Coursework Header Sheet

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UNIVERSITY *of* GREENWICH

Course	MARK1069: Branding	Course School/Level	B/PG
Coursework	Individual Report and Brand Case Study	Assessment Weight	70.00%
Tutor	JA Wilson	Submission Deadline	24/03/2015

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Tutor's comments

*Grade Awarded*_____ *For Office Use Only*_____ *Final Grade*_____
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Burberry Brand Case Study

Contents

Introduction

K. Keller, (2013, p. 31) stated that the concept of branding to distinguish between one product and another has been existed since centuries. He further cited American Marketing Association (AMA) who defines brand as a name, term, sign, symbol or design which is used to classify between goods and services or competition. However, Kapferer, (2008, p.1) mentioned that brands have now play a dominant role in our daily lives and they are everywhere. Okonkwo, (2007) defines the process of branding begins with having a brand concept and brand identity then rendering it to the audience with a clearly defined personality and brand image. Later based on the sentiments towards the brand, more favorable/unfavorable views of the product then created (Laforet, 2009, p. 13). It is defined as brand share that affect purchase decision and impact brand loyalty.

Literature Review

Brand Image and Identity

According to Keller, (2013) it has been observed as an essential concept in marketing, which is a brand perception in the consumers' mind that is rebounded by the brand associations taken in the consumers' memory. Additionally, also emphasized by Schnittka, Sattler, & Zenker, (2012) that strong, unique and favorable brand associations are required to comprehend brand image as consumers remember information in a form of associative networks. These brand associations are the connections linked to a brand with other node in an organized and structured manner in the memory (Biel, 1993). The strength of these nodes differ, some are stronger from others (Tilde, Knudtzen, & Bjerre, 2008). Additionally, It can be in tangible attribute "solid", or functional attribute of the brand or it can be an affective attribute of the brand that is confidence or dissatisfaction (Biel, 1993). Similarly, Tilde et al., (2008) emphasized that creating supportive and encouraging brand associations in the minds critically is the key. He further added three components of brand image *perception*, because the brand is perceived (Vranešević´ & Stancec , 2003) whereas for *cognition* and *attitude,* Mark, (2014) found that music is one of the key attribute that has an effect towards brand attitude.

In contrast (Korchia, n.d.) cited Keller (1993) where he classified brand associations in three categories *attributes,* Chen & Cheng-Hsui,(2001) these are those identifying features that define the brand or service such as price, packaging user imagery (Korchia, n.d. cited Keller 1993)*, Functional benefits,* further elaborated that these are the most elemental benefits of the product or service and comparable to the product relevant attribute, which generally link to primary motivations such as physiological and safety needs (K. L. Keller, 1993) and lastly *brand attitudes* that is the overall evaluation of the brand. (K. L. Keller, 1993 cited Wilkey 1986)

(Chen & Cheng-Hsui, 2001) cited Keller (1993) where he stated that key dimensions of brand associations which is favorability, strength and uniqueness that help differentiate brand knowledge and have critical role in regulating the differential feedback through which brand equity is created. However, Riezebos, Riezebos, Kist, & Kootstra,(2003) argued that these associations can essentially disagree not from each other including the positive, negative and the power linked with the brand name. Also added by Krishnan,

(1996) that some associations can be positive and others be negative. Riezebos et al., (2003) mentioned a clear example of Alfa-Romeo cars that was associated with rust, which is a negative association, contrastingly with an efficient acceleration, which is a positive association. These powerful and clear associations contribute to strengthen the brand, James, (2005) and is relevant to an association connect with brand. (Riezebos et al., 2003). The author further continued by presenting an example of Nivea that is associated with softness and the color blue,
whereas the relationship with softness is stronger.

Thus, it is now being understood that the associations for the brand take place in our minds whether it be positive or negative plays a good contribution for the brand image. As far as our brand Burberry, we have found a research conducted by TENG et al., (2011)
who tried to find consumers thinking patterns for Burberry. The words that appear larger in proportion were stated more often by the respondents which constitutes for greater strength and association such as Emma Watson, Checks, Expensive, Trench, British, Beige. From the above word association map we it is evident that a major proportion of people is recalling the brand by the name of celebrity 'Emma Watson". However, Gwinner & Eaton, (1999) cited Keller (1993) that celebrities help leverage the brand associations through an endorsement for a brand.

According to Leonard & Katsanis, (2013) brand image is the result and analysis of brand identity. Tilde et al., (2008) stated that consumer's link identity attributes to the company and images are perceived for that company by the customers as per the complete experience of the company, furthermore, he also allied the four Ps of Marketing as the core structure for the development of brand equity. Nandan, (2005) also agrees with the importance of marketing mix in the process and mentioned an example, the consumer may evaluate a meaning from the tangible attributes, which can direct him towards various features of the brand. Tilde et al., (2008) stated the two identity concepts that have been accepted from the previous literature are *visual identity* and *behavioral identity*. The author, mentioned Wally Olin's the avant-garde for brand identity emphasized these questions *What are we? And Who are we?* and still recognize as a central question marks in the identity approach today, Which remind the importance of Customer based brand equity pyramid, because K. L. Keller, (1993, p 109) stated that accomplishing the right brand identity means establishing brand salience with customers.

Stages of Brand Development

4. Relationships
What about you and me?

3. Response
What about you?

2. Meaning
What are you?

1. Identity
Who are you?

Resonance

Judgments | Feelings

Performance | Imagery

Salience

Branding Objective at Each Stage

Intense, active loyalty

Positive, accessible reactions

Points-of-parity and -difference

Deep, broad brand awareness

(K. Keller, 2013)

However, D. A. Aaker, (2011) who mentioned the brand identity system is construct of four viewpoints from the twelve dimensions, and that are briefly summarized by (Laforet, 2009 p.112)

1. Brand as a product. For example, that product scope, attributes, value, country of origin
2. Brand as organization. Like organizational attributes, regional versus international
3. Brand as a person. Such as, brand as personality, or having a brand customer relationship.
4. Brand as symbol. Lastly it can also be visuals, and images including brand heritage

Laforet, (2009) further stated the Aaker model that if the objective is to attain maximum brand strength, then the aim of brand identity should be extensive rather than specific, with a strategic approach rather than being tactical, including the internal and external focus to brand development.

On the contrary, Farhana, (2012) states that brand elements plays a crucial role to create brand awareness. Laforet,(2009) mentions the elements that make up brand identity that is Name, logo, tagline, visual identity. (K. Keller, 2013, p. 143) describes six criteria for brand elements; from which the first three help to build brand equity, while the remaining controls the brand equity.

1. Memorability (easily recognizable)
2. Meaningful (descriptive and persuasive)
3. Likable (rich metaphor and rhetorical imagery
4. Transferable (within product divisions, and geographic parameters and culture)
5. Adaptable (flexible)
6. Protectable (legitimately and competitively)

In contrast, (Kapferer, 2008, p.199) stated that the brand identity has to be illustrated in a hexagonal prism which consist of six facets.

Brand Identity Prism

Picture of Recipient

Physique · Personality

Externalisation

Relationship · Culture

Internalisation

Reflection · Self-Image

Picture of Sender
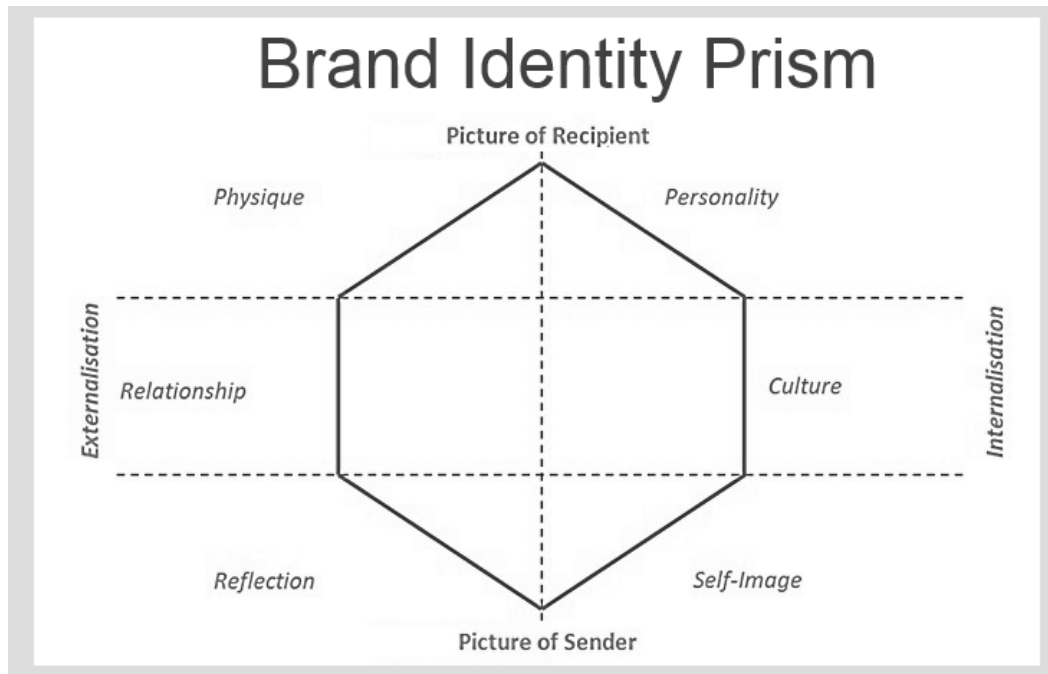
(Kapferer, 2008)

Physique Include those tangible attributes that comes first in mind when the brand name is cited, such as the shape of the coke bottle, the purple color of the Cadbury. (Laforet, 2009)

Personality can be built through communication that progressively frames up the appearance. (it is discussed in detail in later parts)

Culture is not only a detail portrayal of the brand or product but also a means of communication through values boosting brand enthusiasm.

Relationship, because of the transactions and exchanges are frequently at the core between people and brands, therefore, indeed a brand is a relationship.

Customer reflection is identified when consumers responded on a question on a brand (car), which suddenly being perceived that it is for young people.

Self-Image is defined as the customer's own subjective reflection as (I feel, I am). In simple words, Laforet, (2009, P.113) explained that consumers frequently purchase brands to express their self-image and identity.

Nandan, (2005) states that, Brand identity and brand image are two identical concepts, and are the essential components to build strong recognizable brands. Including Geuens, Weijters, & De Wulf, (2009) who also emphasized that an impactful brand identity and personality is useful to build brand equity.

Brand Personality

Brand personality is directly correlated with the findings of human psychology (Leonard & Katsanis, 2013). However, Psychologists explain this as a substance of personality in the logical characterization of traits. Including Aaker, (1997) stated that personality traits have been affiliated with a brand in an unequivocal manner by the people link with the brand. However, some of the personality trait researchers consider are developed by nature and remain stable. In contrast, other researchers have stated that these traits may further evolve, although the natural born attitude may never change. (Lin, 2010). According to (Leonard & Katsanis, 2013) Personality is a general tendency to act routinely across diverse situations and it is usually distributed in five dimensions which is ascribed as the *Big Five Model* and its dimensions include Extroversion, agreeableness, conscientiousness, emotional stability and culture. However (Geuens, Weijters, & De Wulf, 2009 cited John & Srivastava, 1999) stated that the individual features do not every time load on the equivalent aspect and these aspects are not always comparably stamped emotional stability has shown up as emotional affect, openness has developed as extravagant where researchers have recommended to re-label conscientiousness as responsibility.

Aaker, (1997) describes brand personality as a set of human characteristics that are correlated with the brand, which include sincerity, excitement, sophistication, ruggedness and competence. Additionally, (Rampl & Kenning, 2013 cited Sung and kim, 2010, P. 640) who mentioned these elements are identified as an adequate method to differentiate the brand from its competitors at the allegorical level and contributes to a more positive assessment when measured to a universal offering (Leonard & Katsanis, 2013 cited upshaw 1995). In other words, Carter, Wang, & He, (2013) it is mix of emotional elements help develop brand personality that later may be dominated by the brands functional characteristics. Similarly (Tilde et al., 2008, p.118) stated that brand personality is a powerful operator of affective connection between the brand and the consumer but also Tilde et al., (2008, p.139) from the consumer perspective use of brand personality is done for the inbound construction and the apparent explanation of self. Just like (Leonard & Katsanis, 2013 cited Aaker 1997) example that absolute vodka is perceived as cool, apple as young and innovative, Dove to honest and feminine, while levis as rebellious and sensual. However, (Rampl & Kenning, 2013 cited chaudry and holbrook, 2001, 2002) found that emotional affection including the brand credibility affect consumers brand personality traits.

A BRAND PERSONALITY FRAMEWORK

(J. L. Aaker, 1997)

In Contrast, Azoulay & Kapferer, (2003) pledged the assessment of different scales. Including the capacity of the scale that stretch further brand personality and adds the dimensions of brand identity like user-image and socio demographic profiles such as age and gender. On the contrary, (Leonard & Katsanis, 2013 cited Sweeney and Brandon, 2006) who predicted that the methodological limitations from factor analysis. Additionally, Kaplan, Yurt, Guneri, & Kurtulus, (2010) also argued that negative traits such as deceptiveness and self-indulgence cannot be measured with this scale (Kaplan et al., 2010). As a result, a new brand personality scale was also created by Geuens et al., (2009). However, Aaker, (1997) confirmed that the results of her analysis from which the brand personality framework can be determined are dependable, accurate and generalized. Thus it can be evaluated that personality traits play a central role for the connection between the brand and the consumer, as also stated by Kapferer, (2008) that it can be represented and calculated as a personality scale that is related to the brand.
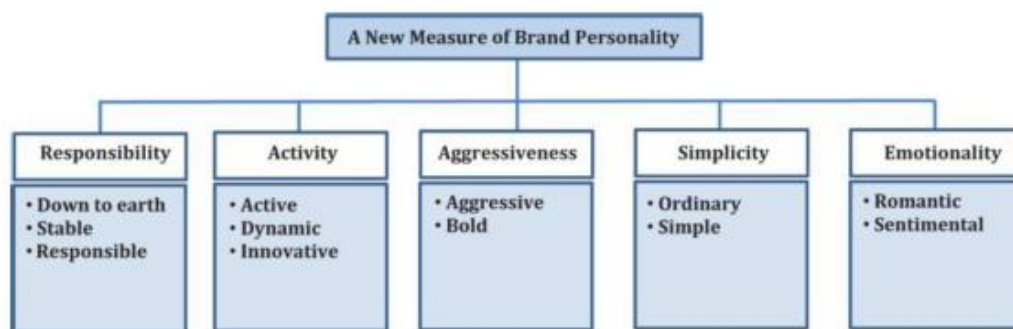
Source: Geuens et al. (2009)

(Geuens et al., 2009)

Luxury branding

Fionda & Moore, (2009) stated that luxury brands are often described from the terms "excellent quality, great exchange amount, premium, and craftsmanship. Mintel asked 2000 users who defined luxury brand accordingly; for both men and women, tremendous quality materials, craftsmanship and exclusivity are the suitable relevance for luxury branding.

The Consumer – What Defines a Luxury Brand?

Definitions of a luxury brands, by gender, September 2011

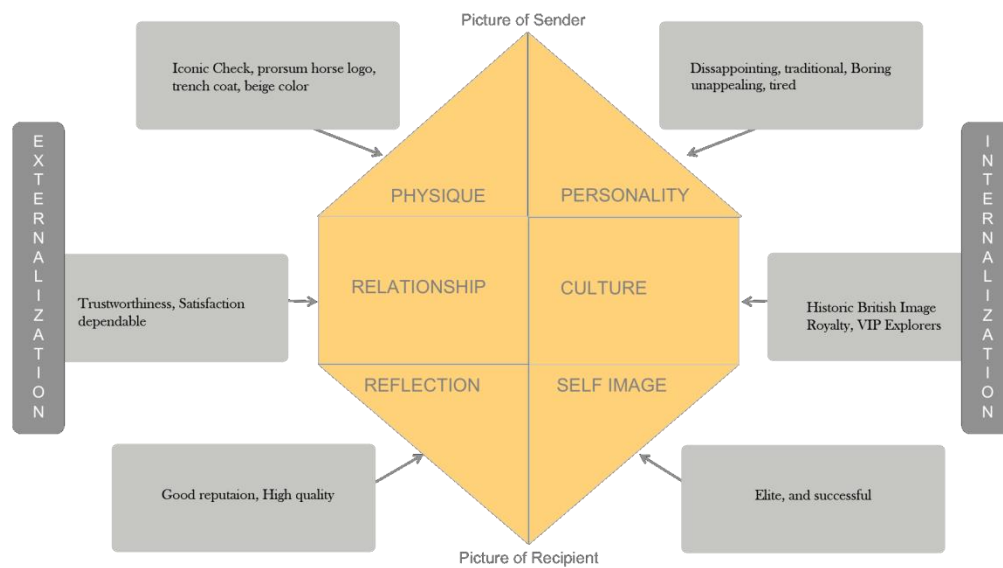*"In your opinion, which of the following statements define a luxury brand?"*

% adults aged 16+

	Men	Women
Higher quality materials and craftsmanship	62	65
Exclusivity	59	58
One-of-a-kind or limited availability	43	49
High price	41	44
Designer labels or trademark patterns	40	45
Choice to customize the products	23	31
Gives the owner status or respect	25	22
A brand/product with a celebrity following	13	16
None of these	5	5

Source: GMI/Mintel   Base: 2,000 internet users aged 16+   mintel.com

(Clifford, 2011)

Including above Wegrzyn, (2013) who added *waiting list* and *framing* as an important component of luxury brand, in which audience have to wait for a long period that increase their desire and, stroking a sense of attainment when the wait is over, secondly, presenting metaphorically affluent and creative brand design that increase the desire of the consumer towards the brand.

Burberry overview

According to Burberry, (2014) In 1856 Burberry was founded by Thomas Burberry, and through its journey Burberry is still identified as ultimate British. Throughout the time, the brand has built reputation for *craftsmanship, innovation* and *design.* The brand is globally recognized by the British heritage with rich associations of the history and culture. Including the focus remains on the founding principles of quality, functionality and contemporary classic style, rooted `in the purity of its outwear (Burberry, 2010). All of it is best revealed in the iconic Burberry trench coat. Not only this, Burberry have a wide range of brand portfolio that expand to accessories, perfumes, child wear and each of them are categorized in under different brand labels that is Thomas Burberry, Burberry Blue Label, Black label, because the brand itself has a huge architecture therefore we will be focusing particularly at the trench coat and continue evaluating it through Kapferer's brand identity prism

Additionally Kapferer, (2008) brand identity prism is being used to further disintegrate the brand:

Picture of Sender

Iconic Check, prorsum horse logo, trench coat, beige color

Dissappointing, traditional, Boring unappealing, tired

PHYSIQUE	PERSONALITY
RELATIONSHIP	CULTURE
REFLECTION	SELF IMAGE

EXTERNALIZATION

INTERNALIZATION

Trustworthiness, Satisfaction dependable

Historic British Image Royalty, VIP Explorers

Good reputaion, High quality

Elite, and successful

Picture of Recipient

The facets like personality, reflection, and relationship will be discuss as follows:

Personality:

According to the research done by Mintel, it is evident that the young consumers started to take Burberry as a boring, traditional, and a tired brand possibly because of its strong focus towards history and culture. In contrast with its competitors that is perceived to be trendy, vibrant, exciting and stylish.

Figure 29: Brand personality – Micro image, December 2014
Base: internet users aged 16+ who have heard of the brand and expressed a view
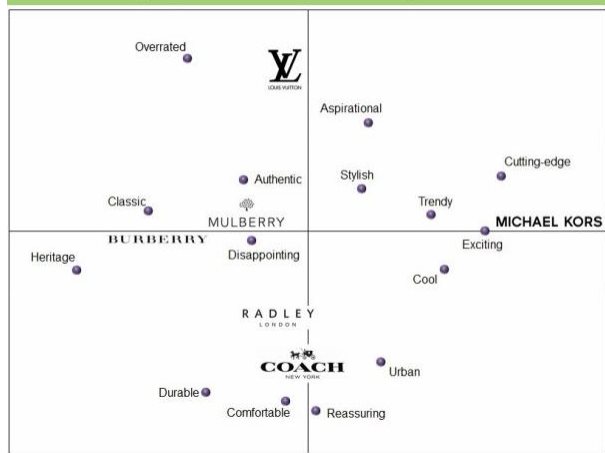
Figure 28: Brand personality – Macro image, December 2014
Base: internet users aged 16+ who have heard of the brand and expressed a view
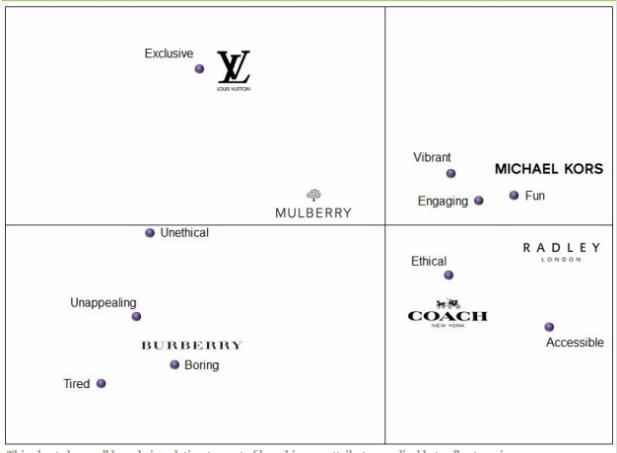
This chart shows all brands in relation to a set of broad image attributes applicable to all categories

(Sender, 2015)

In Contrast among all its competitors, Burberry has also found to be associated with the strongest perception of falling behind. The possible reasons of this are the negative associations for Burberry from its customers.

Figure 33: Consumer perceptions of current brand performance, December 2014
Base: internet users aged 16+ who have heard of the brand and expressed a view

% brand is moving forward
% brand is falling behind

Source: Lightspeed GMI/Mintel
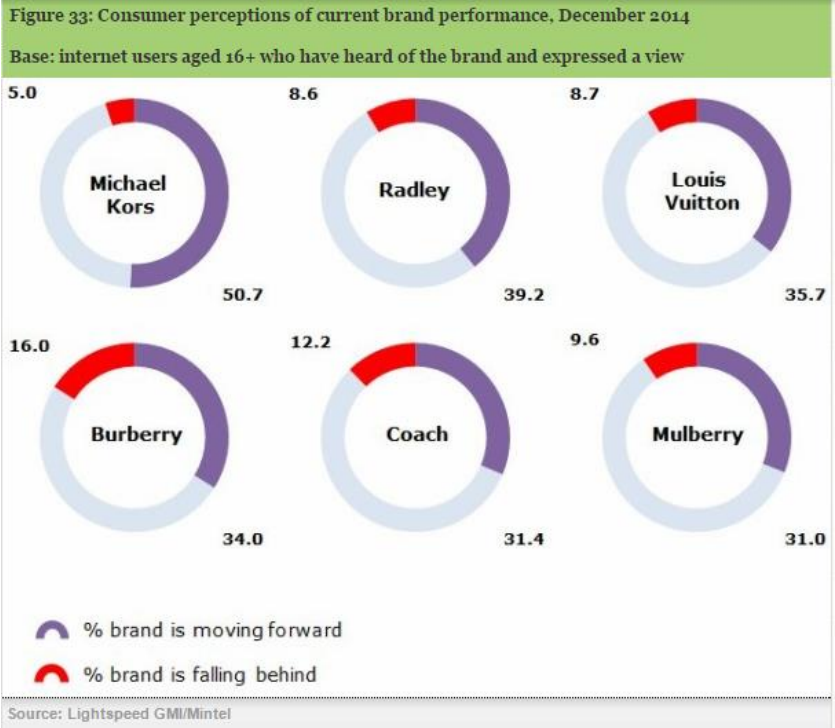
(Sender, 2015)

Reflection

Using the same Mintel research Burberry has been ranked as a good with a good reputation with providing quality products frequently.
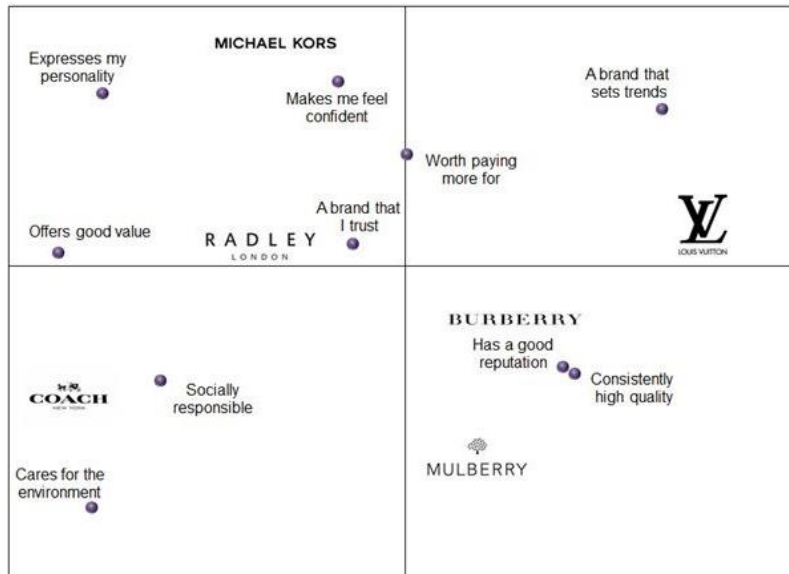
(Sender, 2015)

Relationship

Burberry is known to have high association of quality and history including the powerful level of satisfaction of consumers with excellent and good responses advocating that the prices of Burberry favor their purchase decision for Burberry.
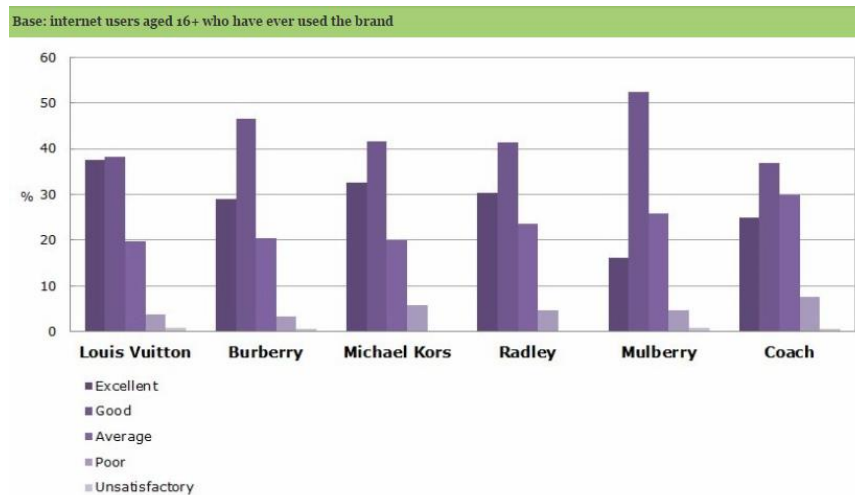
(Sender, 2015)

Customer knowledge of the Brand

In our findings TENG et al., (2011) conducted an exploratory research on the brand and evaluated all the dimensions of the CBBE pyramid where he asks respondents name three fashion brands randomly come first in their mind and the results shows that Burberry gets the mean of 1.67 which is greater than two other competitors, hence it may be said that Burberry can expect a top of mind recall who are familiar with the brand but not largely identified in the market because of the low frequency.

BRAND	Louis Vuitton	Prada	Chanel	Gucci	Burberry	Dior	Dunhill	Polo Ralph Lauren
FREQ	32	25	25	15	6	6	not mentioned	not mentioned
AVERAGE RANK	1.84	1.47	1.54	1.87	1.67	1.83		

(TENG et al., 2011)

To test the judgments TENG et al.,(2011) split their questions in two category "purchase reasons, and preferences" Many of the similar findings can be linked to their work such as found that people are not interested in buying because it is an old fashion, old of season and a unappealing brand. However, it is also being preferred for its quality, reliability, English image and comfort at the same time. Contrasting, some reasons for not buying is because lack of stylishness and conventional focused.

Purchase reasons		Preference	
Why do u buy Burberry?	Why do you Not buy Burberry?	Why do you like Burberry?	Why do you Not like Burberry?
Quality	Pricey	Classic	Conventional
Comfortable – helps me enjoy my outings, therefore enjoy life	Rigid design	Quality	Not contemporary
Comfort	Old fashioned	Reliable	Not stylish
	Out of season	English	Laid-back
	Brown = old and unappealing	Comfortable	Unappealing advertising

(TENG et al., 2011)

After calculating the resonance it has been identified that Burberry is struggling in that segment as consumers did not feel proud telling others about Burberry, whereas, 88.3% did not feel connected with the brand.

I consider myself loyal to Burberry	If Burberry was not available, it will make little difference to me if I had to use another brand	I love Burberry	Burberry is more than a product to me	I feel a deep connection with others who use Burberry	Burberry is used by people like me	I like to visit Burberry website or Facebook page	I am proud to have others know I use Burberry
1.63	3.43	2.02	1.87	1.52	1.82	1.52	2.27

(TENG et al., 2011)

Competitor's activity

There are some unique strategies found from the direct competitors of the Burberry such as Louis Vuitton and Michael Kors. Kenneth et al., (2013) found in her research after going for an observation at one of the Louis Vuitton store that the company use a strategy to serve ultimate premium experience to their most loyal customer by inviting them in a "very important customer (VIC) Room" in which only one VIC customer is allowed at a time. Additionally, specialized trained sales associate who are trained to notice when a VIC enter a store, at this situation these VIC are welcomed by the sales associate who then wisely taken towards the room to show them the collection of ready to wear and exotic bags. Interestingly, regular customers are completely unaware of these bags and ready to wear, thus give them feeling of differentiation from other customers as these bags are not for every.

The sales associate added that this strategy is a way to reward and retain the most trusted customers by offering them the special treatment and posh preview of selection that will boost up their experience.

Additionally, Warc, (2010) The campaign art of the travel from different camera angles around the catwalk for which they can receive a badge, which could be placed on a virtual guest list, the digital media manager also emphasized the importance of digital media as a core component of their strategy.

Problem Identification

As it can be seen from the previous discussion that Burberry customers identified Burberry as boring, unappealing, unstylish brand, however Burberry still aim to focus on the contemporary classic styles. As a result among all its competition Burberry attained the most volume for the brand falling behind. Including the negative association of the personality is a major concern for the brand. Therefore some recommendations will now be suggested for the later improvement of the brand

Recommendations

To eliminate the negative associations of the personality Burberry should continue to focus similar campaigns like Burberry kisses, through such campaigns Burberry has generated not only great amount of brand affinity but including market dominance within a recession securing 2 billion pounds of revenue. (Samuel-camps & Haldan-jones, 2013)

Additionally, Burberry should focus to bring new design and variations within their trench coat lines to eliminate the perception of unstylish and unappealing brand, because of diffusion of competitors with range of options available to the consumers. It is now important for Burberry to think and come up with something creative that fits within their values but also liked by the customers.

A luxury brand website should meet the requirements of easy to navigate and have an appealing designs, because the luxury buying decision operation requires good measure of affective and illogicality. Thus it is important to intense the emotional response of the user online to trigger them with the right moods and feelings. (Okonkwo, 2007)

Table 6.1   The effect of Internet features on consumers

Web element	Effect on consumers
Interactivity	Compensates for the lack of human presence
Fast service	Saves time
Convenience	Provides goods and services anytime and anyplace
Personalization	Empowers consumers to be co-creators
Customization	Gives a sense of individual recognition
Privacy	Associates the brand with ethics
Real-time communication	Shows excellent customer relationship management
Security	Breeds brand trust and loyalty
Instant product availability	Provides instant gratification
Low transaction costs	Saves mental energy and time
Additional features	Creates an enhanced experience, personal enhancement, education and social benefits

Source: Adapted from Mohammed *et al.* (2002) *Internet Marketing.*

(Okonkwo, 2007)

Hence I would like to recommend just one feature for the website artofthetrench.com from the above table.

Adding additional interesting features to the website may grab customer attention to share the website with their friends or family such as:

Improving User Experience at the artofthetrench.com

1. Converting the 2d environment into a 3D space with camera panning in and out feature, thus giving the users believable experience to enjoy their time at the luxurious artofthetrench website and hence they can see the true quality of the fabric from all perspective as truly depicted in close-up shots at the artofthetrench page.
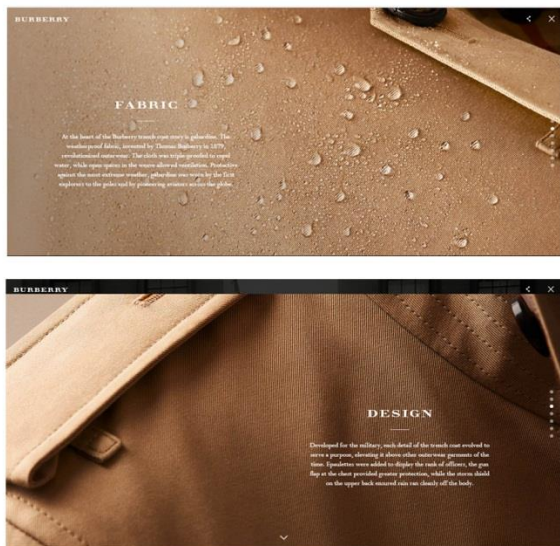
Source: uk.Burberry.com/bespoke

2. At the moment the lighting of the environment looks much diffused, flat and not so much with contrast, making the features of the trench coat not clearly visible such as the sharpness and detail, which make the deliverance of the brand promise of the gabardine fabric looks promising only in the real photographs. In Contrast such details are missing in the artofthetrench website and because of less sharpness in the cloth/texture the overall trench coat feels like a waxy material. Therefore improving the image material quality until it doesn't match with the product values set by Thomas Burberry which is essential.

3. New Stylish trench coat designs, patters, buttons, collar, sleeves and etc. Can also be incorporated to test the acceptance of the customers, to eliminate the negative perception of the brand

4. Just like Burberry April showers campaign, a similar approach can be taken in consideration to implement a fake 3d rain environment and making the overall scene more interesting, lively, luxurious and interactive, which will communicate the true value and benefit of the product.

5. Lastly, on the completion of the design, it will be a good option if users "get prompted" to share their luxurious experience with their friends.

Burberry April Showers 2011

Introduce new designs

As from the research it has been identified that consumers perceive Burberry as a boring and unstylish brand. Hence it is important for Burberry to consider signing with a reputable skilled designer for a short-term run and creating a buzz while keeping the brand image and values in consideration as well.

Promotion

As Burberry, (2014) mentioned in his annual report that they had roll out their last year gaining the most number of fans on Facebook with over 17M with an increase following in the twitter (3M) and instagram (1.4M). Additionally several marketing activities have been done to capture the tech-savvy generation as stated in their annual report. However, Clifford, (2011) mentioned an opportunity that luxury brand should improve their image through blogs, forums and social media and regarded this as an effective media to capture the young and tech savvy generation. Hence for Burberry it would be better to continue integrating their ideas using social media as being executed in previous campaigns like My Kiss.

Enhanced loyalty with exclusive customer experience

Just like Louis Vuitton VIC room strategy Burberry can also implement to focus on their in store customer experience, since some previous years Burberry has started to focus more technologically and also implemented digital stores at their stores. Therefore, Burberry can also create a luxurious room, with

trained sales associate who can differentiate the loyal customer but in the same digital setting with the idea of rewarding their loyal customers by their endorsed celebrities through a recorded video. From a personal perspective, this could be the most rewarding experience any customer may expect from any brand. The moment it will become profitable for Burberry, when all of this event surprisingly shot and later the footages being available to the customer to share this luxurious experience with their friends and family.

Conclusion

Throughout this brand case study, A critical evaluation of the previous literature and finding has been done on brand image, identity and personality, and later using the brand identity prism, and secondary research a deeper evaluation of the brand has been done and based on the evaluations and findings best recommendations has been made for the future growth of the brand.

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