source	DF	SS	MS	F
Type of fragrance	1	4,952,528,858.17	4,952,528,858.17	10.12*
Error	57	27,892,560,162.51	489,343,160.75	
Total	58	32,845,089,020.68		

* P < .0001

The analysis of variance yielded a significant effect of the type of fragrance (fine versus mass) ($F_{(1,57)}$ =10.12, $P < .0001$). This finding shows that there is a significant difference between the fine fragrances sales and the mass fragrances sales in regard to the four surveyed stores.

Table 6.60 Analysis of Variance (Percentage of Sales in Store)

Variance source	DF	SS	MS	F
Type of fragrance	1	2.36	2.36	25.77*
Error	57	5.22	0.09	
Total	58	7.58		

* $P < .0001$

The analysis of variance yielded a significant effect of the type of fragrance (fine versus mass) ($F_{(1,57)}$ =10.12, $P < .0001$). This finding shows that there is a significant difference between the fine fragrances percentage of sales and that of the mass fragrances in regard to the four surveyed stores.

Table 6.61 Analysis of Variance (Total Sales of all Stores)

Variance source	DF	SS	MS	F
Type of fragrance	1	6,883,405,517,000.25	6,883,405,517,000.25	26.80*
Error	62	15,925,754,203,063.1	256,867,003,275.21	
Total	58	22,809,159,720,063.3		

* $P < .0001$

The analysis of variance yielded a significant effect of the type of fragrance (fine versus mass) ($F_{(1,57)}$ =10.12, $P < .0001$). This finding shows that there is a significant difference between the fine fragrances total sales and the mass fragrances total sales in regard to all Debenhams stores.

Table 6.62 Analysis of Variance (Percentage of Sales of all Stores)

Variance source	DF	SS	MS	F
Type of fragrance	1	2.97	2.97	22.99*
Error	60	7.76	0.13	
Total	61	10.73		

* $P < .0001$

The analysis of variance yielded a significant effect of the type of fragrance (fine versus mass) ($F_{(1,57)}$ =10.12, $P < .0001$). This finding shows that there is a significant difference between the fine fragrances total percentages of sales to that of the mass fragrances in regard to all Debenhams stores.

In general, these findings show clearly that those brands which were brought out in the focus groups interviews as the best fine fragrances (in terms of this research -high brand image) are considered to be more successful than the mass fragrances (low brand image).

6.8 Summary of Chapter

The findings of the two focus groups interviews show that the structure of three dimensions of brand image concept which were found in the secondary data techniques (brand image literature review and fragrances market profile survey) do exist. In addition, it occurs that male customers are considered to be a relevant segment group and they become equal to women with regard to identifying fragrances names, and buying them personally. Thus, it is required to sample equal respondents from each group.

The findings concerning the question of the proposed model's level of existence, show vividly the existence of three different dimensions (functional needs, non-functional needs, brand personality) in the brand image concept in two different brand positioning situations: fine fragrances market, and mass fragrances market. In addition, it is obvious that the elements 'quality', 'package', and 'design of the bottle' are highly loaded, the elements 'reputation', 'price', 'advertising', 'name', 'service', and 'promotion' are highly loaded, and the elements 'social' and 'special' are also highly loaded. This division of elements on one hand, presents the elements of each dimension and on the other hand, strengthens the three dimension's brand image model structure.

The findings of the nature of relationships of the three proposed model's dimensions according to their importance show that, in high brand image situation as well as in low brand image situation the functional needs dimension is considered to be the most important dimension, the next non-functional needs dimension, and the least important is the brand personality dimension.

The findings of the relationships of the elements of the model's dimensions reveal that the order of importance of the elements of the functional needs dimension and the brand personality dimension in both situations (high brand image versus low brand image) is similar, whereas with regard to non-functional needs dimension the order of importance of the elements is being perceived slightly differently. As a result of that it is necessary to refer to the importance of the dimensions and elements of the proposed model as one unit.

The findings of the nature of the relationships of the dimensions in the proposed model as one unit which refer to the 'required image' are similar to the findings of the dimensions in the proposed model which refer to the 'current image'. In addition, it is clear that the five most important elements in order are 'quality of the product', 'the price of the product', 'name of the brand', 'special feeling', and 'promotional activities'. These findings reflect the customer's view of the nature of the relationships of the brand image concept's elements, and on the basis of that marketers need to build or reinforce the image of the brand.

The findings of the influences of background variables on the proposed model's structure show that there is no difference between the sexes, ages, family incomes, type of stores and professions with regard to the model's dimensions perception.

The findings of the nature of the link between brand image and brand success notions show, that those brands which are perceived as having high image gained more sales volume than those brands which are perceived as having low image. In other words, those brands with high brand image were more successful than brands with low brand image.

Chapter 7

CONCLUSIONS AND RECOMMENDATIONS

7.1 Introduction

The year 1988 will definitely be remembered as one of the most meaningful years in the establishment of the very important position of brands in the consciousness of marketers and manufacturers. In this year many well known companies were acquired by their competitors and it seems that the marketing world revealed again this less conventional route to obtaining control of brands. Data of the acquisitions which have been made in the year 1988 alone, show that British companies have acquired four times the amount of all Japanese companies, five times American companies, and 20 times as much as German businesses (Doyle, 1989).

According to Doyle the reason behind this new trend arising with regard to British companies (and presumably with regard to other world companies) emanates from a very few major global brands developments in the last 10 years. This phenomenon points to the fact that more and more manufacturers find themselves neglecting the classical marketing approach to managing brands - building brands that provide the customers with value and offering them differential advantages. Undoubtedly, one of the core reasons for this phenomenon can be explained according to the high risk which accompanies the brand building process which demands a lot of time and very high investment in order to position the brand in the minds of consumers. Perhaps, an even more specific reason for the difficulties in creating powerful brands is derived from the necessity to match precisely the image of the brand and the image of the customer. The problem of finding and defining the image of the customer is less significant today, but the difficulty of establishing the image of the brand which is based partially on the customer's image is greater. Communicating a brand image to a target segment has long been regarded as an important marketing activity (Gardner and Levy 1955, Grubb and Grathwhol 1967, Moran 1973, Reynolds and Gutman 1984, White 1959), where a well-communicated brand image enables consumers to identify the needs satisfied by the brand (Park, Jawarski and MacInnis 1986) and thereby differentiate the brand from its competitors (DiMingo 1988, Reynolds and Gutman 1984).

Furthermore, developing a brand image strategy has been prescribed as the first and most vital step in positioning a brand in the market place (Park, Jawarski and MacInnis 1986, Young 1972), and as a foundation for extending existing brands (Park, Milberg and Lawson, 1991) and as a long term strategy helping building and maintaining brand equity (Roth, 1990). Above all, brand image has been seen by both marketing practitioners (Ogilvy, 1963) and researchers (Gardner and Levy, 1955) as a key to product success. Although brand image concept has gained a lot of reference since the early 1950s, still this concept is suffering from lack of clarity and as a result of that from lack of practical implementation. The basic reason for these drawbacks can best be explained by the debate as to whether an image is something that is conveyed or something that is received. Exhaustive research on the nature of this debate reveals a lack of consensus concerning the components that make up brand image. These drawbacks indicated the direction of this research project and have guided the researcher in exploring brand image concept as a new applied marketing concept for marketing practitioners and as a new theory explaining the most vital issue in the branding realm - what makes a brand powerful?

7.2 Brand Image Definition

7.2.1 The Image Nature - Conveyed Approach Versus Received Approach

In general, it can be seen that the brand image definition issue is derived from two schools of thought, one of which emphasizes the dependence of brand image creation upon the individual psyche, whereas the other sees the marketers as the image creators while the consumer plays a passive role. The first theory works from the assumption that an image like a reputation, can only reside in the minds of people. According to Bullmore (1984) the mind both contains and creates the image, and this is stimulated by the consumer's experiences. The second theory conversely proposes that an image is projected to the consumer by the marketer, and that it can be selected, created, implemented, cultivated, and "managed" by the marketer over time (Dobni and Zinkhan, 1990). Those who are in favour of this theory see advertising as the main vehicle through which images can be imparted or "transferred" to a brand:

Frazer (1983)

"... the advertiser formulates a claim of superiority or distinction based on factors extrinsic to the product. Often products are associated with symbols, either socially extant or created by or for the advertiser."

Snyder and DeBono (1985)

"Practitioners of the soft sell approach typically create ads that appeal to the images associated with the use of the product images that one may gain and project by using the product."

In spite of the existence of these two extreme theories, there is evidence for a third theory, which some researchers (Dobni and Zinkhan, 1990) regard as the most accurate one, amalgamating the two other theories. This theory is perceived as the right one in this research since the concept of "image" is defined as a description of interaction between two sides in the marketing process. This can be seen in Dichter's image definition (1985):

"The concept of "image" is a most powerful influence in the way people perceive things, and should be a crucial concept in shaping our marketing, advertising, and communications efforts."

On the basis of this theory the proposed brand image definition is defined as the way **customers perceive** the brand according to its three dimensions: functional needs, non-functional needs, and brand personality, on the basis of the **marketers' reinforcement** of the brand's positioning strategy.

7.2.2 Brand Image Components (Dimensions) Structure

The second imperative aspect of brand image definition is those dimensions which should be seen as the 'heart' of this notion, while without clear and specific description of components, this notion is seen to have impractical managerial application. The meaning of the components of brand image is described clearly by Dobni and Zinkhan (1990):

" Because of the significance of brand image marketing, it is important to translate what we know about this concept, or think we know, into the details of what marketing practitioners should do. This is a task that has been complicated, however, by the lack of consensus concerning the components that make up brand image, and consequently, about how it should be managed."

An overview of the definitions[1] of brand image components reveals a variety of components' structures where these structures suffer from partiality, opacity, inaccuracy and as a whole from irrelevance to the practical facet of this notion. Apart from the problem of the number of components which varies from one to eleven, a more profound problem, with regard to the brand image components structure, is the participation role of the dimensions in creating brand images. The normative

[1] Described in chapter 2 section 2.6.

framework which is suggested by Park, Jaworski and MacInnis (1986) works from the assumption that the three distinct sets of consumer needs which enable managers to develop brand images: functional (e.g., solve a current problem), symbolic (e.g., group membership, role enhancement), and sensory (e.g., stimulation, variety/novelty) should be managed by selecting only one type of need in developing brand images.

What stands behind this theory is that developing brand image, not on just a single concept, requires first, the use of different long-term positioning strategies, thereby providing inconsistent guidelines for positioning. Secondly, it becomes more difficult to manage such a brand since it competes against more brands (e.g., those with purely functional, experiential, or symbolic concepts). Thirdly, a brand with multiple concepts can be less effective in establishing an image in terms of customers' abilities to identify the brand's core meaning. The findings of Roth's study (1992), which investigates the performance of consumer product brand image strategies in global markets, show that no firms in the U.S. based sample of consumer goods firms adopted a "true" depth brand image strategy (use of only one type of need). His study's conclusion was that although in general, depth brand strategies (single set of consumer needs) yield better performance than breadth brand image strategies (multiple sets of needs) the performance of depth and breadth brand image strategies did vary depending on the market environment. Moreover, those research findings are based on managers' assessments of the intended image and not on consumers' brand image perception. The limitations to the findings in Roth's study can best sum up the issue of depth versus breadth strategies in creating brand image:

"While managers develop programs to create specific images in consumers' minds, consumers may actually perceive brand images differently (in terms of type and number of needs) than intended by managers (Johnson and Zeinkhan, 1990; Park, Jaworski and MacInnis, 1986). What consumers believe to be the meaning of the brand is arguably more important than what managers believe those perceptions to be. A better assessment of brand image would be consumer evaluations of marketing programs (such as advertising content). The dependent measure for such an assessment would need to be changed to ones that capture marketing programs (e.g., communication, branding, pricing) as opposed to overall effectiveness."

Further to this, Park, Jaworski and MacInnis (1986) note that the normative framework suffers from a lack of control in the long term:

"... a brand of jeans that has been ascribed with a functional concept and valued by target customers as fitting that concept may have a problem if customers' preferences change from functional to symbolic needs (e.g., designer jeans)."

As a whole it can be seen that brand is perceived differently by people, where some see it in functional terms as a solving problem means, some see it in symbolism terms as a social means (self esteem and status) and each person refers to the brand as a risk reducer in other level. The researchers de Chernatony and McDonald (1992) point out five different levels of brand as a risk reducer: financial risk (the risk of money being lost when buying an unfamiliar brand), performance risk (the risk of something being wrong with the unfamiliar brand), social risk (the risk that the unfamiliar brand might not meet the approval of a respected peer group), psychological risk (the risk that an unfamiliar brand might not fit in well with one's self image), time risk (the risk of having to waste further time replacing the brand). Since some of these risk reducer levels are coherent and mostly work together and since customers look at them as a bundle of inseparable attributes, it is required to create brand image upon several dimensions or sets of consumer needs rather upon one single dimension.

The findings of this research show clearly that the proposed model structure, which is based on three dimensions: functional needs, non-functional needs and brand personality, which are derived from the two facets of brand image: tangible and intangible, exists both in the fine and the mass fragrances markets. In addition, the findings in the order of importance of elements of the dimensions in the customers' view, point out that customers do not refer to a single dimension or a single set of customer needs but rather refer to the three dimensions as a whole in their view of the preferred approach in terms of their importance for creating brand image:

Functional needs: quality of the product

Non-functional needs: price, name and promotion

Brand personality: feeling special

7.2.3 The Practical Side of Brand Image Concept - The Elements Role

One of the few definitions which amalgamates the two schools of theories of brand image definition is that of Park, Jaworski and MacInnis (1986):

"A brand image is not simply a perceptual phenomenon affected by the firm's communication activities alone. It is the understanding consumers derived from the total set of brand related activities engaged in by the firm."

In spite of the fact that this definition compounds the facet of the conveyer (marketer) and the facet of the receiver (customer) it still lacks any ability to serve the marketers in his task to create brand image. Moreover, the depiction of the 24 brand image components definitions[2] do not provide any information about the way these definitions can be implemented. In contrast to these definitions, the proposed definition which is described as the "Three Dimensions' Brand Image" model was built from the assumption of creating a practical facet, where the marketer will be able to identify the meaning of each dimension and reinforce every one of them in his attempt to create brand image strategy. The research findings show clearly that the division of the elements in accordance with the three dimensions, strengthens the model structure in terms of each dimension. In other words the elements: 'quality of the product', 'package' and 'design' are the interpretation of the functional needs dimension, the

[2] Described in chapter 2, section 2.6.

elements: 'reputation of store', 'price', 'advertising', 'name of the brand', 'service' and 'promotion' are the interpretation of the non-functional needs dimension, and the elements: 'belonging' and 'special feeling' are the interpretation of the brand personality dimension. On the basis of that, the brand image concept stops being a theoretical term, but instead becomes an applied marketing concept which enables marketers to identify the aspects of brand image and also dwell on the nature of the effect of each aspect (element) on brand image[3], and as a result of that converts this notion to an applied marketing concept. In addition, these research findings bring into consideration both the manufacturer facet and the customer facet. From the manufacturer facet it is seen that the dimensions' importance in those brands which are perceived with a high image and those brands which are perceived with a low image is similar where the functional dimension is more important than the non-functional dimension and the non-functional dimension is more important than the brand personality dimension. The same results are seen from the customer facet where this supports the manufacturer facet in terms of brand image components' importance. In the case of fragrances, it provides the marketer with clear information which points to the fact that the most important dimension is the functional needs whereas the least important is the brand personality. This information helps the understanding of the meaning of brand image in the customers' perception as a whole. Since some of the elements are more significant than others and it can bias the overall assessment of the dimensions, this model makes a further step in revealing the power of the most important element in each dimension and as a coherent unit. The research findings show that in the customer's mind, the 'quality of the product' is being perceived as the

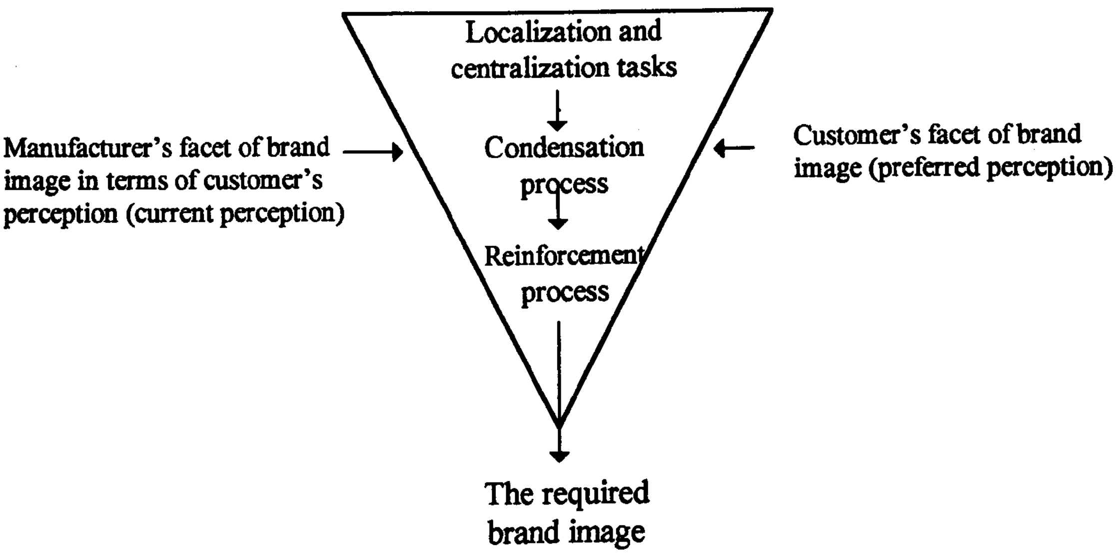
[3] Fully described in chapter 2, section 2.7.

most important element in brand image creation in the functional dimension, the 'price' element in the non-functional dimension and the 'special feeling' element in the brand personality dimension. These results obtain even more significant meaning when they are looked at as a holistic unit. As a holistic unit it appears that the most important elements in the proposed model the 'quality of the product', the 'name of the brand' and the 'price of the product' match almost completely with other related research findings. According to Gale (1992) quality is a more fundamental driver of competitive position and business results than any other factor. The argument about the importance of the subsequent factors on brand image reveals that brand name and price are considered to be those elements which can be seen in Gardner (1971) and Jacoby, Szybillo and Busato-Schach (1977) research findings. In their researches the brand name factor is being perceived as more important than price, the findings of this research show the converse. In this case, the research findings show that although brand personality is perceived as the least important dimension, still the element 'special feeling' which is one of the brand personality dimension's elements is perceived as one of the most important ones for customers, a fact that stands behind the brand image definitions of Durgee and Stuart (1987), Gardner and Levy (1955), Grubb and Grathwohl (1967), Hendon and Williams (1985), Herzog (1963), Levy (1958), Martineau (1957), Noth (1988), Sirgy (1985), and Sommers (1963). Therefore, marketers must refer to it very seriously in their process of creating an image for their brand. According to this fact, the brand image concept needs to be used as an applied marketing concept only when it brings into account the importance of the elements of this concept as a whole and not through the importance of the dimensions separately since customers tend to seek more than a single set of needs in a brand.

7.2.4 The "Three Dimensions' Brand Image" Model As an Applied Marketing Concept

The uniqueness of this model as a practical marketing management concept for creating and managing the image of a brand is being expressed in its simplicity to point at the relevant elements of the brand which affect its image and in later stages even pinpoint accurately the most significant elements according to the customer's perception. This can be achieved according to the division of the three brand image dimensions' structure. On the basis of this model, it is possible to point at three important stages in the creation of a brand image.

Figure 7.1 The Three Stages in Brand Image Creation Process



The **first stage** is the localization and centralization tasks of the relevant elements of brand image creation on the basis of the three dimensions. In this stage, the marketer is required to find the elements which characterize the image of the specific brand. Several ways of localization and centralization of brand image elements face the marketer such as: focus group interviews, customers survey (telephone interview, mail, personal interview) and secondary data studies (tracing after competitors' information). In some instances conducting several techniques together seems to contribute more effectively to data accuracy. In this research for example, the relevant main technique was focus group interviews where customers and vendors were asked directly and indirectly about the elements which comprise the image of a fragrance according to three dimensions. The result of the focus group in addition to the secondary data study (revealing the fragrances market profile) showed that the relevant elements in brand image according to the three dimensions of brand image are:

Functional needs: 'the quality of the fragrance', 'the design of the bottle', and 'the package of the fragrance'.

Non-functional needs: 'the price of the fragrance', 'the name of the fragrance', 'the quality of the service', 'promotional activities', 'store's reputation', and 'quality of advertising'.

Brand personality: 'feeling of belonging to a particular social group' and 'feeling of being special'.

The 'Three Dimensions' Brand Image' model can be implemented not just for a pure consumer product (such as fragrance) but also for a service brand. In the case of airline product group, the elements which characterize the brand image according to the three dimensions can be as follows:

Functional needs: 'aircraft type' (wide body, small aircraft), 'aircraft interior' (equipment, colour, design, cleanliness), 'accompanying service' (food quality and choice, entertainment (newspapers, movies, etc.).

Non-functional needs: 'price' (value for money), 'reputation', 'total service' (on time - landing and takeoff, quality of service - smile, pleasant and friendly atmosphere).

Brand personality: 'feeling of being secure and safe', 'self esteem'.

The **second stage** is the condensation process where the marketer needs to focus only on the most important elements in the creation of brand image from the customer perception ('preferred perception'). The reason for this process is to ensure that the required image will consist of the most relevant and important elements and by that avoid inaccurate allocation of marketing resources. This process neutralizes the manufacturer's facet in the brand image creation ('current perception') by giving the customer full latitude to express his own thoughts ('preferred perception'). After finding the most important elements in the brand image of the specific product groups (e.g., fragrances, airlines) it is required to ask the respondents in another meeting to rank the specific brand (CK1, British Airways) according to these most relevant brand image elements. The results of this ranking will reflect the current image of the brand and will show literally the advantages and the disadvantages of the specific brand image with regard to each element. Then, it is required to ask the respondents to rank the most relevant brand image elements in order of importance ('preferred perception'). In the case of the fragrances, it appears that the results of the first questionnaire page (fine fragrances[4]) show that the respondents perceive the elements: 'quality of the product', 'service', 'package', 'feeling special' and 'price' as the most powerful one in high fragrance brand image but the results of the third questionnaire page (importance of preferences) which reflect the customer's facet of brand image ('preferred perception') show that the elements: 'quality of the product', 'price', 'name of the brand', 'feeling special', and 'promotion' are the relevant elements from the customer's point of view.

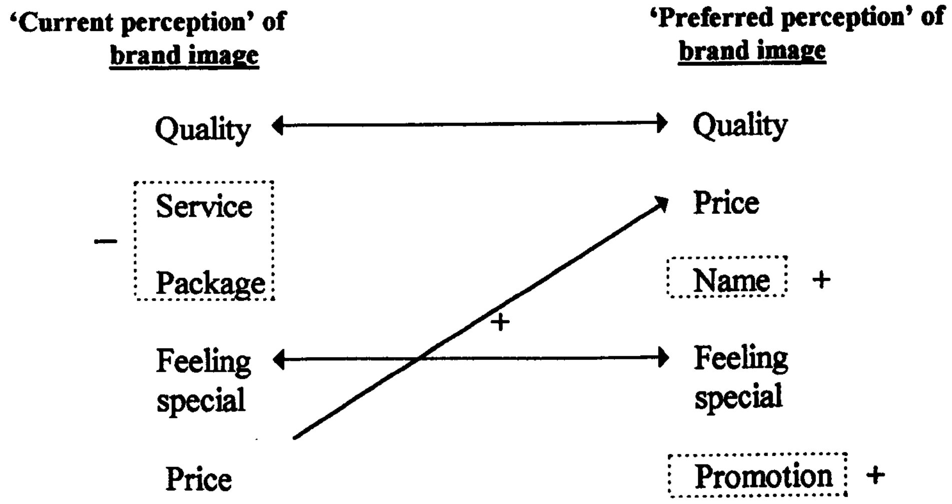
[4] Fine fragrances were chosen just for an example.

Figure 7.2 Comparison Between 'Current Perception' and 'Preferred Perception' of Brand Image

'Current perception' of brand image	'Preferred perception' of brand image
Quality	Quality
Service	Price
Package	Name
Feeling special	Feeling special
Price	Promotion

According to these perceptions, marketers should not allocate many resources on 'service' and 'package' elements, since they do not seem to be as relevant as other elements in creating brand image such as 'name of the brand', and 'promotion'. Moreover, marketers need to refer to the element 'price' much more seriously in their marketing sources allocation since customers see it as a very important element in the process of creating brand image.

Figure 7.3 The Required adjustment Between the 'Current' and 'Preferred' Perceptions of Brand Image



The **third stage** in the brand image creation task is the reinforcement process which makes the marketer focus on the relevant elements which did not receive enough attention in the brand image creation. Those elements must be reinforced according to the nature of the effect they have on brand image.

7.2.5 The Influence of Background Variables on the Model

The ability of the "Three Dimensions' Brand Image" model to be considered as an applied marketing concept depends a lot on the influences of some basic background variables. In this research five basic background variables were tested on the proposed model.

The Influence of Sex Variable

The attempt to see whether men respondents perceive the brand image model dimensions differently from women respondents shows that no significant difference exists between men and women in the way they perceive this model. The only exception is that the non-functional dimension, in the mass fragrances and preferences in general is perceived differently by men and women. Presumably this finding might well be due to chance. Further analysis which shows that both men and women perceive the elements 'quality', 'price', 'name', and 'special' as the most important in creating brand image strengthens the conclusion that both genders perceive the model similarly.

The Influence of Age Variable

The attempt to see whether the age of the respondents influences the proposed model brings the conclusion that as long as the age of the respondents is higher so the brand personality facet of the brand image model is more important, and as long as the age of the respondents is lower so the functional and the non-functional facets of the brand image model are more important.

These conclusions have a meaningful importance in the manufacturer's brand image creation task since they help the marketer to match more accurately the customer's image and the brand's image. Knowing that the target market is older people for example, brings the marketers in the brand image creation process to focus mainly on the brand personality facet and help the advertiser to convey the brand messages much more easily through the appropriate media. Conversely to that, marketers whose target market is younger customers will base the image of the brand on more functional and non-functional aspects.

The Influence of Family Income Variable

The findings of the test which explore the influence of family income on the way the respondents perceive the brand image model brings the conclusion that as long as the family income is lower so the non-functional facet of the brand image model is more important. Again this conclusion can help the marketer in his brand image creation task in the way that non-functional elements especially price, get much more attention in creating the image of a brand which is targeted to customers with low family income.

The Influence of Type of Store Variable

One of the most meaningful tests of finding the level of existence of the proposed model carried into practice was to conduct the survey in four different stores which brings in to some extent different types of customers (affluence versus average salary) and which have different characteristics (finer decoration, better layout, parking lot, etc.).

The findings show that there are no significant differences among the stores in regard to the fine fragrances in the functional and brand personality dimensions, in regard to the mass fragrances in the functional dimension, and in regard to the general preferences in the brand personality dimension. Conversely, some significant differences were found among the stores in regard to the fine fragrances in the non-functional dimension, in regard to the mass fragrances in the non-functional and brand personality dimensions, and in regard to the general preferences in the functional and non-functional dimensions.

The conclusion of these findings is that to some extent the respondents in the four stores perceive the model's dimensions differently which can be due to chance or because of external influences which can not be defined.

The Influence of Profession Variable

The findings of the test which explore the influence of profession of the respondent on the way the respondents perceive the brand image model show that there is no significant difference among the professions in regard to the fine and mass fragrances and the preferences in general in the functional and in the non-functional dimensions.

The same is seen in regard to the mass fragrance in the brand personality dimension. The only exception was seen in regard to the fine fragrances and preferences in general in the brand personality dimension. The only significant differences were found between student and clerical professions in regard to the fine fragrance in the brand personality dimension.

The conclusion which can be drawn from that is that the model's dimensions are perceived similarly by customers from different professions except the brand personality dimension in regard to the fine fragrances between students and clerks which could be due to chance.

7.2.6 Brand Image Concept as a Determinant of Brand Success

In addition to the attempt to find the real meaning of brand image concept as an applied marketing concept in this research, another required attempt was made to find whether brands with high image have gained high success and vice versa.

Although the claim that a clearly defined brand image needs to be used as a basis for market success came both from advertising practitioners (Oglivy, 1963) and marketing researchers (Gardner and Levy, 1955) it did not receive enough reference and was not researched. The reason for that is probably linked to the limitation of separating all the factors which bring the success of the brand. It is impossible to predict whether the brand becomes a success because of the advertising exposure that it gained in all the years, or maybe because of the way the sales personnel sell it or whether because of the firm's reputation from prior brands. This lack of ability to separate these factors was brought into consideration in this research where the most feasible way to attach the levels of the image of a brand to its own success was to divide the fragrances into two groups those with high image versus those with low image. This research was not concerned with the specific factors that brought customers to this perceived image but rather to look at these fragrances brands as a single unit of perceived image. Another problematic issue in researching this claim, was to define the concept brand success. Brand success concept can be interpreted from several views which some times contradict each other. In this research the concept brand success was defined in terms of the brand's sales during a selling year. To strengthen the conclusion of the nature of the link between brand image and brand success in this research four different data of sales were tested, sales of the brand in the surveyed store, the percentage of sales of the brand in the surveyed store, the sales of the brand in all stores' branches, and the percentage of sales of the brand in all stores' branches.

The next step was to match each fragrance to its sales data and find whether those brands which are perceived as having high image gained more sales than those which are perceived as having low image.

The findings show that those brands which were described as having high image were significantly different from those brands which were described as having low image. This significant difference was preserved between fine and mass fragrances with regard to their sales in the surveyed store, with regard to their percentage of sales in the surveyed store, with regard to their sales in all stores' branches and with regard to their percentage of sales in all stores' branches. The direct conclusion from this finding is that fine fragrances brands were much more successful than mass fragrances. An indirect conclusion which can be drawn is that fine fragrances brands in this research were a description of fragrances with high brand image and mass fragrances brands were a description of fragrances with low brand image, therefore, those brands with high brand image were more successful than brands with low brand image. On the basis of that, hypothesis 3 should not be strengthened directly because of the lack of the direct link between image and success but can be strengthened indirectly where brands which were described in this research as having high brand image gaining high success and brands which were described in this research as having low brand image gaining less success.

Although the limitations in researching the linkage between brand image level (high versus low) and brand success will still remain problematic, this research has made another step towards revealing the nature of the link and reinforcing the practitioners' and researchers' claim that clearly defined brand image needs to be seen as a basis of brand/market success.

7.3 Research Limitations

This research and the proposed model have faced several limitations. The main limitation is the indirect analysis of the effect of the "Three Dimensions' Brand Image" model's elements on the image of the brand. This limitation is derived from the fact that many researchers see the concept 'perceived quality' as a core one and use it in their attempts to explain links to brand image elements. This kind of linkage analysis is related to most of the brand image elements, while some elements such as 'store reputation', 'advertising' and 'brand personality' gain also direct linkage analysis. The second limitation deals with the absence of concrete evidence for the nature of links between several elements to brand image, such as, 'service', and 'promotion' which can be explained indirectly - service through store reputation and perceived quality and promotional through advertising. While the "Three Dimensions' Brand Image" model reflects links between each element to brand image separately it is important to note that each element is influenced from other elements and does not stand always by itself. Studies on the PIMS data base show that there is a strong positive correlation between spending a larger portion of the sales dollar on advertising and achieving high perceived quality (Gale, 1992). Raju's study (1977) of brand name and price influence on perceived quality show that price and brand name are positively related to perceived quality evaluation, and Render's and O'Connor's study (1976) show that the perceived quality element is dependent on a combination of controllable marketing attributes (elements): price, brand name and outlet. The indirect link between brand image and the brand success phenomenon in the research is another limitation which is derived from the consolidation of focus groups findings and not on the survey itself.

The fact that this model was tested on the factor analysis model technique, which as well as any technique suffers from lack of complete accuracy, presents not a complete and fully accurate picture. The main limitation of this technique is that the dimensions obtained can be seen as a function of the data collected, thus factors are more a function of the attributes asked for than of product characteristics consumers hold to be important. Therefore, it is required to test this model on to other product groups to assess its strength more clearly.

7.4 Further Research

The proposed "Three Dimensions' Brand Image" model assessed in this research was for women's and men's fragrances. Although this research refers to both these product groups which are consumer goods, and furthermore the perfumery market trends seems to be identical all over,(in other words, the British customer and the other pan-European customers are exposed basically to the same perfumes and these perfumes are being perceived similarly), the findings may not be generalized to other product group categories. Future research is needed to extend the results reported here in terms of other consumer goods and other categories such as service products and industrial products. In addition, it is important to explain this model on the basis of a less homogeneous product group (where customers tend to perceive the same brand differently on the basis of different culture trends of the country) to find out the extent of its presence.

To strengthen the brand image position as an applied marketing concept it is necessary to link the brand image and brand success concepts in a more direct approach. Furthermore, much more research must be done on the nature of the effect of this proposed model's elements on brand image in a direct way where the term perceived quality will cease to be a substitute term for brand image concept and particularly the elements 'service' and 'promotion' will gain more references in the works of other researchers.

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APPENDICES

Appendix I

Questionnaire (Oxford St. - Women)

I would like you to think about fine fragrances for women - premium brands (Chanel No5, CK1 , D & G, Coco Chanel) and not body sprays or deodorants.

How do you perceive the items listed below when buying fine/premium fragrances.

	very low perception (1)	**low perception** (2)	**medium perception** (3)	**high perception** (4)	**very high perception** (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

I would like you to think about mass fragrances for women, - <u>cheap</u> brands (White Lavender, Tweed, Lace, Nina) and <u>not</u> body sprays or deodorants.

How do you perceive the items listed below when buying mass/cheap fragrances.

	very low perception (1)	**low perception** (2)	**medium perception** (3)	**high perception** (4)	**very high perception** (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

Please rank the **5** most important preferences from the list below while you are buying a perfume.

Most important preference = 1

Least important preference = 5

Store's reputation	
Design of the bottle	
The price	
A feeling of belonging to a particular social group	
Quality of advertising	
Quality of the fragrance	
The name of the brand	
Feeling of being 'special' when using the perfume	
Quality of service	
Promotional activities (gift sets, gift free)	
Quality of the package	

Age:

☐ Under 25

☐ 25-44

☐ 45-64

☐ 65 and over

Family income:

☐ up to £7,500

☐ £7,500-£15,000

☐ £15,001-£30,000

☐ £30,001-£50,000

☐ more than £50,000

Profession:

____

Questionnaire (Oxford St. - Men)

I would like you to think about fine fragrances for men - premium brands

(CK1, Safari, Tommy, Polo Sport) and not body sprays or deodorants.

How do you perceive the items listed below when buying fine/premium fragrances.

	very low perception (1)	low perception (2)	medium perception (3)	high perception (4)	very high perception (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

I would like you to think about mass fragrances for men, - <u>cheap</u> brands (Harley Davidson, Aramis, Azzaro, Boucheron) and <u>not</u> body sprays or deodorants.

How do you perceive the items listed below when buying mass/cheap fragrances.

	very low perception (1)	**low perception** (2)	**medium perception** (3)	**high perception** (4)	**very high perception** (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

Please rank the **5** most important preferences from the list below while you are buying a perfume.

Most important preference = 1

Least important preference = 5

Store's reputation	
Design of the bottle	
The price	
A feeling of belonging to a particular social group	
Quality of advertising	
Quality of the fragrance	
The name of the brand	
Feeling of being 'special' when using the perfume	
Quality of service	
Promotional activities (gift sets, gift free)	
Quality of the package	

Age:

- ☐ Under 25
- ☐ 25-44
- ☐ 45-64
- ☐ 65 and over

Family income:

- ☐ up to £7,500
- ☐ £7,500-£15,000
- ☐ £15,001-£30,000
- ☐ £30,001-£50,000
- ☐ more than £50,000

Profession:

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Appendix II

Questionnaire (Harrow - Women)

I would like you to think about fine fragrances for women - premium brands (Chanel No5, CK1 , Georgio B.H., Paloma Picasso) and not body sprays or deodorants. How do you perceive the items listed below when buying fine/premium fragrances.

	very low perception (1)	**low perception** (2)	**medium perception** (3)	**high perception** (4)	**very high perception** (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

I would like you to think about mass fragrances for women, - cheap brands (White Lavender, Loulou, Eden, Poison) and not body sprays or deodorants.

How do you perceive the items listed below when buying mass/cheap fragrances.

	very low perception (1)	low perception (2)	medium perception (3)	high perception (4)	very high perception (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

Please rank the **5** most important preferences from the list below while you are buying a perfume.

Most important preference = 1

Least important preference = 5

Store's reputation	
Design of the bottle	
The price	
A feeling of belonging to a particular social group	
Quality of advertising	
Quality of the fragrance	
The name of the brand	
Feeling of being 'special' when using the perfume	
Quality of service	
Promotional activities (gift sets, gift free)	
Quality of the package	

Age:

- ☐ Under 25
- ☐ 25-44
- ☐ 45-64
- ☐ 65 and over

Family income:

- ☐ up to £7,500
- ☐ £7,500-£15,000
- ☐ £15,001-£30,000
- ☐ £30,001-£50,000
- ☐ more than £50,000

Profession:

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Questionnaire (Harrow - Men)

I would like you to think about fine fragrances for men - <u>premium</u> brands (Safari, CK1, JPG, Cool Water) and <u>not</u> body sprays or deodorants.

How do you perceive the items listed below when buying fine/premium fragrances.

	very low perception (1)	**low perception** (2)	**medium perception** (3)	**high perception** (4)	**very high perception** (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

I would like you to think about mass fragrances for men, - <u>cheap</u> brands

(Harley Davidson, Aramis, Burberrys, Paco Rabban) and not body sprays or deodorants.

How do you perceive the items listed below when buying mass/cheap fragrances.

	very low perception (1)	low perception (2)	medium perception (3)	high perception (4)	very high perception (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

Please rank the **5** most important preferences from the list below while you are buying a perfume.

Most important preference = 1

Least important preference = 5

Store's reputation	
Design of the bottle	
The price	
A feeling of belonging to a particular social group	
Quality of advertising	
Quality of the fragrance	
The name of the brand	
Feeling of being 'special' when using the perfume	
Quality of service	
Promotional activities (gift sets, gift free)	
Quality of the package	

Age:

- ☐ Under 25
- ☐ 25-44
- ☐ 45-64
- ☐ 65 and over

Family income:

- ☐ up to £7,500
- ☐ £7,500-£15,000
- ☐ £15,001-£30,000
- ☐ £30,001-£50,000
- ☐ more than £50,000

Profession:

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Appendix III

Questionnaire (Croydon - Women)

I would like you to think about fine fragrances for women - premium brands (Polo Sport, Georgio B.H., Paloma Picasso, JPG) and not body sprays or deodorants.

How do you perceive the items listed below when buying fine/premium fragrances.

	very low perception (1)	**low perception (2)**	**medium perception (3)**	**high perception (4)**	**very high perception (5)**
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

I would like you to think about mass fragrances for women, - cheap brands

(Loulou ,English Lavender, Nina, Yooth Dew) and <u>not</u> body sprays or deodorants.

How do you perceive the items listed below when buying mass/cheap fragrances.

	very low perception (1)	**low perception** (2)	**medium perception** (3)	**high perception** (4)	**very high perception** (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

Please rank the 5 most important preferences from the list below while you are buying a perfume.

Most important preference = 1

Least important preference = 5

Store's reputation	
Design of the bottle	
The price	
A feeling of belonging to a particular social group	
Quality of advertising	
Quality of the fragrance	
The name of the brand	
Feeling of being 'special' when using the perfume	
Quality of service	
Promotional activities (gift sets, gift free)	
Quality of the package	

Age:

- ☐ Under 25
- ☐ 25-44
- ☐ 45-64
- ☐ 65 and over

Family income:

- ☐ up to £7,500
- ☐ £7,500-£15,000
- ☐ £15,001-£30,000
- ☐ £30,001-£50,000
- ☐ more than £50,000

Profession:

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Questionnaire (Croydon - Men)

I would like you to think about fine fragrances for men - <u>premium</u> brands

(JPG, Cool Water, D & G, Léau D'issey) and <u>not</u> body sprays or deodorants.

How do you perceive the items listed below when buying fine/premium fragrances.

	very low perception (1)	**low perception** (2)	**medium perception** (3)	**high perception** (4)	**very high perception** (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

I would like you to think about mass fragrances for men, - <u>cheap</u> brands

(Aramis, Paco Rabban, Azzaro, Boucheron) and not body sprays or deodorants.

How do you perceive the items listed below when buying mass/cheap fragrances.

	very low perception (1)	low perception (2)	medium perception (3)	high perception (4)	very high perception (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

Please rank the **5** most important preferences from the list below while you are buying a perfume.

Most important preference = 1

Least important preference = 5

Store's reputation	
Design of the bottle	
The price	
A feeling of belonging to a particular social group	
Quality of advertising	
Quality of the fragrance	
The name of the brand	
Feeling of being 'special' when using the perfume	
Quality of service	
Promotional activities (gift sets, gift free)	
Quality of the package	

Age:

☐ Under 25

☐ 25-44

☐ 45-64

☐ 65 and over

Family income:

☐ up to £7,500

☐ £7,500-£15,000

☐ £15,001-£30,000

☐ £30,001-£50,000

☐ more than £50,000

Profession:

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Appendix IV

Questionnaire (Guildford - Women)

I would like you to think about fine fragrances for women - premium brands (Samsara, So Pretty , Jean Paul Gaultier, Coco Chanel) and not body sprays or deodorants. How do you perceive the items listed below when buying fine/premium fragrances.

	very low perception (1)	low perception (2)	medium perception (3)	high perception (4)	very high perception (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

I would like you to think about mass fragrances for women, - cheap brands

(Baroque, Poison, Lace, Tweed) and not body sprays or deodorants.

How do you perceive the items listed below when buying mass/cheap fragrances.

	very low perception (1)	**low perception** (2)	**medium perception** (3)	**high perception** (4)	**very high perception** (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

Please rank the **5** most important preferences from the list below while you are buying a perfume.

Most important preference = 1

Least important preference = 5

Store's reputation	
Design of the bottle	
The price	
A feeling of belonging to a particular social group	
Quality of advertising	
Quality of the fragrance	
The name of the brand	
Feeling of being 'special' when using the perfume	
Quality of service	
Promotional activities (gift sets, gift free)	
Quality of the package	

Age:

- ☐ Under 25
- ☐ 25-44
- ☐ 45-64
- ☐ 65 and over

Family income:

- ☐ up to £7,500
- ☐ £7,500-£15,000
- ☐ £15,001-£30,000
- ☐ £30,001-£50,000
- ☐ more than £50,000

Profession:

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Questionnaire (Guildford - Men)

I would like you to think about fine fragrances for men - premium brands (Polo Sport, Boss, Escape, Léau D'issey) and not body sprays or deodorants.

How do you perceive the items listed below when buying fine/premium fragrances.

	very low perception (1)	low perception (2)	medium perception (3)	high perception (4)	very high perception (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

I would like you to think about mass fragrances for men, - cheap brands

(Aqua Quorum, Aramis, Harley Davidson, Burberrys) and not body sprays or deodorants.

How do you perceive the items listed below when buying mass/cheap fragrances.

	very low perception (1)	**low perception** (2)	**medium perception** (3)	**high perception** (4)	**very high perception** (5)
Store's reputation (exclusive store)	1	2	3	4	5
Design of the bottle	1	2	3	4	5
The perception of the matching between price and the total quality of the perfume	1	2	3	4	5
A feeling of belonging to a particular social group	1	2	3	4	5
Quality of advertising	1	2	3	4	5
Quality of the fragrance	1	2	3	4	5
Attracted by the name of the brand	1	2	3	4	5
Feeling of being 'special' when using the perfume	1	2	3	4	5
Quality of service	1	2	3	4	5
Total quality of the perfume	1	2	3	4	5
Promotional activities (gift sets, gift free)	1	2	3	4	5
Quality of the package	1	2	3	4	5

Please rank the **5** most important preferences from the list below while you are buying a perfume.

Most important preference = 1

Least important preference = 5

Store's reputation	
Design of the bottle	
The price	
A feeling of belonging to a particular social group	
Quality of advertising	
Quality of the fragrance	
The name of the brand	
Feeling of being 'special' when using the perfume	
Quality of service	
Promotional activities (gift sets, gift free)	
Quality of the package	

Age:

☐ Under 25

☐ 25-44

☐ 45-64

☐ 65 and over

Family income:

☐ up to £7,500

☐ £7,500-£15,000

☐ £15,001-£30,000

☐ £30,001-£50,000

☐ more than £50,000

Profession:

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