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“Brand Associations as a Design Driver”

School of Industrial and Manufacturing Science

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Enterprise Integration**



PhD Thesis

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“Brand Associations as a Design Driver”

Supervisor : Professor Peter J Sackett

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Abstract

This thesis presents an exploratory study over the constructive parameters of an 'emerging' brand through consumer associations. Streams of research for brand study, academic and business practice, were brought together to provide a robust basis. A number of challenges apparent in the communication processes between brand, offering (product or service) and the consumer were recognised. The aim of this research was to investigate the possibility of extending and adapting existing techniques in brand management and consumer perception to provide a theoretical framework supporting consumer associations as a design driver for the development of an 'emerging' brand's experience.

A sustainable holistic brand experience requires including the voice of the consumer. This has not been deployed accurately previously although there is a shift to this direction by organisations. As consumers do not always say what they actually mean, the use of visual and verbal means for understanding their associative parameters is desirable. The method of picture-aided recognition, with passenger interviews in Greece and U.K. was used. Equally important is the implementation of these findings and preferred characteristics to company communications and the offering provided through a selective semiotic analysis and use of the variables in the design process. A case study methodology, incorporating interviews, observational methods along with enabling and projective techniques were used to triangulate findings and provide an in-depth understanding.

This research provides a framework linking the offering, the brand and the consumer along with presenting practical applications. This is a support system on how an organisation could organise the basis of constructing an 'emerging' brand from its 'driver' brand to initiate its sustainable value. Such a system is targeted to the brand management departments of organisations and the design departments or external agencies responsible for the visual manifestation of the brand's appearance to the outside world.

To my family

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The author

The author grew up in Athens, Greece and moved to the U.K. in 1995. Throughout the time of his primary and secondary education his interest and creativity and design guided him to an onward professional career in this domain. Beyond those early days his great interest in design was reaffirmed during academic study.

The author was originally educated as a Graphic Designer, with a Bachelor's (Hons) in Graphic Design from Lincoln University. Interest in the world of Graphics was further explored in the domain of corporate identity and branding with particular attention in the airline business. His undergraduate studies formulated a desire for greater understanding of the world of design, and he moved to London in 1999 where he studied at University of London – Goldsmiths College on their Master's in Design Futures. He explored the relationship between branding, organisational functioning and the consumer. Master's thesis was the development of a framework on organisational operations and brand embodiment in the airline industry. This formed the basis of the interest for a greater exploration in the world of brand management and consumer perception especially in airline business. This goal was achieved during his PhD Research in the Department of Enterprise Integration.

In industry, the author has worked freelance as a brand management consultant on a number of projects and was amongst the small number of professional specialists selected to participate in an AIRBUS A380 aircraft interiors workshop in Berlin, Germany during ILA 2002. Mentioned in Cranfield University's internal publications *Perspectives*, May 2002 issue, p.4, and *Cranfield University Annual Review 2003*, p.33 under the title "Researcher one of the few".

The author believes that a brand manager, being in the forefront of change, should be equipped with knowledge ranging from design practice to academic theory in order to conceptualise, develop and manage a brand. This makes possible the understanding, direction and management of all stages of organisational brand operations as an integrated entity.

The author has recently been appointed as the Communications and Brand Manager for the Dubai Aeronautical City (DAC) in the United Arab Emirates.

The author additionally holds the position of Visiting Lecturer and Subject Leader of "Brand Experience Management" at the School of Design, Hong Kong Polytechnic University.

List of publications

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List of abbreviations

BA British Airways

CAN Consumer Associative Networks

CI Corporate Identity

FFP Frequent Flyer Program¹

IBE Integrated Branding Experience

IFE Inflight Entertainment

NOA 'New' Olympic Airways

OA Olympic Airways

OBE Offering Brand Experience

UK United Kingdom

USA United States of America

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Glossary of terms

Adobe Illustrator A professional software for studio work, supporting image manipulation, layout editing and desktop publishing software created by Adobe. One of 'drawing' packages focusing on graphical deployment (application) (Yadin, 2002).

Adobe Photoshop A professional studio work software for image creation and format editing created by Adobe. It is described as one of the 'painting' software packages, based on the values of pixels (Yadin, 2002).

Aesthetic Of, or pertaining to, things perceptible by the senses, things material (as opposed to things merely thinkable or immaterial). Kant, applied the old definition fairly strictly to mean 'the science that treats of the conditions of sensuous perception'; sometimes confusingly applied in the everyday sense of a sentimental or archaic ideal of beauty (Design Futures, 1999).

Brand A promise a company makes to consumers. Usually it refers to the name, term, design, symbol, feature (Bennett, 1995) of the company and its offering(s) along with its visual, verbal, auditory qualities associated with it (Yadin, 2002). A brand can be purchased by a customer, has personality and characteristics of certain associations, it conveys lots of meaning to an individual, cannot be copied by a competitor, and when successful it is often timeless (Seetharaman *et al.*, 2001).

Brand Awareness The consumer percentage that recognises a particular brand under the form of a research study (Yadin, 2002).

Brand Equity The characteristics, values of an offered product/ service associated and attached to them and their perception (Yadin, 2002). To the consumer it translates into positive brand characteristics through brand use (Bennett, 1995). More appropriately the value customers give to a brand that is able and keeps its promise (LePla and Parker, 1999).

Brand Name The elements of a brand that can be spoken such as wording, letters, numbers (Bennett, 1995).

Branded Offering An offering; product or service, provided by an organisation under its registered and owned name (ownership). (Adapted from Yadin, 2002).

Branding The use of methods under which an organisation chooses to distinguish itself from competitors (Yadin, 2002). In practice the notion of branding is wider.

Consumer Associative Networks A network representing links between elements of consumer memory and their connection. It is a system represented by lines and nodes. A node represents a piece of information i.e. brand and a line represents a connection. Lines link nodes between denoting an association between information (Nelson *et al.*, 1993).

Consumer Behaviour The human interaction, psychological and social, through the purchase, use and arranging suitably of products, services, disposal of services, products, beliefs, activities (Bagozzi *et al.*, 2002).

Consumer Satisfaction Consumer Satisfaction is the objective with which organisational offerings are provided with in the market. Consumer Satisfaction and brand loyalty are linked, and satisfaction ensures positive word-of-mouth and loyalty (Yadin, 2002).

Consumer The term used when referring to 'a consumer' is not clearly defined. Consumer is the end-user, the person that actually consumes the purchased offering; product or service, ideas. He/she may not be the buyer which is what a customer is. Children for example are consumers as they consume what their parents (customers) buy for them (Yadin, 2002; Bennett, 1995).

Corel Draw It is a professional graphic design software for studio work. Corel Draw is used for creation and format of desktop publishing applications. It includes a number of functions and tools. Corel Draw is compatible with a number of other software packages constructed by Corel.

Corporate Identity Is part of a brand's visual identity, a visual face of the brand. Corporate identity usually refers to the physical characteristics that the organisation chooses to project in order to be identified. These characteristics vary from colours, logo, typefaces etc., to letterheads, uniforms, business cards, packaging (Yadin, 2002).

Corporate Image It is the perception of the company by its audiences. It refers to the effect caused by the organisation's corporate identity (Yadin, 2002).

Customer A customer is the buyer of an offering, either product or service. A customer is one of the parties participating to a legal purchase and can be a company or an individual (Yadin, 2002).

Embody - Embodiment To put into a body; to invest or clothe (a spirit/ a notion) with a body. Or to impart a material, corporeal, or sensual character to something. Or to give a concrete form to (what is abstract or ideal); to express (principles, thoughts, intentions) in an institution, work of art, action, definite form of words, etc. Or to cause to become part of a body; to unite into one body; to incorporate (a thing) in a mass of material in a system or complex unity (Design Futures, 1999).

Emotion An emotion derives from cognitive understanding of actions and experience processes, formulating an alert mental situation. It is of phenomenological nature many times linked (followed by) with a physiological process, and frequently expressed physically in many cases through a series of action that express emotion(s) (Bagozzi *et al.*, 2002).

Goods Generally speaking, goods are the public property of a community or corporation. In an ethical context human goods are those things which are seen as necessary or desirable for the full development or flourishing of human beings. Such goods are the components or constituents of the 'good life' in the philosophical sense of a meaningful life lived in accordance with, and subsequent to, reflection on the nature of human well-being (Design Futures, 1999).

Identity The set of beliefs about somebody, or a set of beliefs that resonate with a biography or an appearance and which give a sense of continuity. It could also be described as the culturally demarcated axes which organize the differences between people. (To the logically necessary assumption of continuity through time)

Integrated Branding We experience the notion of 'integrated branding' when organisational and offering operations derive and are guided from the brand and its principles (LePla and Parker, 1999).

Interior Planner for Aircraft Design A software package developed specifically for the development of floor-plans, interior planning of commercial aircraft. The software

works along CorelDraw. Interior Planner for Aircraft Design was designed by and is property of One Mile Up, Inc.

Logo Logo or logotype forms part of an organisation's corporate identity. It is the trademark of an organisation and takes the form of an identifiable visual symbol by which it is identifiable by its audiences (Yadin, 2002).

Long term memory The process of storing information indefinitely for use at a later stage (Bagozzi *et al.*, 2002).

Macromedia FreeHand This is Macromedia's drawing and layout software for graphic design applications. A number of its tools include layers, creating text, strokes and fills, working in colour, points and paths, pen and Bezigon tools, keyboard shortcuts, and Flash animations.

Offering Brand Experience The experience created by a specific brand's offering.

Offering The notion of product and service as one thing: often we cannot separate what is a product and what a service (Norman & Ramirez, 1994; Sulzmaier, 2001).

Perception A proceeding of the mind based on the use of previous knowledge to formulate and translate the various stimuli experienced by the human senses (Bagozzi *et al.*, 2002).

Picture-aided Recognition The human comprehension of the visual stimuli of a picture in the context of what is being represented. In parallel this is the main methodology used this in the second part of this research. In picture-aided recognition a set of set of visual material, i.e. pictures, is used to aid retrieval (Krishnan and Chakravarti, 1993).

Product (or offering product) Part of an offering, one of an offering's main ingredients related to the core tangible features, a physical offering/ offering's element. A product is manufactured in a factory, can be copied by a competitor, and can be outdated (Seetharaman *et al.*, 2001).

QuarkXpress It is a publishing solutions software largely based on palettes that enable the user to choose from a variety of tools, styles, colors, measurements to develop a design. QuarkXpress is developed by Quark.

Random Sample It is a sampling technique referring to equal change of participating in a survey between participants (Yadin, 2002).

Recall A method of information retrieval from memory to assess impact of advertising, marketing operations. In aided recall the subjects are guided through a series of advertisements through the process of an interview. In free-recall (or spontaneous-recall) the subjects are asked to discuss information of a recently seen advertisement etc. (Bagozzi *et al.*, 2002).

Recognition (method/ technique of) The method of assessing consumers' familiarity over identifying particular brand names etc. remembering seeing previously. (Krishnan and Chakravarti, 1993).

Reviving and Emerging Brand The processes and actions of changing an organisation's brand element(s) as of its logo, name, image currently projected in the marketplace (Yadin, 2002). The alteration/ readjustment and use of new visual, verbal brand elements by which an organisation is presented to the public. 'Reviving' refers to the 'rebirth' of a brand with only changing partially its brand elements (case of British

Airways). The term 'emerging' refers to a brand that derives from a no-longer-existing brand, as an example Swiss International AirLines from Swissair.

Semiotics (or Semiology) The meaning of semiotics varies, but it can be summarised as a the study of a "system of signs", stimuli that can be used to convey a meaning for all forms of communication (Desmond, 2003; Greimas and Courtés, 1982).

Sensory memory The memory system for temporary storage of information received from human senses during perception and recognition (Bagozzi *et al.*, 2002).

Service (or offering service) Part of an offering, one of an offering's main ingredients related to the intangible features, a non-physical offering/ offering's element, immaterial. A service can be copied by a competitor company.

Short-term memory Limited storage memory used for direct analysis and interpretation of 'real-time' knowledge. As an example, when we read the above sentence we use short-term memory (Bagozzi *et al.*, 2002).

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1 INTRODUCTION

1.0 Introduction

Figure 1.1 Outline of Chapter One

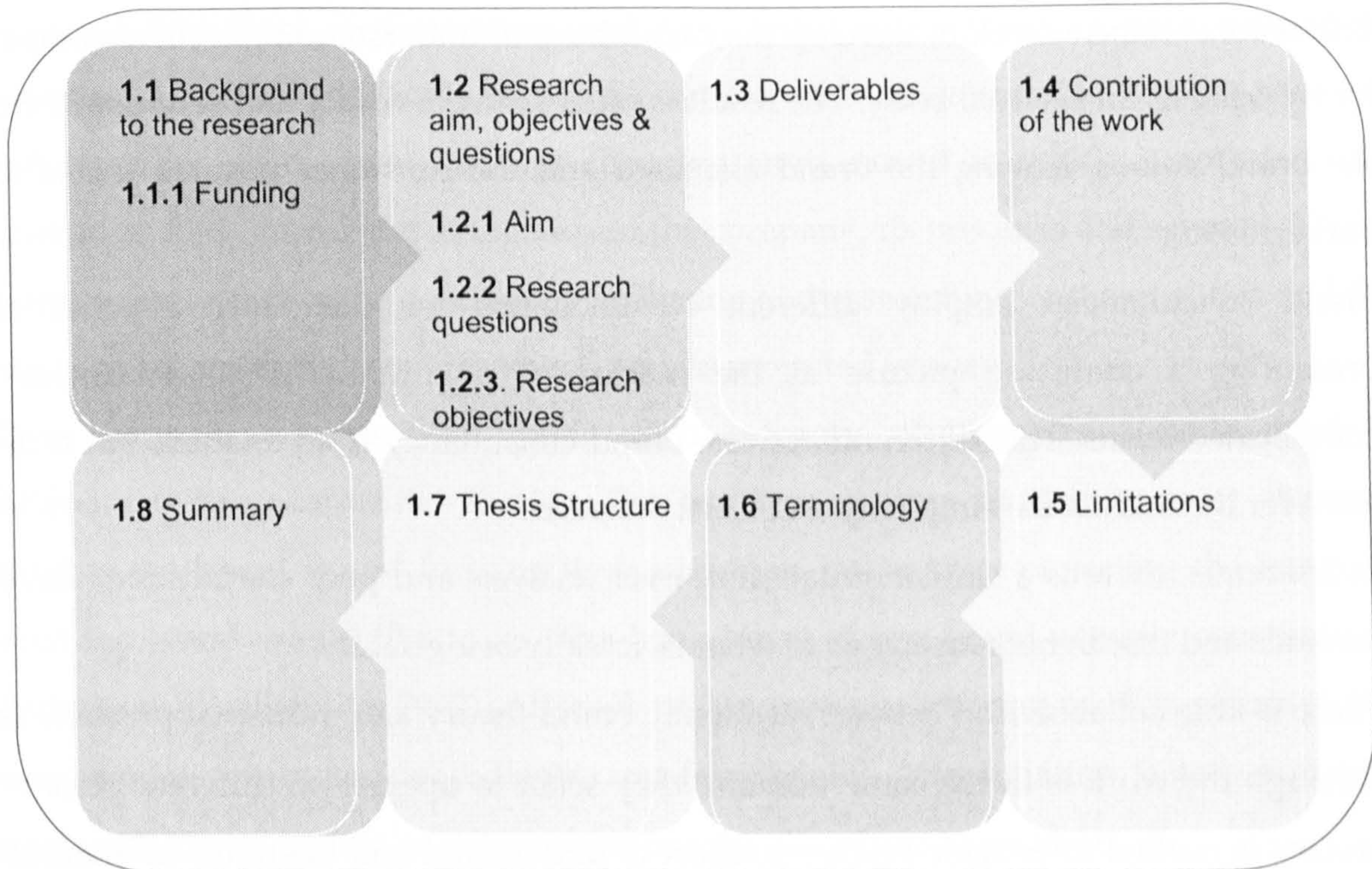


Figure 1.1 introduces the contents of the first Chapter, which sets out to explain the research context as found in academic theory, industrial practice, and consumer behaviour. The problem statement is explained, and the research objectives are stated, along with the particular research deliverables. Specific terms relating to brand are explained.

1.1 Background to the research

The economy is shifting from being machine-industrial driven to people, the air transport industry needs to reflect this. This requires understanding consumer needs and wants and adjusting core values, offering abilities and future plans of the company.

Brand consultancies seek to develop the capabilities of understanding a client company by working as an external body. The result is often far from reality and is removed from the brand values, leaving the brand alienated and the consumer puzzled (LePla and Parker, 1995).

Brand consultancies employ different terminologies for their own internal use, presenting a confusing picture in the market of a continuous bombardment of complicated terms. This differentiates one brand consultancy from another, but it does not offer the market the simplicity and clarity needed.

In academia, there is a similar situation of over analysis and poor clarification, leaving students and researchers unsure as to what is actually being said.

There is little collaboration between academic brand theory and industrial practice, and although the work is in the same domain, they seem to operate on different planes. A process is needed to provide further support to understand and maintain an integrated brand and its experience throughout all the associated communications to the consumer.

One of the most important design equities owned by a company is a brand.

A brand does not only denote the label of a product or a service; a brand is associated with a chosen way of living, and provides the foundation of a projected lifestyle. Elaborating on this idea, we can say that a certain product or service, being chosen from a wider group of similar alternative products serving the same need, may embody certain values and aspirations with which its user identifies. It is the link between user and product, providing the basis of a user-feeling of a greater group of like-minded people.

A product being attached to a brand is linked with a certain living personality of values and affirmation of certain choices. The product through the brand acquires personality,

through advertising campaigns and promotions, is positioned to provide a link between the actual product and its embodied projected associations, and invites us to assume those associations by using the product.

Having created a personality image of a lifestyle, the consumer's contentment through the brand-embodied product is dependent on the successful fulfilment of the expectations projected to form this particular lifestyle environment. This is possible, provided that there is consistency and focus. The offering has to be consistent in reflecting its promise throughout all its characteristics and attributes. It must show an understanding of the evolving and changing environment in which it operates, and must accurately convey the living idea of the company, its products and services. Focus, in this sense, refers to the continuous analysing and researching of the qualities and the values of the product, its environment, and its projected image.

There is great commonality within each category of offerings. Brands need to differentiate in a competitive market. This involves creating an identity using elements of what the brand is and framing its boundaries, rather than projecting the image of what the brand would like to be. The boundaries of one brand actually constitute its distinctions (Williamson, 2002). After all, within the same offering market, offerings will have similar names and ingredients, and few natural differentiating factors can exist; most washing-up liquids or potato chips use the same base ingredients, etc.

Literature suggests that a company's offering is more robust when there is greater communication between its different departments, from engineers to designers (Bangle, 2001; Griffin and Hauser, 1992). While there have been a number of research approaches on the level of linking offering attributes with the consumer through the use of individual case studies, there is little research linking the offering category (i.e. flight) and the brand (i.e. airline brand).

In this research the author investigates the possibility of extending present methodologies in the further integration of branding and offerings. Through the integrated branding process, a company's brand is embodied in the entire product and service attributes and characteristics. Under this procedure, the offering can be clearly identified, even in the absence of the brand name and logo. The collected research data is by nature qualitative, referring to consumer associations, the author proceeds in

presenting them under a comprehensive quantitative form, presenting percentages of the most popular answers. These as collected through the techniques of free-recall, picture-aided recognition and the practical design questionnaire.

1.1.1 Funding

The main funding for this research was provided through a bursary from the Department of Enterprise Integration, Cranfield University. The cooperation of Olympic Airways in this research proved invaluable, as it combined the necessary industrial support and validation, along with air-travel assistance in terms of flights.

1.2 Research aim, questions and objectives

1.2.1 Aim

The aim of this research is to provide a theoretical framework supporting the role of consumer associations as a design driver (requirement) for the development of an emerging brand's sustainable experience.

1.2.2 Research questions

- As consumers do not always say what they actually mean: Does the use of free-recall, along with picture-aided recognition improve identification of perception and recognition of brand communications of an imaginary 'emerging' brand?
- Is consumer nationality the only source of the formation and expression of cultural differences between passengers or it is a limitation?
- Does an imaginary brand, being of reviving or 'emerging' nature, have a greater percentage of positive associations than negative?
- Are reviving or 'emerging' brands likely to share a combination of associations of the brand they derive from ('driver' brand), along with a synthesis of original and unique associations?

- Does the selective semiotic analysis of the picture-aided recognition variants in the process of practical brand identity design improve the validity of the practical design-work.

1.2.3 Research objectives

The driver of the objectives is the potential for extending or adapting the combination of a range of existing academic theories/tools and industrial practices in the domain of brand experience and consumer perception.

Objectives are mirrored through the deployment of an 'emerging' airline brand case study and will concentrate on:

- Identifying the process and compare the expected brand associations of an 'emerging' brand through consumer groups from different countries by using free-recall and picture-aided recognition methods.
- Reviewing existing knowledge to assess the possible extension of information deriving from a 'driver' brand in its usability over the formulation of the characteristics of an 'emerging' brand through consumer perception.
- Linking information over an 'emerging' brand's expected experience and possible ways of projecting this under ways consumer perceive and understand best.

1.3 Deliverables

The main deliverable is a process, represented by a structured framework, which supports the decision-making process involved in providing holistic consumer brand experience for an 'emerging' brand. This process will be validated through consumers with the use of verbal and visual means.

The deliverables from this research are:

- A template system for the collection of data across the areas of brand theory, brand associations functioning and consumer brand retrieval methods for an 'emerging' brand.
- The evaluation, interactions and challenges of existing knowledge in the above areas as found in academic theory and industrial practice.
- Validity of this knowledge through consumers.
- An analysis of the concept of brand process based on an 'emerging' commercial airline brand experience in the form of a case study.
- A process for the collection and comparison of verbal and visual elements required for the formulation of an 'emerging' brand with the use of free-recall, picture-aided recognition and selective semiotic analysis.

Furthermore, this qualitative research will deliver specific guidelines, with which airlines will be better able to:

- Evaluate the needs of the consumer in relation to an 'emerging' brand and produce guidelines that will support those needs in the 'new' brand's communications. (Align the required brand experience with the projected brand experience).
- Sustain communication of an 'emerging' brand's experience through findings, incorporating them into guidelines supporting a consumer-centred satisfying 'emerging' brand from conception to delivery and formulation.
- Address the maximum possibility of visual sense related impact of brand experience embodiment into the offered 'emerging' brand.
- Provide the possibility for real change, by offering a link between the 'driver' and 'emerging' brand.

This work's process may also be applicable outside the chosen case study domain.

1.4 Contribution of the work

- Linking academic theory with industrial practice: Providing the basis of an academic - industrial input and an academic - industrial output. Findings are applicable to both academic theory and industrial practice.

- Linking verbal and visual survey methods for the benefit of the creation of the basis of an 'emerging' brand. The methods supporting this are those of free-recall, picture-aided recognition and selective semiotic analysis.
- Independent critical thought in an interdisciplinary basis in the domains of brand equity – especially in its element of brand associations, consumer perception and memory systems, visual and verbal conceptualising and the implementation of those ideas, particularly in the domain of graphic design.
- The cross-cultural dimension of the work, by involving two different European national groups, Greek and British.
- Critical approach in the domain of brand experience management, specifically for a reviving or 'emerging' brand. This will be exploited by including information based on the 'driver' brand and consumer perceptive information.

1.5 Limitations

Throughout the research period the author was faced with the continuously evolving environment of the chosen case study domain of the airline industry. The changing parameters of the industry provided a challenging mix for the collection of data and access to organisational documents at the beginning of the research. Events such as Air France's Concorde crash, 9/11, the conflicts in Afghanistan and Iraq, development of the low-cost sector, to the merger between KLM and Air France, proved to have knock-on effects on the speed of changes in the industry, such as the loss of one million jobs, dissatisfied passengers, aggressive marketing operations and the abandonment of other research and industrial programmes.

This research emphasises the importance of consumer perception in accordance to a brand's communication. It focuses solely on the provided brand experience and its customisation. Attention was focused on the specific parameters of corporate identity in connection with the brand experience.

In particular, the author would like to highlight a number of difficulties and limitations faced during this research:

- Limited resources, specially in the beginning of this research.

This was due to airlines' hesitation to provide documentation due to internal challenges. Work-overload, job losses, drop of passenger numbers and security threats pressed airlines to prioritise and manage their time entirely on day-to-day basis rather than supporting such research activities.

- The above challenges and passenger frustration/ negativity, due to air-travel challenges, pushed the author to continuously look for data, arrange industrial meetings and interview passengers.

1.6 Terminology

In this section an introduction to brand terminology is presented followed by definitions of terms that are extensively used in this thesis.

It is important to define the terminology used in association with the brand, the offering, and the consumer.

The current business environment is complex. Corporations are becoming more closely integrated in society, which in turn is increasingly judgmental about the corporations, and the standards of their behaviour and operations (Olins, 1989).

This complexity is a result of the increased level of consumer interaction and influence over the services sector. In a competitive business market, the public demand for company services takes us beyond the practical levels of product performance and into the more emotional aspects of brand personality and image (Pringle and Thompson, 1999). Offerings, and the image that they project to the consumer, along with the company's brand, have to be characteristic and unique, with a clear beneficial role for the services offered to society by the company. Early research in the domain of corporate identity states that only highly competitive products will survive (Olins, 1989). This

statement equals the parallel theory of the Darwinian design notion of the survival of the fittest (Rutter and Agne, 1998).

In response to the additional expectations that corporations are asked to meet, there is a need for methods ensuring competitiveness and differentiation of offerings in a changing environment. Terms associated with brands are not precise enough to describe the complexity of information associated with a company's functions related to its image and projected experience.

This is why a number of branding consultancies have constructed their own terminology in the area of brands. These terms were created and are maintained only in support of each company's own functioning.

These terms are often used mistakenly by others. This is a result of the complexity and number of the new terms. This creates confusion when some of the terms used refer to ideas which go beyond their original concept, or are mistakenly used to refer to a relative term which is different from the original.

The definitions below are indicative of the context of each term used in this research. The term brand has been defined in a number of ways and therefore universally accepted terms do not exist.

Brand

A promise that a company makes to consumers. Usually it refers to the name, term, design, symbol, feature (Bennett, 1995) of the company and its offering(s), along with the visual, verbal, or auditory qualities associated with it (Yadin, 2002). A brand can be purchased by a customer, it has personality and characteristics of certain associations, it conveys meaning to an individual, it cannot be copied by a competitor, and when successful it is often timeless (Seetharaman *et al.*, 2001).

Brand associations

These are memory associations, related to a particular brand, and are part of its brand equity (Aaker, 1991). They are distinguished between offering and organisational associations, and sub-categorised to organic and created associations. They are usually portrayed within a network representing links between elements of consumer memory. Such networks are referred to as consumer associative networks.

Brand awareness

The percentage of consumers who recognise a particular brand, as determined by a research study (Yadin, 2002).

Brand equity

The characteristics and values of an offered product/ service associated and attached to them, and the perception of them (Yadin, 2002). Brand equity refers to values associated with a brand (Lassar *et al.*, 1995). To the consumer, it translates into positive brand characteristics through brand use (Bennett, 1995). More appropriately brand equity is the value that customers give to a brand that delivers its promise (LePla and Parker, 1999). Brand equity consists of brand associations, brand loyalty, brand awareness, perceived quality and proprietary brand assets (Aaker, 1991).

Brand name

The elements of a brand that can be spoken, such as wording, letters, and numbers (Bennett, 1995).

Brand reviving and 'emerging' brand

The process and action of changing an organisation's brand element(s) as they are currently projected in the marketplace (Yadin, 2002). The alteration or readjustment and use of new visual or verbal brand elements by which an organisation is presented to the public. An example of brand reviving is British Airways. The airline kept its name but altered its corporate identity. An 'emerging' brand is a new brand that derives from a 'mother', or 'driver' brand, usually a stagnated brand. Examples of emerging brands are Swiss International AirLines, derived from Swissair; Olympic Airlines, derived from

Olympic Airways, and SN Brussels Airlines, derived from Sabena. These airlines operate under a new name and brand communication characteristics, such as a new corporate identity.

Offering

An offering is the product or service provided by an organisation. The term is used here as the classification of service or product has become indistinguishable (Kefallonitis and Sackett, 2003b). This is the core element provided, with no brand characteristics (adapted from Yadin, 2002).

Branding

The use of methods by which an organisation chooses to distinguish itself from its competitors (Yadin, 2002). In practice, the notion of branding is wider.

The term branding is historically associated with a method of marking a book with a hot iron that burns letters or symbols into it, generally for the purpose of indicating ownership. It was an effective method in deterring the theft of books, as the brand could only be removed by trimming deep into the margins. Beyond this meaning, the term brand was used to link a particular make of goods and an identifying trademark, label etc.

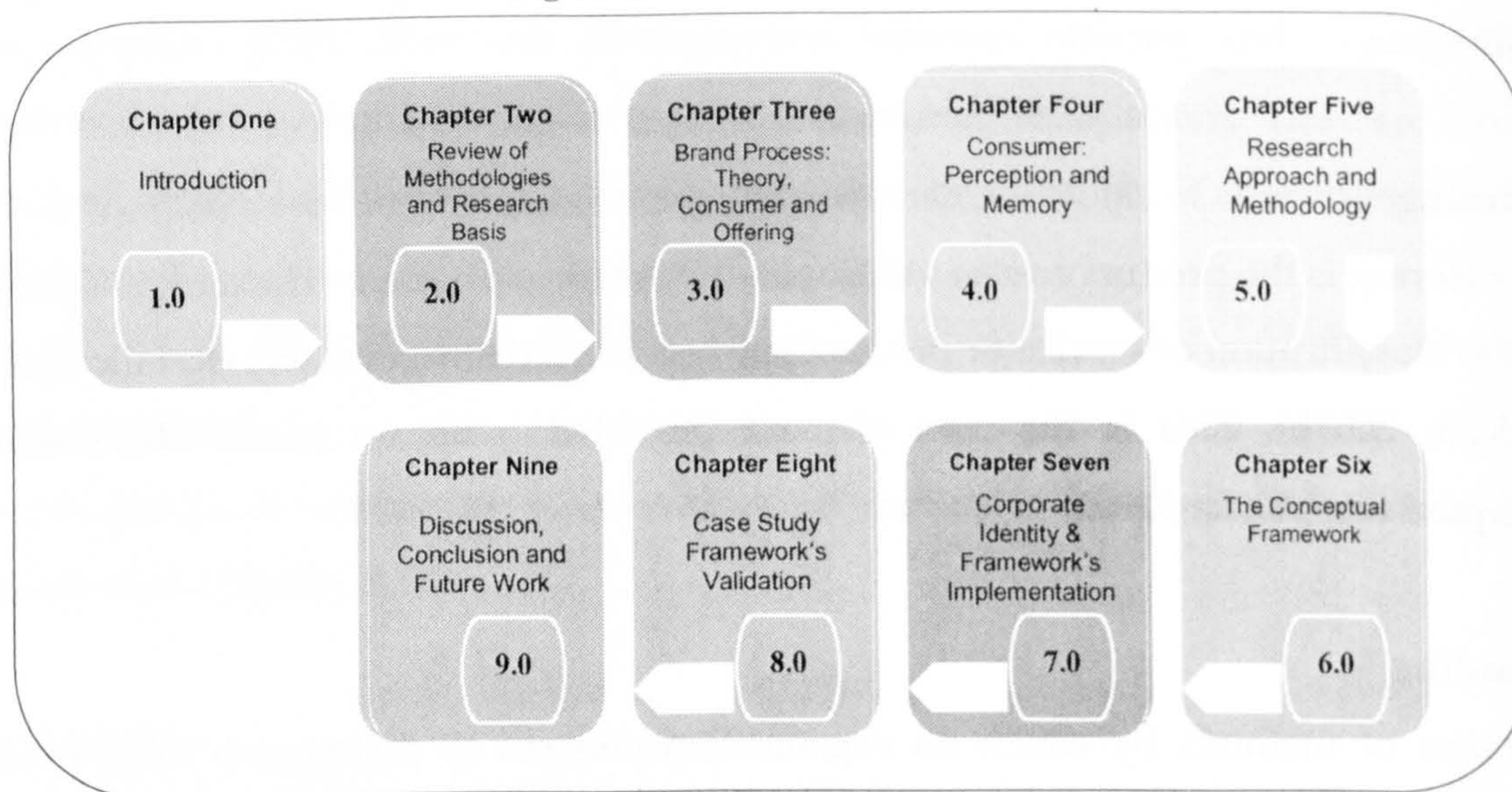
The term brand conveys an understanding of ownership, with an extended broader basis of linkages. A successful brand is a name, symbol, design, or some combination which identifies the 'product' of a particular organisation as having a sustainable differential advantage, emphasising its originality (Doyle, 1989).

Integrated branding

We experience 'integrated branding' when organisational and offering operations are derived and guided from the brand and its principles (LePla and Parker, 1999; de Chernatony, 2001).

1.7 Thesis structure

Figure 1.2 Structure of Thesis



In Chapter One - Introduction, a brief overview of the research basis is introduced according to this research's context. Specific pressures to industry are outlined from the consumer's viewpoint in relation to organisational brand communications and operations. Organisational responses are stated along with the research problem statement. Research objectives, deliverables and risks are explained, along with a brief introduction to research methodology.

Chapter Two - review of methodologies considered and research basis stated. The literature direction pursued is stated along with brand challenges detected.

Chapter Three - brand process from conception to practice is stated in relation to the consumer and offering. This chapter provides an analysis of theoretic information, brand models and the notion of the sustainable brand experience. The integrated brand model approach is described.

Chapter Four - consumer perception, memory retrieval processes and semiotics are exemplified. Consumer Associative Networks are described along with the memory retrieval processes of recall and recognition, and the use of selective semiotic analysis.

Chapter Five - research methodology is described. Choice of research strategy is portrayed along with data collection, analysis and interpretation. The process of

published and empirical data along with research purpose, method and design are given. Planning and pilot study execution details are specified.

Chapter Six - introduction and contents of the Sustainable Brand Experience Enabling Framework are presented.

Chapter Seven - corporate identity design and practical outcome of the research is provided.

Chapter Eight -the framework's validation through the case study is described along, with the presentation of interview material and findings.

Chapter Nine - conclusion, discussion and future work are stated.

1.8 Summary

Chapter One introduces brand use, functioning, its understanding along to the importance it holds for organisations. Additionally states the research aim, questions and objectives. The deliverables, contribution of the work and limitations are identified along with an introduction to brand terminology.

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2 REVIEW OF BRAND-RELATED METHODOLOGIES AND RESEARCH BASIS

2.0. Introduction

Figure 2.1 Outline of Chapter Two

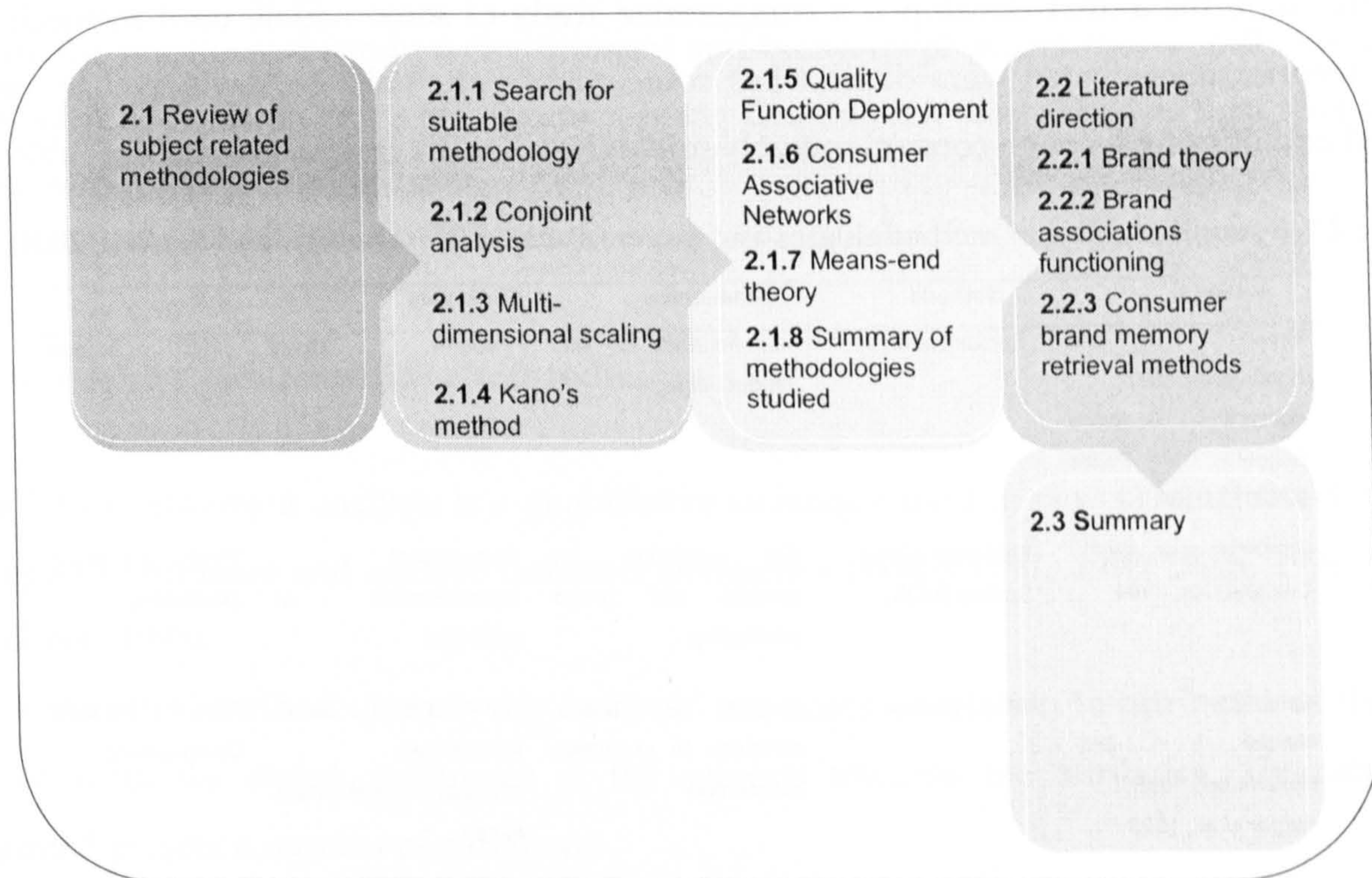


Figure 2.1 presents the contents of Chapter Two, in which the consumer focus relevance is explained, the notion of the post-modern consumer is explored, and a review of suitable research methodologies is presented.

2.1 Review of subject related methodologies

2.1.1 Search for suitable methodology to cover the analysed areas

A single offering encounter can affect a consumer's total perception of the organisation presenting the offering.

The offering experience encounter has distinct elements which can be controlled and managed. Along with the person-to-person offering interaction, a number of interactions are dependant on the tangible and intangible elements (Bitner, 1992).

Offering and brand may serve different needs, but in terms of the consumer's perception, they may refer to each other. In searching for a methodological basis for the brand and offering interrelation, the author developed a comparative study of some widely used methodologies. The theories investigated were distinct but some could potentially be developed to associate brand and offering through consumer involvement (Kefallonitis and Sackett, 2004) (Table 2.1).

Table 2.1 Synoptic review of methodologies and papers studied (Kefallonitis and Sackett, 2004)

Author(s)	Methods	Measure(s)	Assumes	Use
Green and Shrinivasan, 1978; Harvard Business School Paper 9695016, 1996	Conjoint analysis	For methods on new product design	Feature based representation of attributes	New Product Development
Schiffman <i>et al.</i> , 1981; Cox and Cox, 1994	Multidimensional Scaling (MDS)	For methods on product and brand positioning	Dimensional representation of attributes	Product and brand positioning
Kano, 1984; Matzler and Hinterhuber, 1998; Berger <i>et al.</i> , 1993	Kano's method	Product & service attributes to customer satisfaction	No direct brand involvement, expectation and need based	New Product Development
Akao, 1990; Griffin and Hauser, 1992	Quality Function Deployment (QFD)	Customer needs, product characteristics	No direct brand involvement	New Product Development
Aaker, 1996; Keller, 1993; Peter and Olson, 1993; Krishnan, 1996	Consumer Associative Networks	Consumer Memory Associations, brand and product category associations	Information is held in memory in form of associated nodes	Brand equity
Young and Felgin, 1975; Howard, 1977; Gutman, 1982; Bagozzi <i>et al.</i> , 2002	Means-end theory	Brand persuasion, described as favourable feelings and purchase intentions	Consumer knowledge related to product is hierarchically organised	Concrete and abstract product meaning association with consumer

A review of current literature within the domains of product development, and product and brand positioning, reveals two contradicting views.

Product involvement and brand commitment are not highly related, but they represent unique constructs (Warrington and Shim, 2000). Product differentiation is said to be introduced by brand heterogeneity, with brands being formed of distinctive bundles of attributes (Sharp and Dawes, 2001). This is of great importance if one considers that the more similar a firm's offering is to that of a competitor, the greater the need to change something in the customers' perception of the offering (Sharp and Dawes, 2001). At present the state of the market reflects brand confusion between similar brands, highlighting the need for attention to differentiation. Such challenges will be explored later in this research.

Despite the functions of product development and brand involvement theoretically belonging in different domains, in terms of consumer perception they are interlinked as they refer to the same offering choice (Rutter, 1996).

2.1.2 Conjoint measurement analysis technique

Conjoint measurement analysis is a quantitative technique used in new product development strategies to measure and analyse customer preference (Wedel *et al.*, 1998; Stein, 1996; Carrol and Green, 1995).

It is a statistical method of analysing subjects' responses in relation to attributes as they are formed from the stated preference of the subjects towards the attributes. The attributes suggested present a number of variations.

This approach is an analysis first deployed by Green and Srinivasan (1978) to refer to the quantitative description of the trade-offs that purchasers make in choosing one product over all the competing ones in the market (Wedel *et al.*, 1998; Dijkstra and Timmermans, 1997; Auty, 1995).

Conjoint analysis assumes feature-based descriptions of attributes. The concept behind this research system lies on a series of verbal interpretations of sets of alternative product concepts that the customer could choose from (Harvard Business School Paper 9695016, 1996).

These presented descriptions are shown to a potential customer and normally focus on between three to seven products that can fulfil the same need. These descriptions are shown to a potential customer by the market researcher, who asks them to rank them from 1, as from the most favourable, to 6, as the least favourable of the described concepts.

In a conjoint analysis the researcher (1) chooses the characteristics that are assumed to influence the choice behaviour of interest, (2) classifies these attributes into numerical or categorical levels, and (3) combines these attribute levels into profiles according to some statistical design. It is assumed that choice of alternatives can be viewed as a set of attributes.

The conjoint analysis addresses the following:

- The relative importance of the different product features in their distinct levels.
- The highest impact of each product feature on the purchase decision.
- The highest acceptance mix of price and product features.
- The market share that a new product can achieve in the competitive surroundings.

Besides the different product features, the brand itself can also be integrated as a relevant feature into the conjoint measurement.

In most studies the conjoint measurement is combined with a conventional interview, so that the analysis is not restricted to the product features alone, but can also integrate image aspects of the product.

Conjoint analysis assumes that a product is a bundle of attributes. These can be brand, colour, size, and price. Then, each attribute may have certain variations known as levels. For example, a colour variation may have three levels of red, blue, green. The attributes used in the research of conjoint analysis should be based on the unique characteristics of the features consumers' base their purchase decision, and therefore the levels should describe available or prospective products.

Through the analysis, consumers are asked to evaluate a number of hypothetical combinations of alternative product attributes, and state their purchase preference on a scale of the one that would not buy -least favourable-, to the one that would definitely buy -most favourable (Figure 2.2).

Figure 2.2 Conjoint measurement, questionnaire profile table (Adapted by the author from Harvard Business School Paper 9695016, 1996)

A Goodyear Aquatred brand tire, with guaranteed tread life of 80,000 miles, a price of \$90 per tire, and a tire store that is a 30-minute drive from your home.

A Michelin brand tire, with guaranteed tread life of 80,000 miles, a price of \$110 per tire, and a tire store that it is a 10 minute drive from your home.

A private label tire, with guaranteed tread life of 60,000 miles, a price of \$70 per tyre, and a tire that is a 30 minute drive from your home.

A Goodyear Aquatred brand tire, with guaranteed tread life of 60,000 miles, a price of \$110 per tire, and a tire store that is a 10-minute drive from your home.

A private label tire, with guaranteed tread life of 80,000 miles, a price of \$70 per tire, and a tire store that is a 10 minute drive from your home.

A Michelin brand tire, with guaranteed tread life of 60,000 miles, a price of \$90 per tire, and a tire store that is a 30 minute drive from your home.

Most likely to buy **Most likely not to buy**

1 2 3 4 5 6

From the questionnaire results, the researcher would be able to evaluate the specific information valued by the consumer in each bundle of attribute cases and the level of importance placed on brand names, prices, etc.

The researcher would be able to further investigate:

- Customers' sensitivity to price variation, in this case from the price of \$110 to \$90 and \$90 to \$70.
- The value of product-related brands compared to a private one, in this case Goodyear Aquatred, Michelin and in relation to a private label.
- Noticing the lowest and highest values of each attribute. It would be possible to evaluate the level of strength that consumers 'place in each individual case on brand names, price, and distance in the above case etc.

In summary, conjoint analysis is a widely-used tool which, if employed correctly, provides reliable information about customer preferences that can be aggregated across customers into

forecasts of market share for alternative new product concepts to consumers in different benefit segments (Harvard Business School Paper 9695016, 1996).

Conjoint analysis involves the making of five choices by the researcher: (1) how to determine the relevant attributes; (2) how to show and describe the product concepts to customers (e.g., word descriptions versus words and pictures); (3) how to ask for the customers' reactions (e.g., ranking concepts versus making trade-offs between two attributes); (4) what customer decision criteria to use (e.g., asking which alternatives customers most prefer versus which ones they are most likely to buy) and (5) how to analyse the data (e.g. simple regression versus MONANOVA – a regression-like technique for use with rank order data) (Harvard Business School Paper 9695016, 1996).

2.1.3 Multidimensional scaling

Multidimensional scaling (MDS) analysis takes consumer judgements of similarity (or difference) of pairs of products and produces a map of the perceived relationship between the products (Cox and Cox, 1994). MDS determines the relative similarity perceived by consumers between all the products (Lawless *et al.*, 1995). Each consumer evaluates the similarity (or difference) of each pair of products. The results enable us to identify products that consumers see as similar.

The following can be studied with a multidimensional scaling analysis:

- Similarities that consumers see between different but similar products.
- Differences that consumers see between different but similar products.

The multidimensional scaling (MDS) method is a set of data analysis techniques that display the structure of distance-like data as a geometrical picture (Schiffman *et al.*, 1981).

MDS has its origins in psychometrics, where it was proposed to help understand people's judgements of the similarity of members of a set of objects. It is an appropriate tool for the study of symbolic connection of the connotative relation between users and products (Lin, 1994).

MDS has now become a general data analysis technique used in a wide variety of fields such as marketing, sociology, physics, political science, and biology.

MDS pictures the structure of a set of objects from data that approximate the distances between pairs of the objects. The data, which are called similarities, dissimilarities, distances, or proximities, must reflect the amount of dissimilarity between pairs of the objects. The term 'similarity' generically refers to both similarities (where large numbers refer to great similarity) and to dissimilarities (where large numbers refer to great dissimilarity).

In addition to the traditional human similarity judgement, the data can be an "objective" similarity measure (the driving time between pairs of cities) or an index calculated from multivariate data (the proportion of agreement in the votes cast by pairs of senators). However, the data must always represent the degree of similarity of pairs of objects (or events).

A point in a multidimensional space represents each object or event. The points are arranged in this space so that the distances between pairs of points have the strongest possible relation to the similarities among the pairs of objects. Two points that are close together represent two similar objects, and two points that are far apart represent two dissimilar objects. The space is usually a two- or three-dimensional Euclidean space, but may be non-Euclidean, and may have more dimensions.

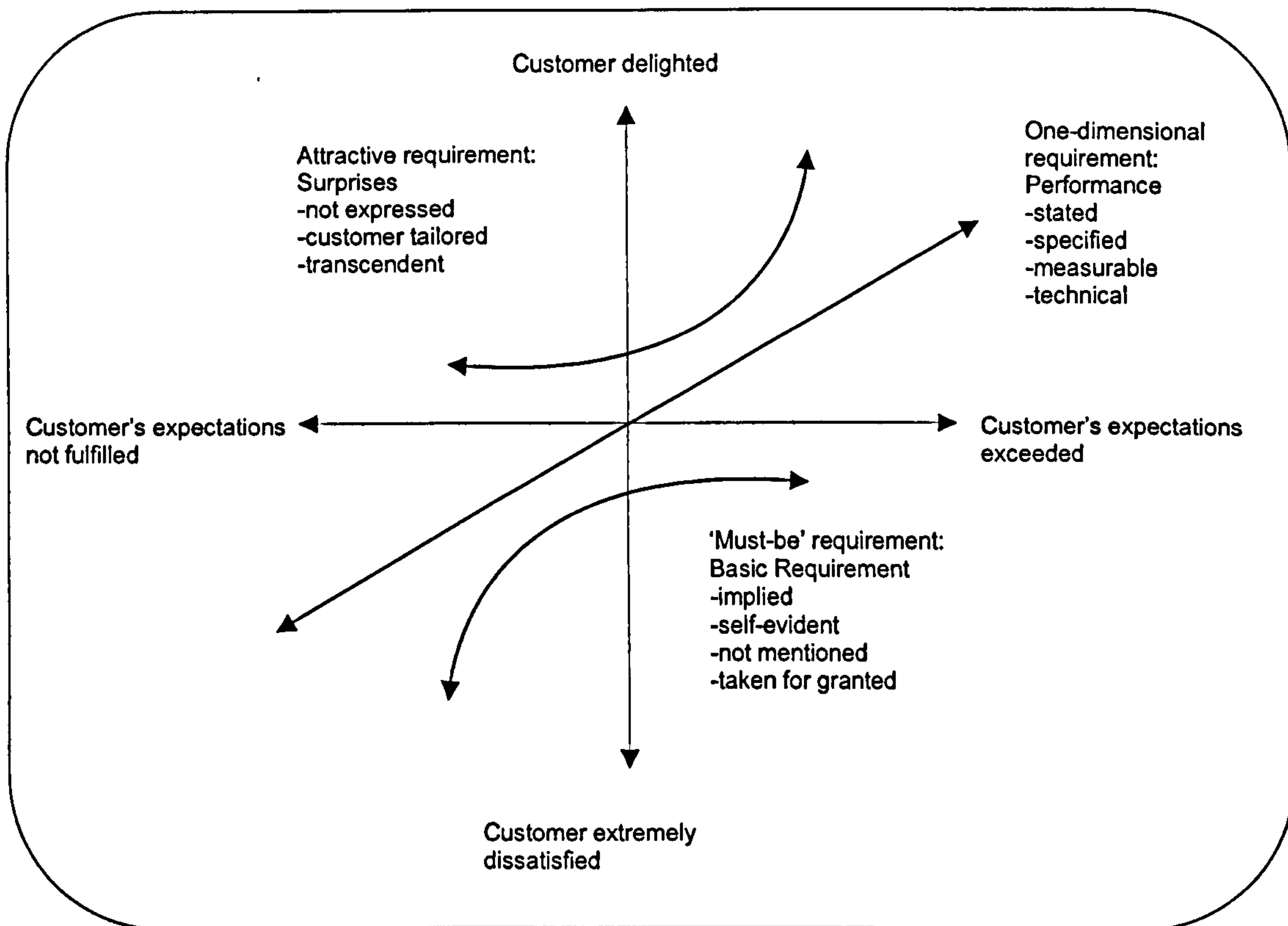
MDS is a generic term that includes many different specific types. These types can be classified according to whether the similarities of data are qualitative (called nonmetric MDS) or quantitative (metric MDS). The number of similarity matrices, and the nature of the MDS model, can also classify MDS types. This classification yields classical MDS (one matrix, unweighted model), replicated MDS (several matrices, unweighted model), and weighted MDS (several matrices, weighted model).

2.1.4 The Kano method

Professor Noriaki Kano developed a customer satisfaction model that determined the impact that product attributes or services have on customer satisfaction (Kano, 1984).

He categorised factors of product requirements that affect customer satisfaction in three categories: 'Must-be' requirements, 'one-dimensional' requirements and 'attractive' requirements (Matzler and Hinterhuber, 1998) (Figure 2.3).

Figure 2.3 Kano's model of customer satisfaction (Source: Berger *et al.*, 1993)



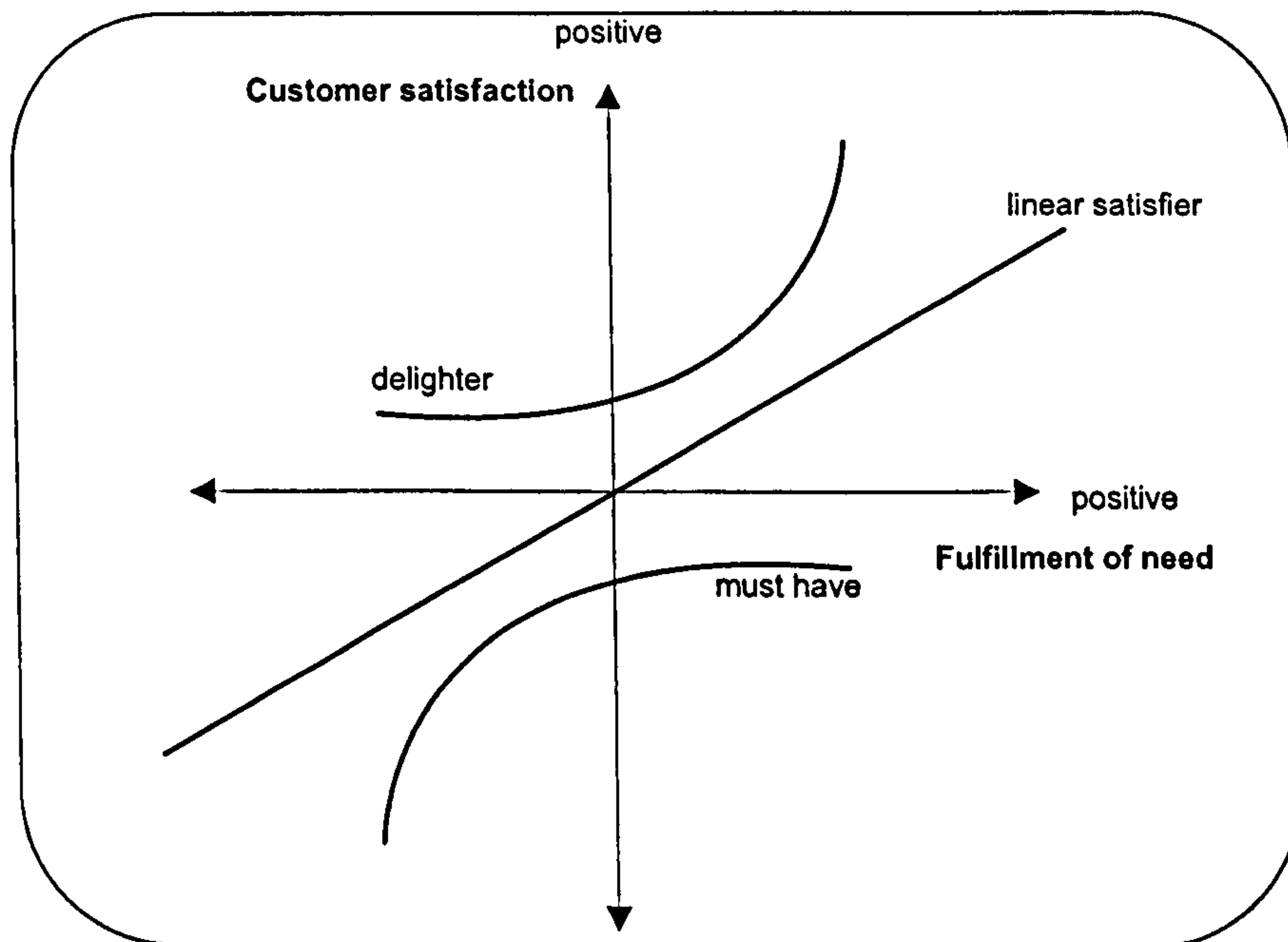
The 'must-be' or 'must-have' requirements of a product are requirements that are expected and required to be present as normal – basic. If these specific requirements are not met, the customer will be extremely dissatisfied and not be interested in the product any longer (Matzler and Hinterhuber, 1998). As these requirements are expected to be present, and are therefore taken for granted, their fulfilment will not increase satisfaction and as they are expected, and have not been demanded. A product meeting these requirements will only achieve a state of 'not-satisfied' but nothing more. As an example, free refreshments or light-food on a scheduled, national airline flight.

The 'one-dimensional' or 'linear-satisfier' requirements are proportional to the level of fulfilment they offer to provide customer satisfaction. The higher the level of fulfilment achieved, the higher the customer satisfaction gained, and vice versa (Matzler and Hinterhuber, 1998). As an example, with frequent flyer mileage or in-flight service provided, the better it is, the greater is the customer satisfaction gained.

The 'attractive' or 'delighter' requirements are the ones that influence how satisfied a customer will be with a given product. These are not explicitly expressed nor expected by the customer,

therefore their presence would lead to more than proportional satisfaction. If however, they are not met, there is no feeling of dissatisfaction (Matzler and Hinterhuber, 1998). Product or service elements that are present beyond 'customers' expectations and are characterised as attractive requirements reflect customer satisfaction and perceived value.

Figure 2.4 Simplified Kano method (Source: Harvard Business School Paper 9695016, 1996)



In conclusion, the relationship between fulfilment and satisfaction is not always the same, nor is it always in a linear form. As an example, a set increase in horsepower for a new car may not give the customer the same happiness. An increase from 100 to 150 horsepower may seem great, but an increase from 300 to 350 in horsepower may not be so important as it exceeds the target customer base (Harvard Business School Paper 9695016, 1996).

A 'delighter' element refers to only positive customer satisfaction, and its absence does not lead to dissatisfaction.

A 'must-have' element will never make a customer happy, as it is always perceived to be the minimum basic.

The Kano method is followed by a customer questionnaire based on two questions, one positive and one negative for each customer need. For each question there are five possible answers, rating from: 'I like it that way', 'It must be that way', 'I am neutral', 'I can live with it that way', 'I dislike it that way'. These are based on the reaction of the customer if the product has that

feature, or if it does not (Matzler and Hinterhuber, 1998; Harvard Business School Paper 9695016, 1996). Based on the answers of the questions asked, we have the formation of a table (Table 2.2).

Table 2.2 Kano method evaluation table (Source: Harvard Business School Paper 9695016, 1996)

		Result of Negative Question				
		Like	Must be	Neutral	Live with	Dislike
Result of Positive Question	Like	Q	D	D	D	L
	Must be	R	I	I	I	M
	Neutral	R	I	I	I	M
	Live with	R	I	I	I	M
	Dislike	R	R	R	R	Q

2.1.5 Quality Function Deployment

Quality Function Deployment (QFD) is a management technique that many believe enhances interfunctional communication. It was developed in 1972 at Mitsubishi's Kobe shipyard (Griffin and Hauser, 1992) and was first used by Japanese manufacturers of consumer electronics, home appliances, clothing, construction equipment and agricultural engines (Akao, 1990). Later it was extensively used within product development projects in the automotive industry, as well as in Europe and America (Akao, 1990; Griffin and Hauser, 1992).

Quality Function Deployment uses customers' perceptions of a product's physical characteristics to understand how they can affect customer preference, satisfaction, and ultimately sales (Griffin and Hauser, 1992).

Quality Function Deployment is deployed to translate the customer's language into a form that engineers, manufacturers and designers can understand and use. In other words, it is a translation of customer needs into product attributes (Harvard Business School Paper, 9695016, 1996). This method helps designers to understand what the consumer wants, and how it can be matched in the product under affordable circumstances.

The method of QFD is based on a system of 'houses' to integrate the information needs of marketing, engineering, R & D, manufacturing and management (Griffin and Hauser, 1992). These houses have information arranged in matrix form, visually representing correlations among particular attributes, which in turn depend on the specific house (Harvard Business School Paper 9-695-016, 1996).

Figure 2.5 Conceptualisation of the first stage of Quality Function Deployment (QFD)

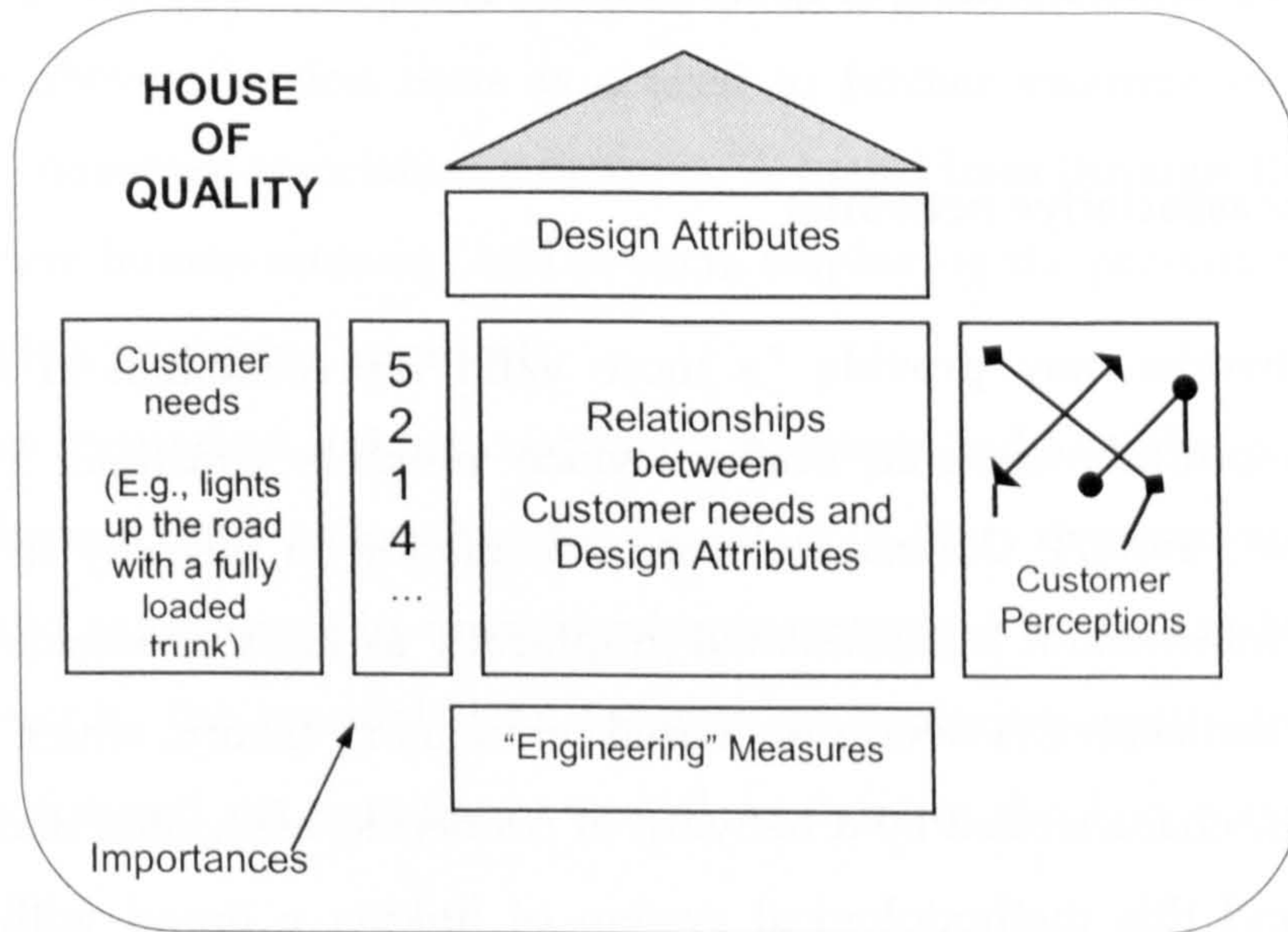


Figure 2.6 Simplified house of quality - travel beverage mug (Source: Harvard Business School Paper 9695016, 1996)

User needs	Product Specifications				
	Size and Shape of Mouth	Shape of Handle	Insulating Material	Outside Material	Capacity
Shouldn't cause dribble down front of shirt	++	+		+	
Should keep liquid hot for at least an hour	-		++	+	-
Should have a comfortable feel	+	++		+	
Should be low cost			--	--	-
Should not spill if knocked on its side	--				

++ = strong positive correlation
 + = positive correlation
 - = negative correlation
 -- = strong negative correlation

Quality Function Deployment is a customer-oriented approach to product development. It supports design teams in developing new products in a structured way, based on an assessment of customers' needs (Matzler and Hinterhuber, 1998).

A Quality Function Deployment approach within a company should follow all the rules of project management, including members from all departments, as it is not restricted to one single department. Cross-departmental teams should work together, providing a healthier basis of an overall deep understanding of goals (Govers, 1994).

2.1.6 Consumer associative networks

Associative networks may provide "a more valid representation of consumers' cognitive processes than multidimensional scaling which presents consumer perceptual mapping" (Henderson *et al.*, 1998:7). Consumers store information in memory in forms of associative networks. This information is represented graphically as links of associations between nodes. The consumers associative networks are based on memory theory, which is a means of linking various concepts, characterised by a network of connected associated nodes (Figure 2.7). Thus the theory behind this methodological system of linking a brand with associated memory perceptions is portrayed as a map of nodes, providing certain information (Nelson *et al.*, 1993).

A link between two nodes represents an association in the consumer's mind, and therefore 'associations' is used as a general term to represent the link between any two nodes (Krishnan, 1996). Associations of strength and directionality are also of importance (Anderson, 1983), and will be considered later in this research.

This information refers to brands, characteristics, etc. stored to consumer memory and relates to personal experience with an offering.

Focusing on a mature, well-established brand, in the consumers' minds the brand holds both positive and negative associations. This becomes even more complicated considering that not everybody in the market would share the same beliefs; for some, a certain brand association may be positive, while for others this same association may be negative. In this case the manager cannot focus solely on decisions that would attempt to alter or omit negative associations.

In terms of desirability, the brand should focus on its positive associations, paying attention to the level of these positive associations, and the maintenance of them. This could be provided by a valence of these associations.

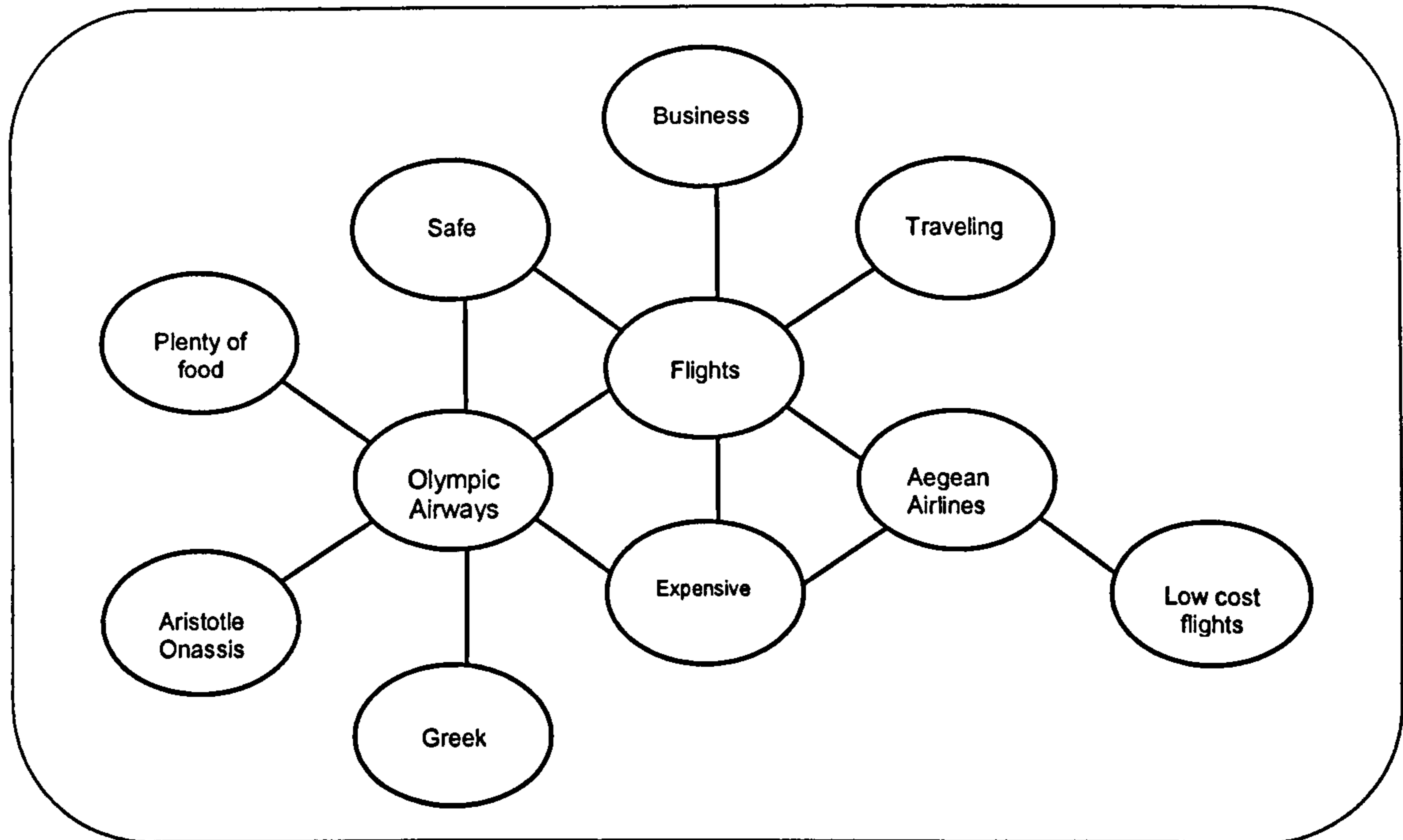
For an 'emerging' brand, consumers have not yet formed a clear view, as they have not been experiencing that particular brand for long. The manager's main task in this situation is to create a persuasive system for that brand that will include the brand, the offering and its attributes (Krishnan, 1996).

On the basis of the above situation there is a need to further examine brand associations through a system of consumer association structures. A brand lives through the characteristics that we attach to it from human memory; and as such, employing the presentation of consumer associative networks is a promising approach.

Previous research has focused on linking consumers' memory and knowledge to brand equity (Keller, 1993). Krishnan (1996) following the model of Keller, demonstrated that various characteristics of brand associations in consumers' memory might be used to indicate a brand's strength. In other words, the research was focused on exploring equity from a consumer perspective. This is focused on a memory model explaining the key concepts relating to consumer associations.

This is the basis of the system of associative networks, a network of linking consumers' memory associations with perception of a brand's equity. A study of consumers' networks of perceived associations was undertaken by Henderson *et al.* (1998). The value of the brand exists in the mind of the consumer, and in the brand itself, therefore attempts to value the power of a brand over sales measures can be harmful to the brand itself (Krishnan, 1996).

Figure 2.7 Associative network map - airline example

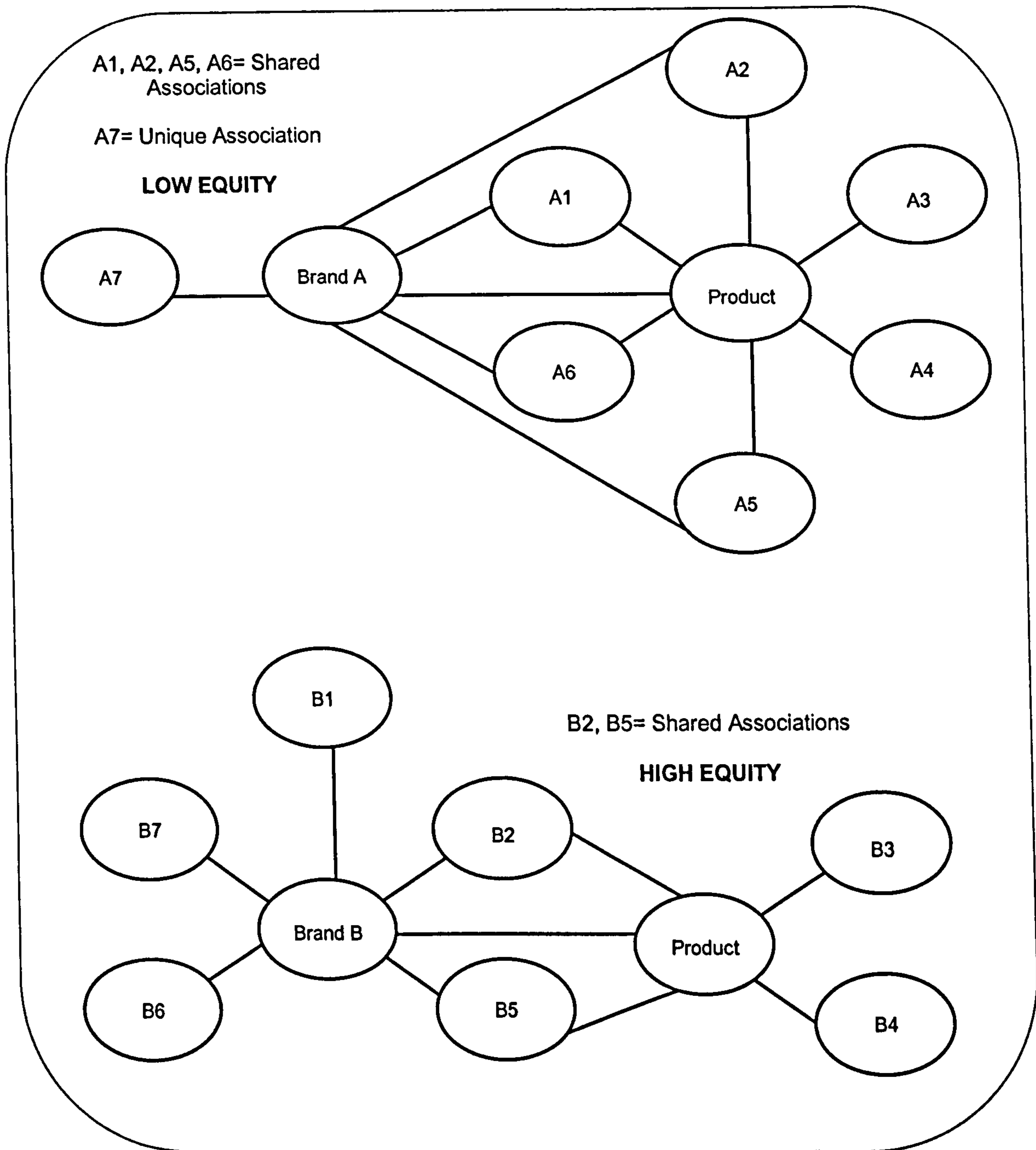


Association measures can provide diagnostics to the brand manager that traditional sales measures do not (Henderson *et al.*, 1998).

The number of associations evoked by a brand name is one variable that may be used to characterise equity (Aaker, 1991; 1996a). Consumers build a set of associations. Some of these associations are brand attributes and benefits, whereas others may represent each consumer's experiences of the brand. These associations develop over time, sometimes becoming interconnected and complex, but at present they are studied as memory associations.

One could argue that increasing the number of brand associations would be confusing, resulting in lower memory for the brand due to the amount of associations involved. In contrast, as the number of the associations increases, the memory structure for that particular brand becomes richer, making it easier for the brand to be accessed from different memory associations referred to the same brand node. The question here is whether the same could happen, through offering characteristics and attributes, embodying a brand to be associated at such a great extent to the brand itself. A mature brand is accessed more easily in the consumer's memory by having a large number of associations. In an associative memory network, there can be some associations shared between the brand and the product category and other brands in the category (Krishnan, 1996) (Figure 2.8).

Figure 2.8 Unique associations network, from product (Source: Krishnan, 1996)



As the brand builds memory associations with the offering it is able to be classified under a certain offering category, which automatically provides a more 'accurate' framework of associations referring to that brand. As these shared associations increase, the brand itself becomes a prototype of the offering category it belongs to, becoming therefore a brand name associated with certain offering features (Krishnan, 1996). This is the case with the brand names of Hoover, Post-It, Olympic Airways for Greece, British Airways for the UK, which help the brand to be recalled more easily, and include it in the purchase consideration process of the

consumer (Nedungadi and Hutchinson, 1985). This can also happen when the consumer bases the criteria entirely on first prototypical impressions, ignoring new elements of information related to the brand. Therefore, the ideal situation is that for a high equity brand there should be a large number of memory associations, a clear sense of belonging to a certain offering category, and a number of unique associations distinguishing the brand in its category (Krishnan, 1996).

Some research relates to the level of brand attributes through consumer preferences without involvement in the level of offering attributes (e.g. Krishnan, 1996; Park and Srinivasan, 1994). In parallel, other research has focused on product attributes associations through consumer preferences (e.g. QFD, Kano method etc.). There is not yet a system that studies brand involvement - offering category - brand category involvement through consumer preferences.

Unique associations are one of the most important elements of a brand, because these associations directly refer to the brand image and are not shared by any other brand names, thus offering an advantageous position to the brand in its category (Broniarczyk and Alba, 1994; Keller, 1993). The unique associations of a brand, which can be relative to other brands in the same category, can be responsible for brand equity (Krishnan, 1996) (Figure 2.9).

The source of these associations can be direct, i.e. personal experience, or indirect, i.e. word-of-mouth, advertising. Those based on personal experience can be characterised as more self-relevant and hold a strong position, possessing high equity.

The associations based on indirect systems, word-of-mouth (non-marketer controlled) and advertising (marketer controlled) benefit from 'free' communications and increased credibility as there is no vested interest in word-of-mouth advertisement. Such associations may be characterised as equity indicators.

The proposition that high resonance may be viewed as an indicator of brand equity needs to be tested (Krishnan, 1996). As an example, Nike with Michael Jordan, swoosh, Greek Goddess, etc. (Figure 2.10).

Figure 2.9 Aaker (1996) associative network (Source: Krishnan, 1996)

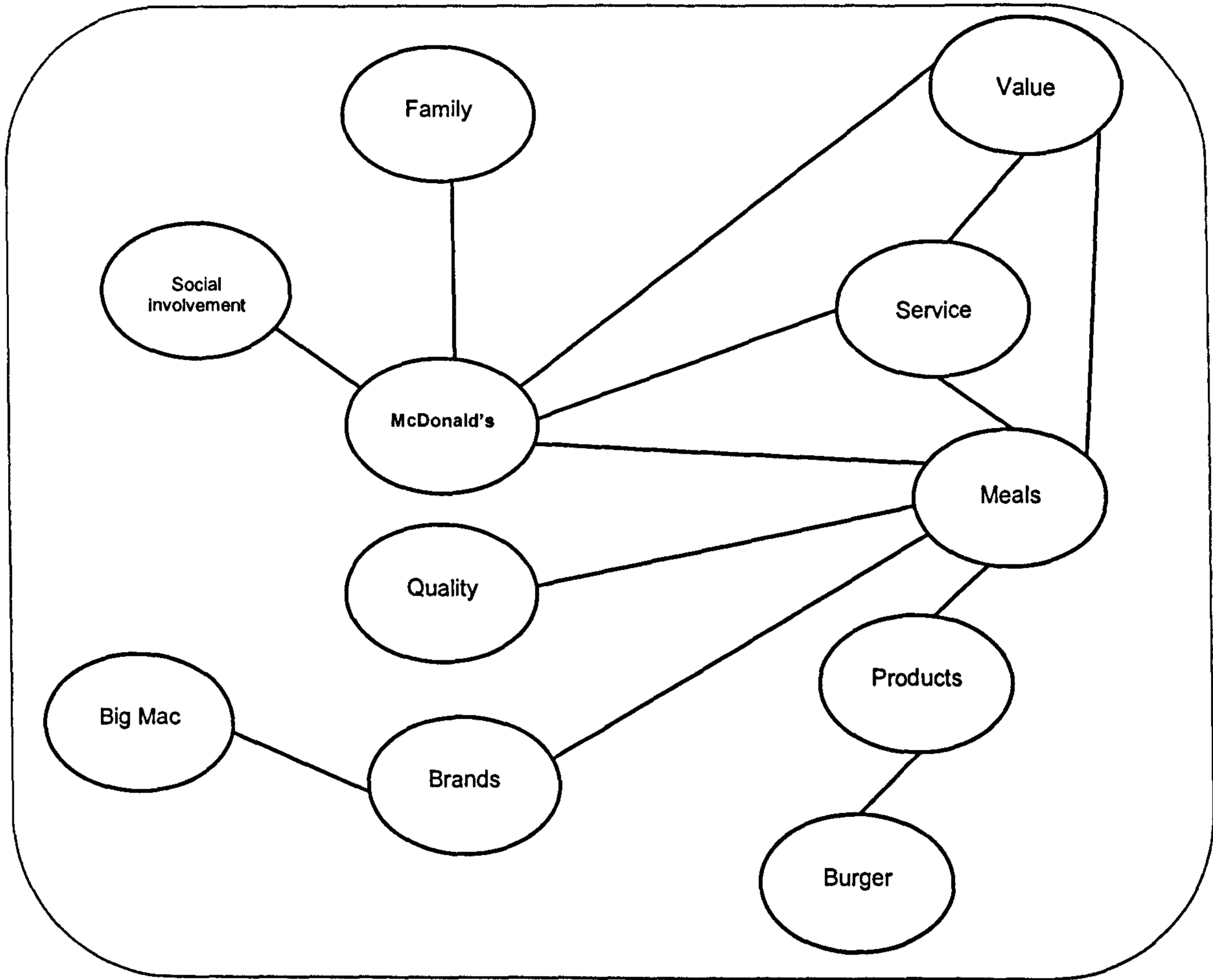
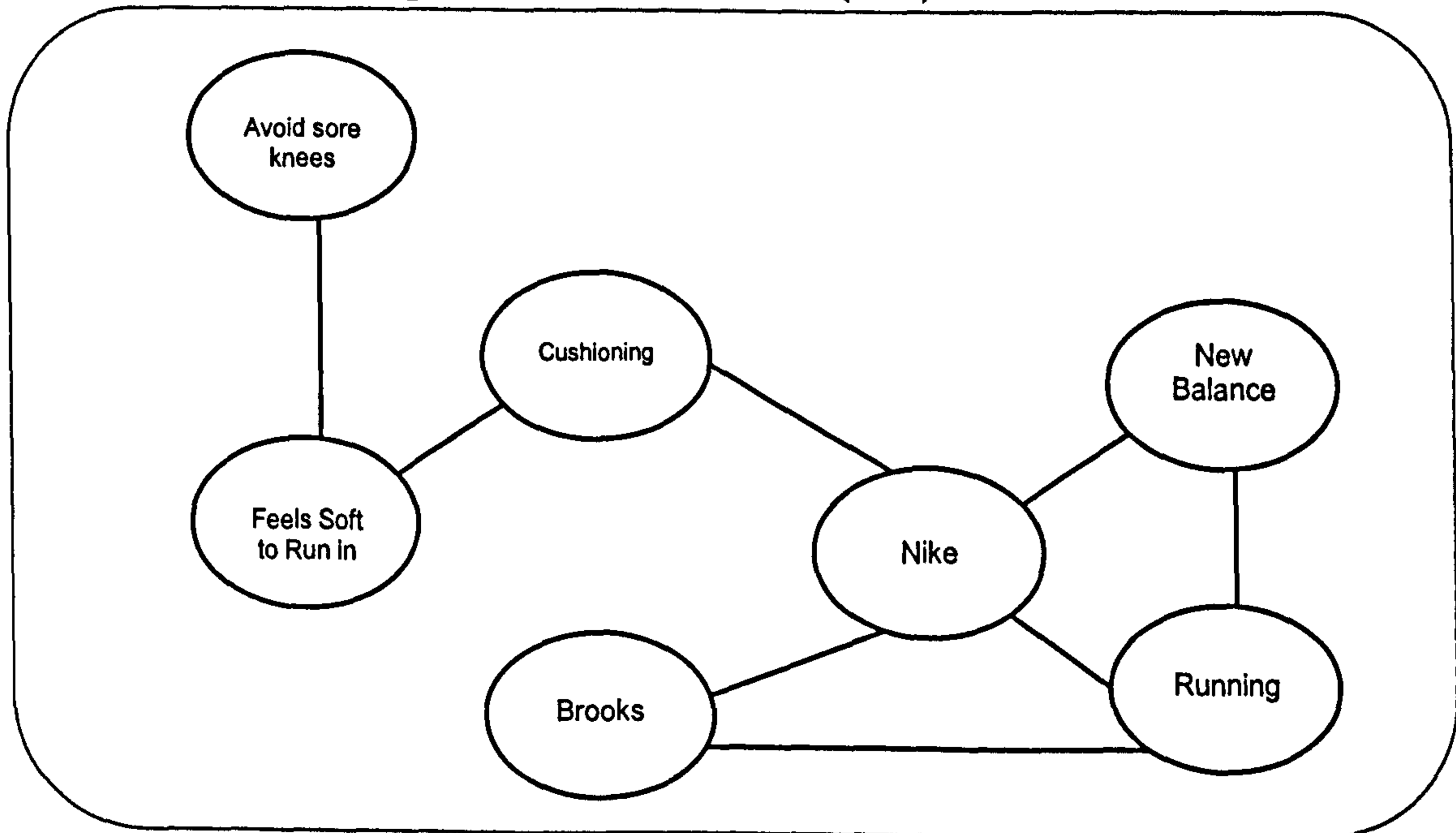


Figure 2.10 Peter and Olson (1993) network



2.1.7 Means-end concept (Tolman)

The means-end concept theory is based on work carried out by Tolman, as early as the 1930s, focusing on goal-directed behaviour of the individual (Herrmann *et al.*, 2000; Young and Feigin, 1975; Howard, 1977).

Means-end theory considers consumer knowledge in a hierarchy, where concrete information is linked to abstract information on a series from means to ends (Bagozzi *et al.*, 2002). A use of this theory is deployed under: beliefs about physical characteristics of a product \Rightarrow psychosocial implications \Rightarrow values (Bagozzi *et al.*, 2002).

The basis of the means-end concept derives from consumers' perception of the personal relevance and desirability of product attributes in terms of their association with personal consequences of product usage (Figure 2.11).. The relevance and desirability are dependent on the personal values of the consumer (Reynolds *et al.*, 1995). Self-relevance and desirability towards product meanings are presumed to be the basis for consumer preferences and choice (Gutman, 1982).

Therefore, means-end theory provides a method for understanding brand persuasion, described as favourable feelings and purchase intentions regarding a brand (Reynolds *et al.*, 1995).

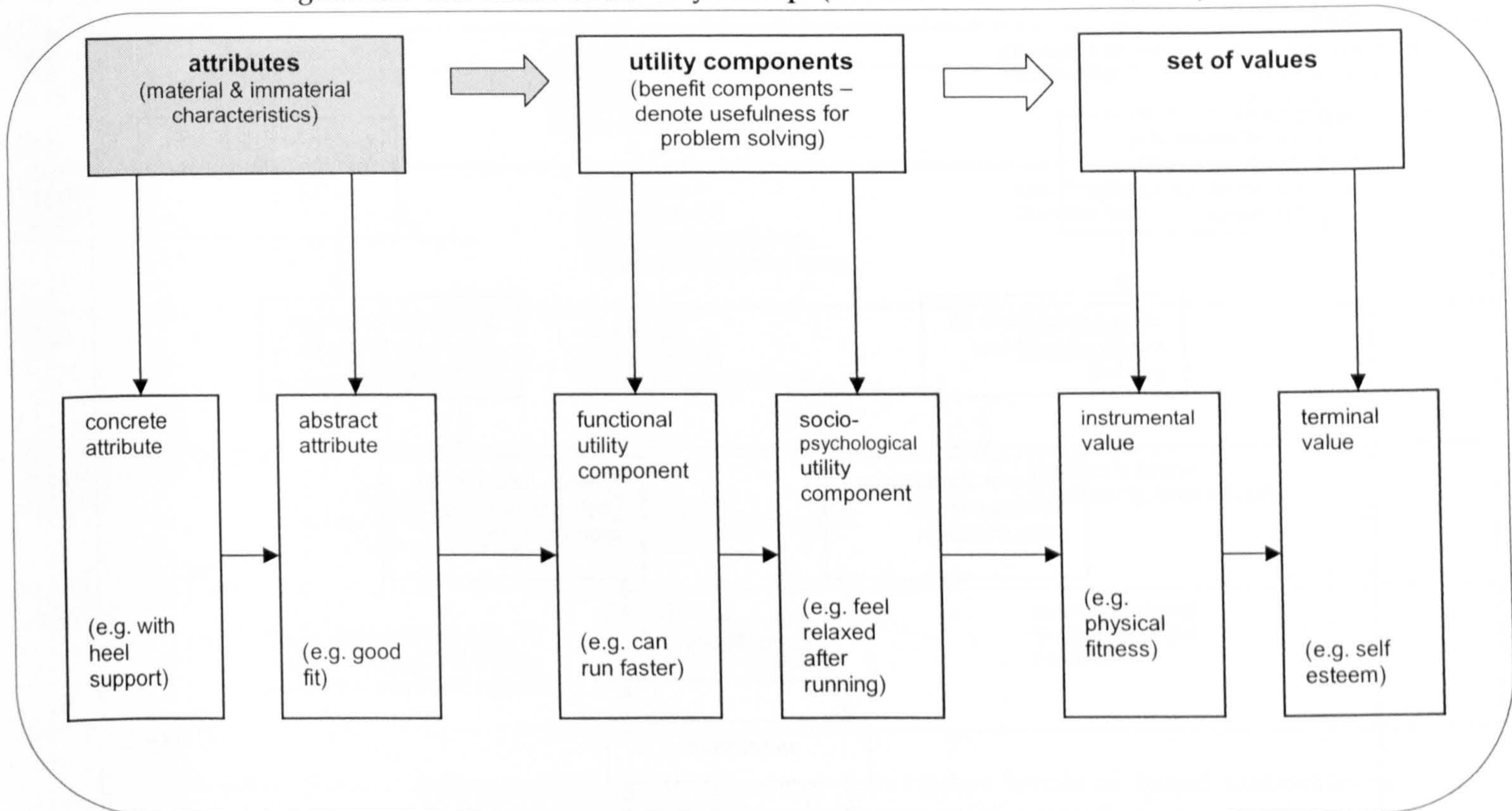
Means-end theory supports the belief that consumer product understanding and perception is hierarchically organised, providing levels of abstraction (Reynolds *et al.*, 1995). The main objective behind Tolman's approach lies in the attitude that an individual has towards the suitability of the product in question (means) for fulfilling a specific want (end) (Herrmann *et al.*, 2000). In other words, the research is trying to guide consumers' perception towards a particular product, generating specific purchase motivation factors.

Means-end theory supports an understanding of the linkage between concrete product meanings and their importance and desirability in relation to more abstract product meanings, as understood and perceived by the consumers (Figure 2.11).

The means-end models were based on Tolman's theory with notable contributions from Howard and Cohen, Myers and Shocker. The common objective shared by all of their approaches is "...the amalgamation of a selected stimulating force (e.g. set of values, goals in

life) with the physical-chemical-technical product attributes relevant to the conception of marketing activities...” (Herrmann *et al.*, 2000: 80). This theory enables the attributes relevant to the design of product quality to be associated with the determinants of purchasing behaviour (set of values) (Herrmann *et al.*, 2000).

Figure 2.11 The means-end theory concept (Source: Herrmann *et al.*, 2000)



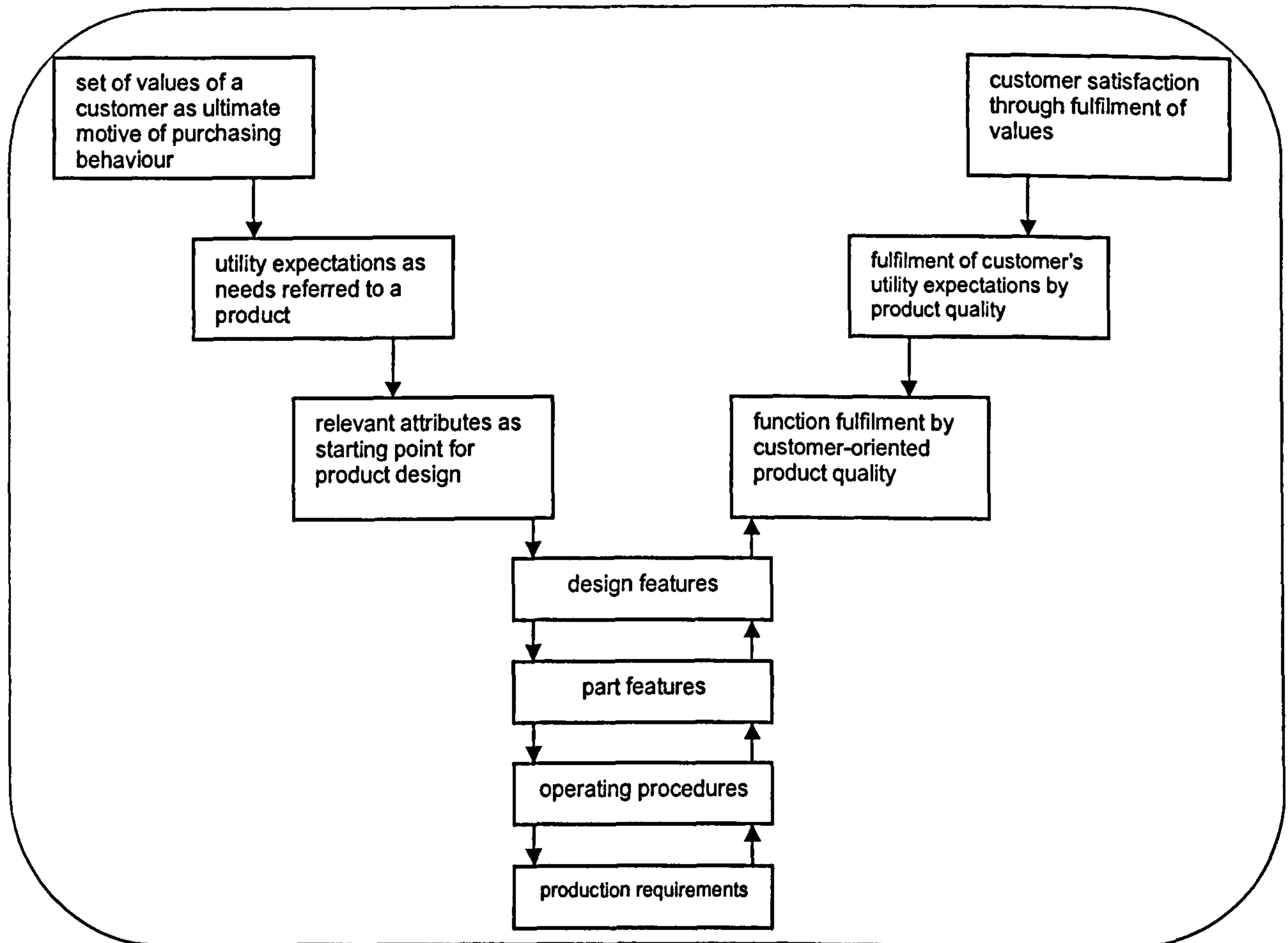
Research undertaken by Reynolds *et al.* (1995) states that associations between means-end levels of knowledge – attributes, consequences and values (the fundamental structure of his model) - contribute to the explanation of brand persuasion.

According to means-end theory, lower-order elements of knowledge derive their personal relevance and desirability from their association with higher-order elements. Therefore, an attribute’s meaning to a consumer is given by its association with certain consequences (Reynolds *et al.*, 1995).

Herrmann *et al.* (2000) developed a system of integrating means-end theory, quality function deployment and customer satisfaction approaches.

The extended QFD approach which they developed takes into consideration the purchase-decision relevant product attributes, and the behaviour-forming utility dimensions and values of the consumer (Figure 2.12).

Figure 2.12 The extended Quality Function Deployment (QFD) approach (Source: Herrmann *et al.*, 2000)



2.1.8 Summary - synoptic review of methodologies studied

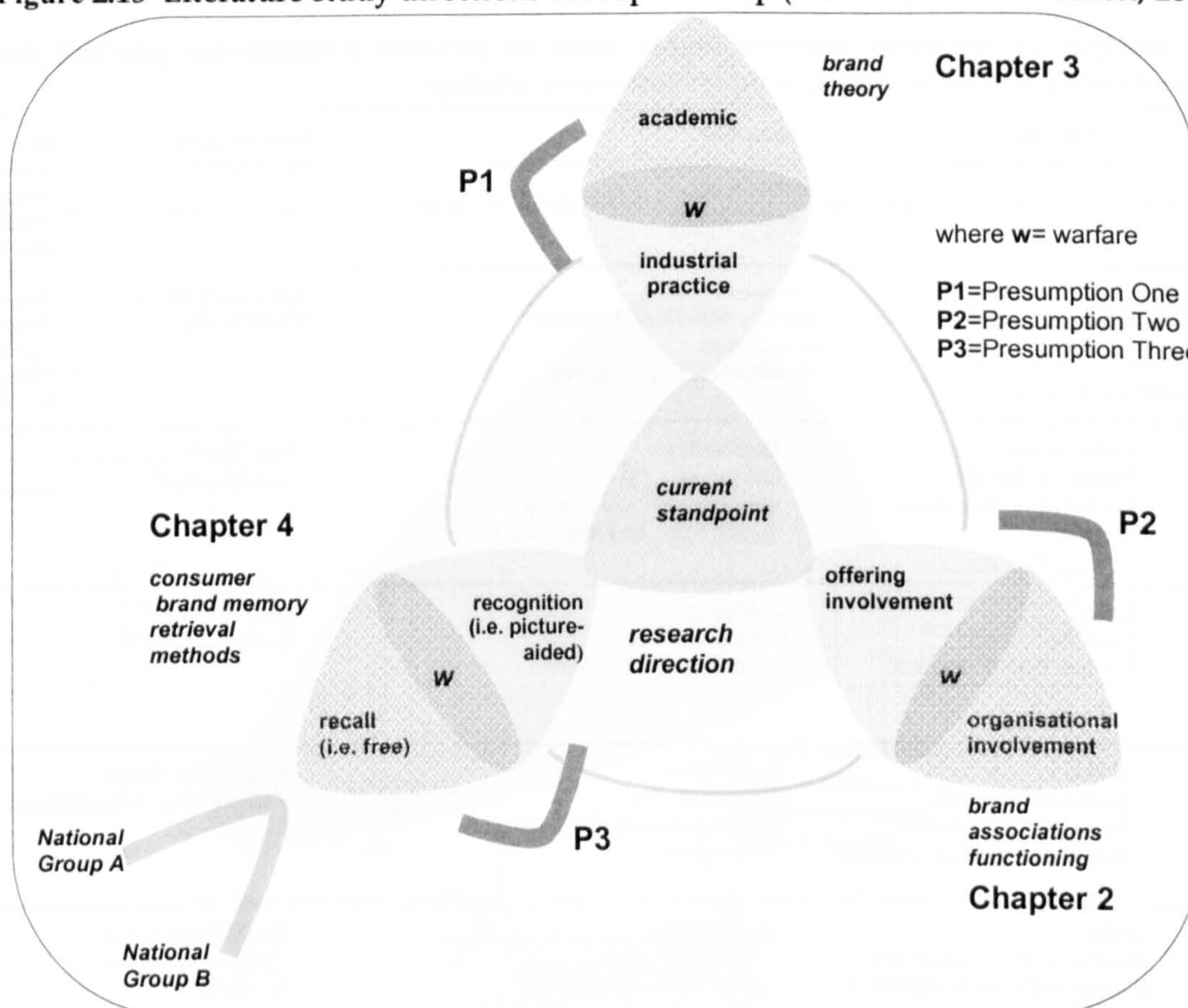
Table 2.3 Sample of reviewed methodologies used on product positioning, product design and directly or indirectly linked to brand, product consumer relation

Conjoint Analysis	For methods on new product design	Assumes Feature Based Representation of Attributes Quantitative	New Product Development	Key Objective the can be determined/ profit, welfare, choice maximisation (Kaul and Rao, 1995)
MDS	For methods on product & brand positioning	Assumes Dimensional Representation of Attributes Qualitative/ Quantitative	Product & Brand Positioning	Key objective is the maximisation of profit (Kaul and Rao, 1995)
Kano's model	Links Product & Service Attributes to Customer Satisfaction	Qualitative <i>Limitations</i> - No direct brand involvement, expectation and need based	New Product Development	
QFD	Links Customer needs Product Characteristics	Qualitative <i>Limitations</i> - No direct brand involvement	New Product Development	
Associative Networks	Links Consumer Memory Associations, between Brand and Product category	Qualitative <i>Limitations</i> - No direct product characteristics involvement	Product & Brand Positioning, Brand Equity	
Means-End	Links Consumer Knowledge and product features in relation to usability and personal relevance	Qualitative <i>Limitations</i> – No direct brand involvement	Brand Influence/ Suitability of the Product	

The literature review findings support the argument that higher levels of brand embodiment into the offering features would be desirable (Kefallonitis and Sackett, 2004). The company would benefit from a uniquely characterised offering from the consumers' perspective, as it reduces brand confusion, making the product or service identifiable. Studying consumer associative networks by employing verbal (free-recall) and visual (picture-aided recognition) techniques offers promise in realising this objective. Use of this process in the brand offering management could influence brand considerations early in the design lifecycle, particularly for an 'emerging' brand. Companies may consider refining their proposition and their offering so that brand and offering messages are mutually supportive. In this way the offering provider can consistently match consumer expectations and offering promises projected. This design approach is supporting operation in a global competitive environment.

2.2 Literature study direction

Figure 2.13 Literature study directions conceptual map (Kefallonitis and Sackett, 2003a)



The literature investigation for this research work addresses three major areas (Figure 2.13):

- The brand theory study, which is focused between the division of academic and industrial practice and theory. A gap analysis study is conducted, and challenges and opportunities are discussed specifically in Chapter Three.
- The brand associations functioning subdivided into offering (product and service) involvement and organisational involvement. The first part of the literature review is sub-divided into two categories, related to an organisation's side of offering and brand perceptions. These are particularly explored in Chapter Two.
- The consumer brand memory retrieval methods focus study, subdivided between recall (i.e. free-recall) and recognition (i.e. picture-aided recognition) since they represent two major cognitive levels in relation to brand message understanding and elicitation. This is applied in two different national consumer groups, Greek and British. These issues are analysed in Chapter Four.

The author reviewed methodologies that may combine these three domains for the purpose of this research work.

2.2.1 Brand theory study (Presumption One Basis)

There are two parameters associated to the theoretic information over brand; these of academic and industrial practice information.

P1 = Presumption One (Figure 2.14)

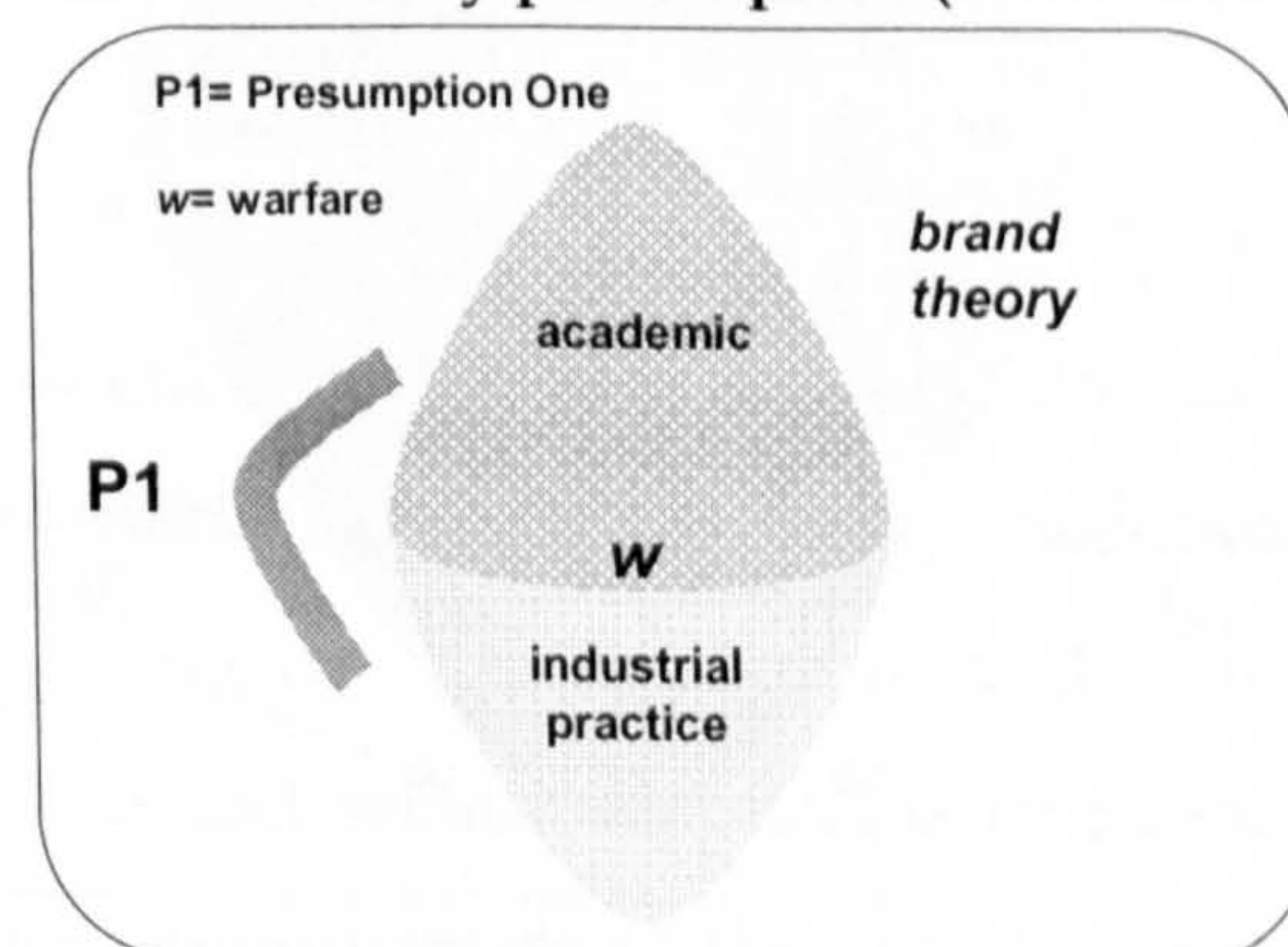
- Presumption One: The integration of academic and industrial practice data over branding provides holistic and robust brand theory.

This presumption is considered in this research through information in literature as found in academic and practice theory, observation and organisational internal documents.

Both academic theory and industrial practice contribute to the domain of brand study but with limited collaboration. There are commonalities and differences between academic and industrial approaches; here are mentioned as 'warfare' elements and will be explained further on in the research. The author presumes that possible integration may provide greater and more positive results.

This research places this presumption in practice as the work between Cranfield University and Olympic Airways supports the integration of expertise between academic and industrial practice theory.

Figure 2.14 Brand theory presumption (Detail of Figure 2.13)



Brand management operations have developed in an increasingly complex environment, and have revealed the need for a redirection in the focus of the branding world. This need is in

response to the lack of communication and exchange of expertise between the different brand research associated fields, as found both in academic and industrial practice and theories, and their relationship with consumer behaviour. The need for change is also the result of the synthesis of unidentified present challenges during the stages of conception, creation or use of the different brand message elements between the company and the consumer audience.

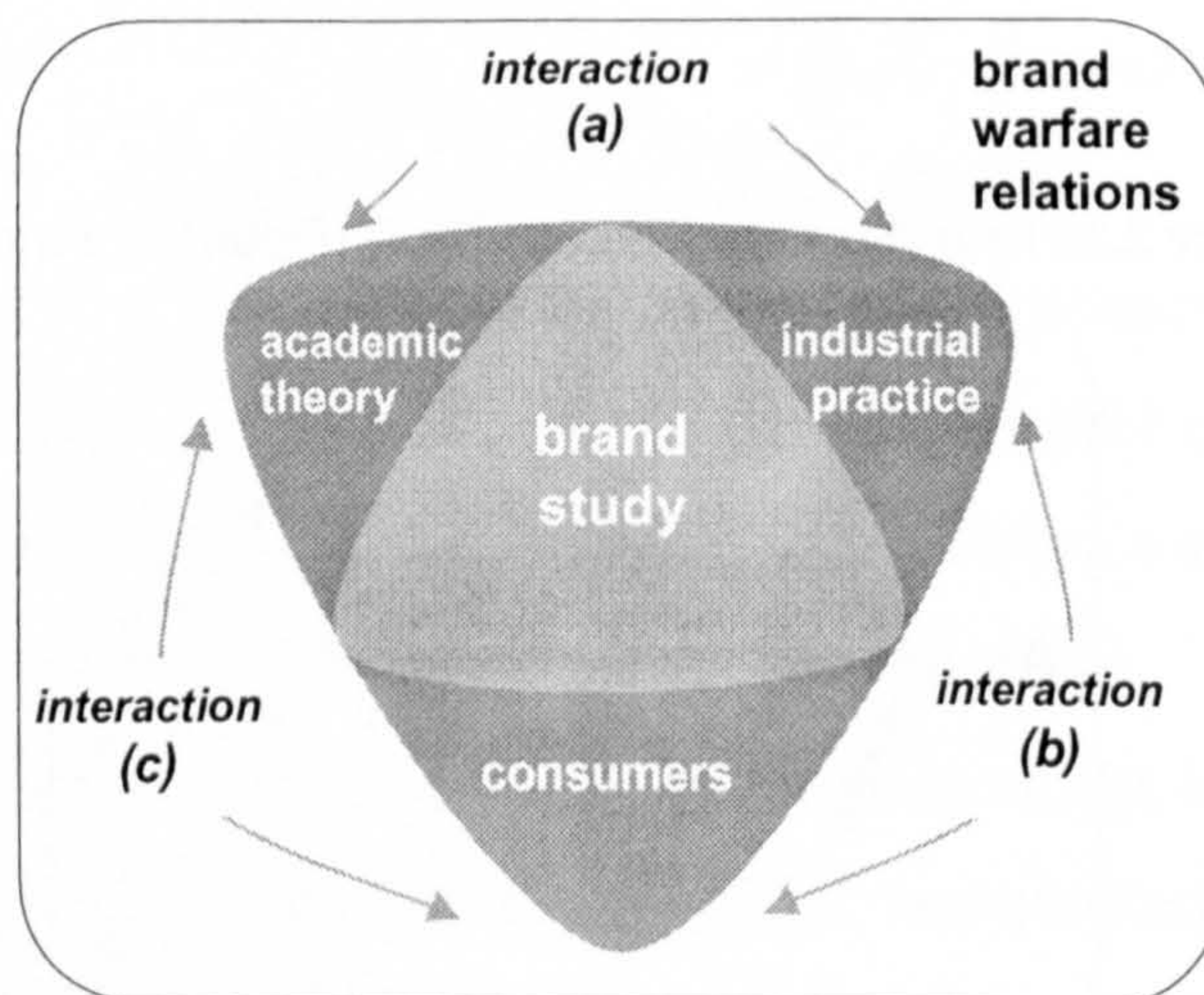
In industrial practice the use of numerous different methodologies and terminologies developed and used internally, away from public view, serve internal integrity, but construct a rather unsolicited puzzle, of various and diverse organisational results.

In academic theory we find research of limited industrial validation, that offers results beyond the present market functioning.

The parallel work of these two fields constructs an image of distress to the brand experience development and consumer understanding. These processes are not sufficiently distinct, and by being developed separately, leave space for the uncomfortable issues that affect business in the present market. This results in unsuitable, unintegrated and unstructured messages being delivered to the consumer audience.

There are three points of focus associated with this form of brand research in the creation of brand warfare opportunity, academic and industrial practice, and theories of consumer perception (Figure 2.15) (Kefallonitis and Sackett, 2003a).

Figure 2.15 Schematic perception of brand warfare study relations (Kefallonitis and Sackett, 2003a)



We may further distinguish the approach towards brand study into three subgroups of interactions, so that we can analyse and relate the topics of theory and practice, consumers and practice, and consumers and theory. All of these interactions are linked to the evolution of

brand evaluation and outline the opportunities formed in brand warfare. These interactions encompass alternative perspectives and service different practitioner requirements.

The theory - practice interaction (a) (Figure 2.15), refers to the relation between theory as followed in an academic environment, and practice findings as evident in the marketplace. The relation between these divisions reveals two close but distinct categories. In theory, the reader is presented with research evidence based on a linear form, linking previous research and present findings, revealing models and validating theories clearly presented to the reader (Kefallonitis and Sackett, 2003a). The theoretical approach towards brands reflects a multidisciplinary approach of intensive study directed towards individual brand elements.

In practice, organisations typically follow a fast-track project research and try to exploit immediate findings, far from the eyes of the outside world. Methodologies and findings are kept tightly closed to the originating source, providing detailed material for inside use only (Kefallonitis and Sackett, 2003a). An increasing number of terminologies and frameworks used also reveals the remote and independent pathway of practice. This is driven by commercial reasons; a very limited amount of this information gets published.

In reality, organisations are becoming closely integrated with society, with their services mirroring the essence of the marketing need for brands to reflect and build on cultural affection and become sensitive to their audiences' sensibilities. This specifies the need for a brand to foster a sense of close-to-customer feel, along with an increased sense of belonging to a similar mindset-group of beliefs and aspirations. The narrative behind the chosen brand rewards the consumer for the preference made by confirming those marketed and shared messages.

In the consumer - practice interaction (b) (Figure 2.15), we can identify the interest of both parties for 'inside' or unique information on the other. Branding consultancies are trying to reach the consumers' psyche and understand how complex decisions in terms of distinguishing and choosing a brand are formed. Consumers want to know more about the internal functioning of the organisation and remain sceptical over practice's theories (Kefallonitis and Sackett, 2003a). They are increasingly aware of the use of business methods in capturing their attention. Consumers in parallel are more confident in using their own judgement and less flexible over offerings that do not capture accurately their needs and wants (King, 1991).

Consumer awareness towards organisational operations and behaviour is attracting increasing attention (Olins, 1989). The public interest goes beyond its purchasing ability. Consumers experiencing better service form greater expectations of future service (Cook, 1992). There is demand for organisational insight information in terms of operational activities and matters of business culture. Consumers are aware of the purchasing importance they hold, take the present offers for granted, and expect offering innovation in the aspects related to the marketed campaign (Locke, 2000). Post-modern consumers are characterised as eager to be in control of a maximum number of aspects related to the organisation of their lives, issues related to independence, individuality, changing identities, among others (Howard and Mason, 2001). In the context of such contemporary culture, consumer-to-company relationship-building, and vice versa is developing (Fournier, 1996). Consumers habitually build relationships, often emotional, with companies denoting favouritism, approval and reconfirmation of values. These relationships could reach a stage where brand choice and use provides social acceptance and comfort (Cushman, 1990 cited in Fournier, 1996). They are relationships of branded possessions that consumers believe categorise them in similar minded groups of people. Under this notion, consumption of certain brands becomes an identity choice, a personal (ity) label, an etiquette.

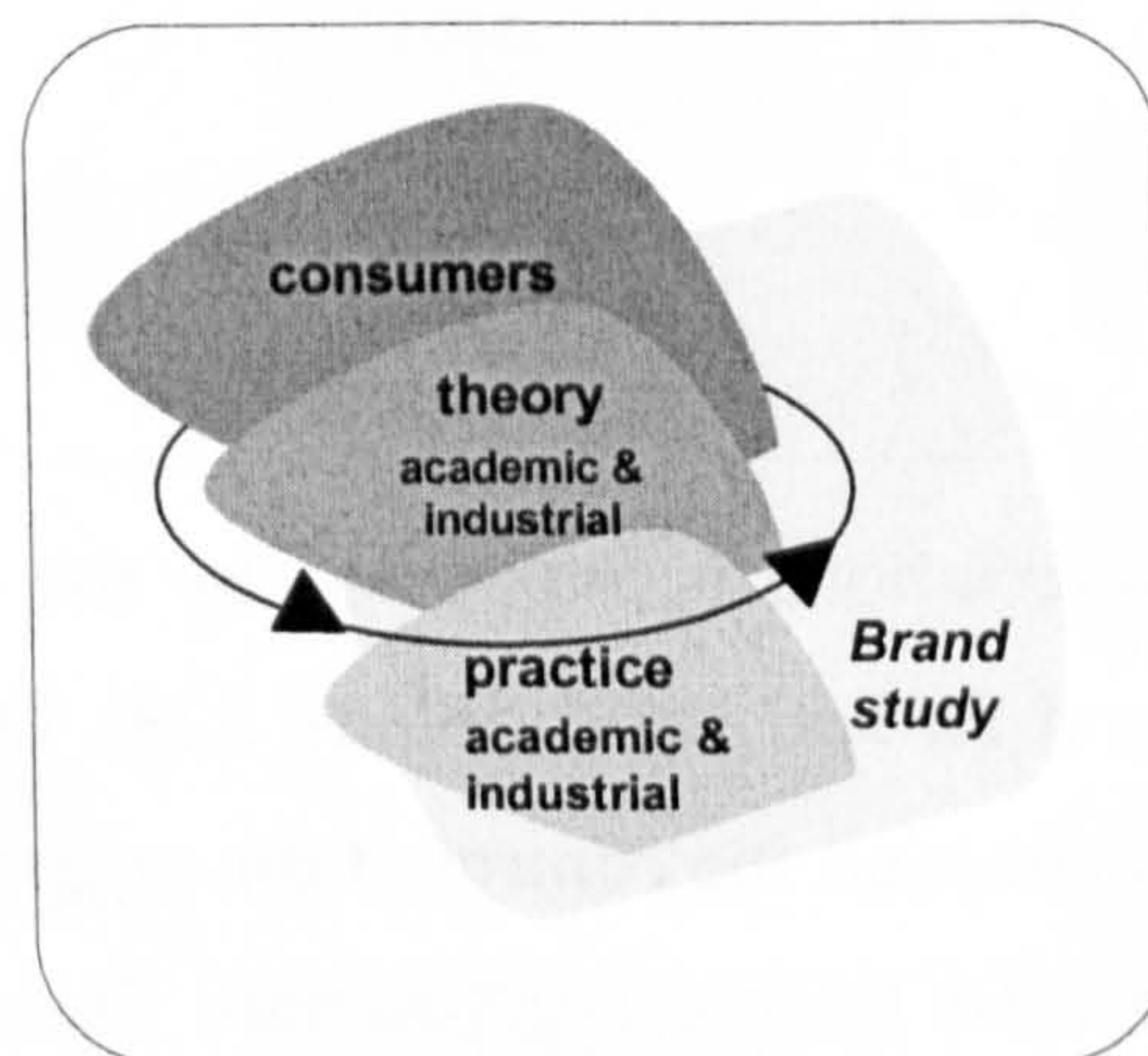
The consumer - theory interaction (c) (Figure 2.15), distinguishes consumers as one of the focal points of the branding academic theory study. Consumers perceive core theory as a distant entity, far from being close to the human dimensions of the consumer. The consumers want somehow to confirm their value in this brand development theory study as of the highest importance, confirming that the centre of attention needs to move towards the consumer (Kefallonitis and Sackett, 2003a).

These interactions describing perceptions and their complex concepts have created the space where brand polemics such as Klein (2000) and Lasn (2000) have appeared. This suggests the creation of a widening gap between theory, practice and consumer.

Both theory and practice confirm the need for increased levels of consumer recognition of the brand experience, as annotated by the key elements that form a company's brand. Human information relevance holds a special role in brand experience interpretation.

Integration and simplicity of all available expertise and means is needed for the creation of a clarified, solid and consumer focused brand direction (Sackett and Kefallonitis, 2003) (Figure 2.16).

Figure 2.16 Theory, practice and consumer cognition information integration (Sackett and Kefallonitis, 2003)



2.2.2 Brand associations functioning (Presumption Two Basis)

Addressing this part will help us identify strong, weak elements, brand-offerings-wise and strong-weak elements brand-identity-wise.

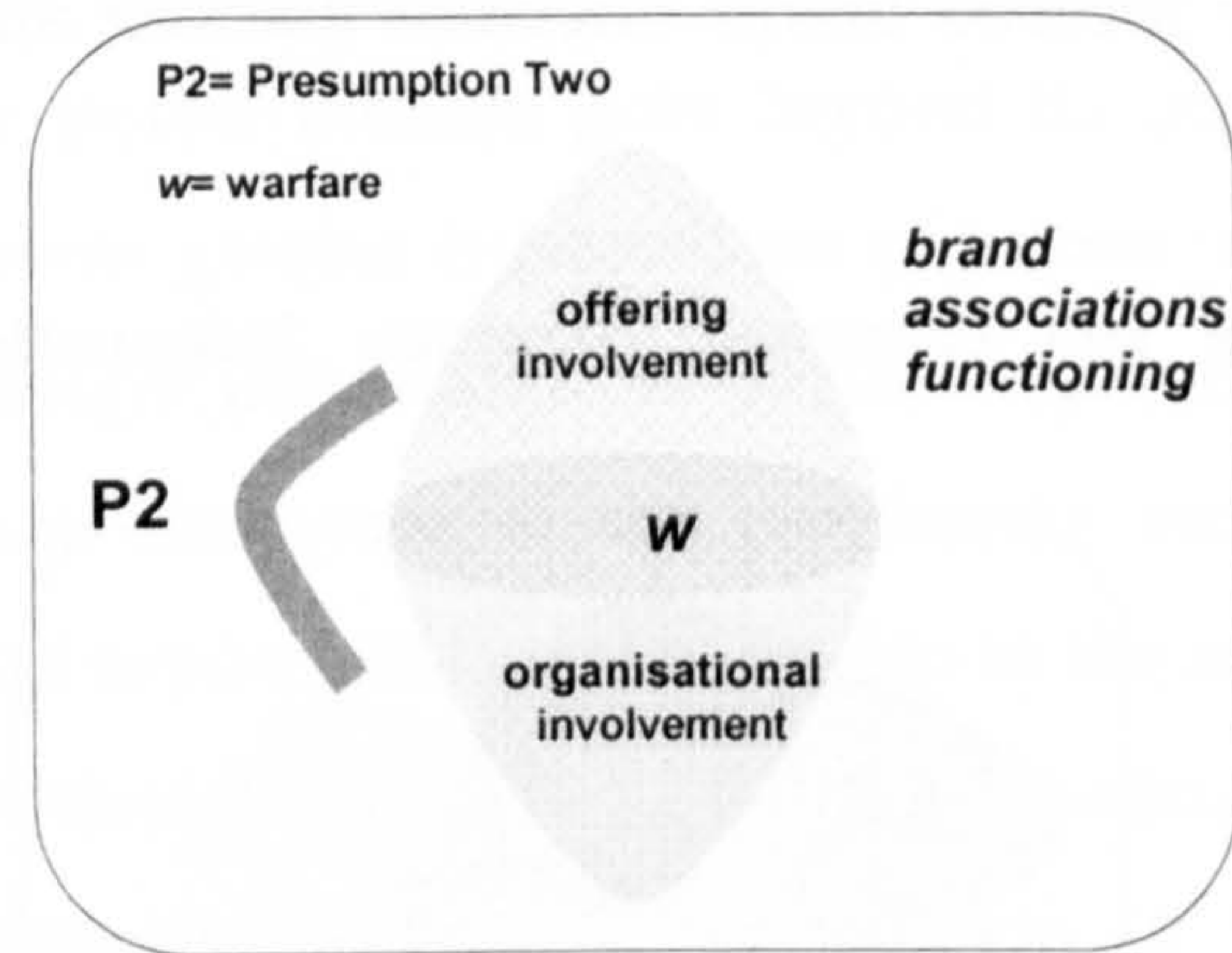
P2 = Presumption Two (Figure 2.17)

- Presumption Two: Offering involvement and organisational involvement over the formulation of brand associations is not always clear and distinct. Their separate study is pursued here to identify differentiating and distinguishing elements of both.

Integration of the characterising elements of both is essential for a sustainable brand experience. This presumption is considered in literature review and further with observation and organisational internal documents.

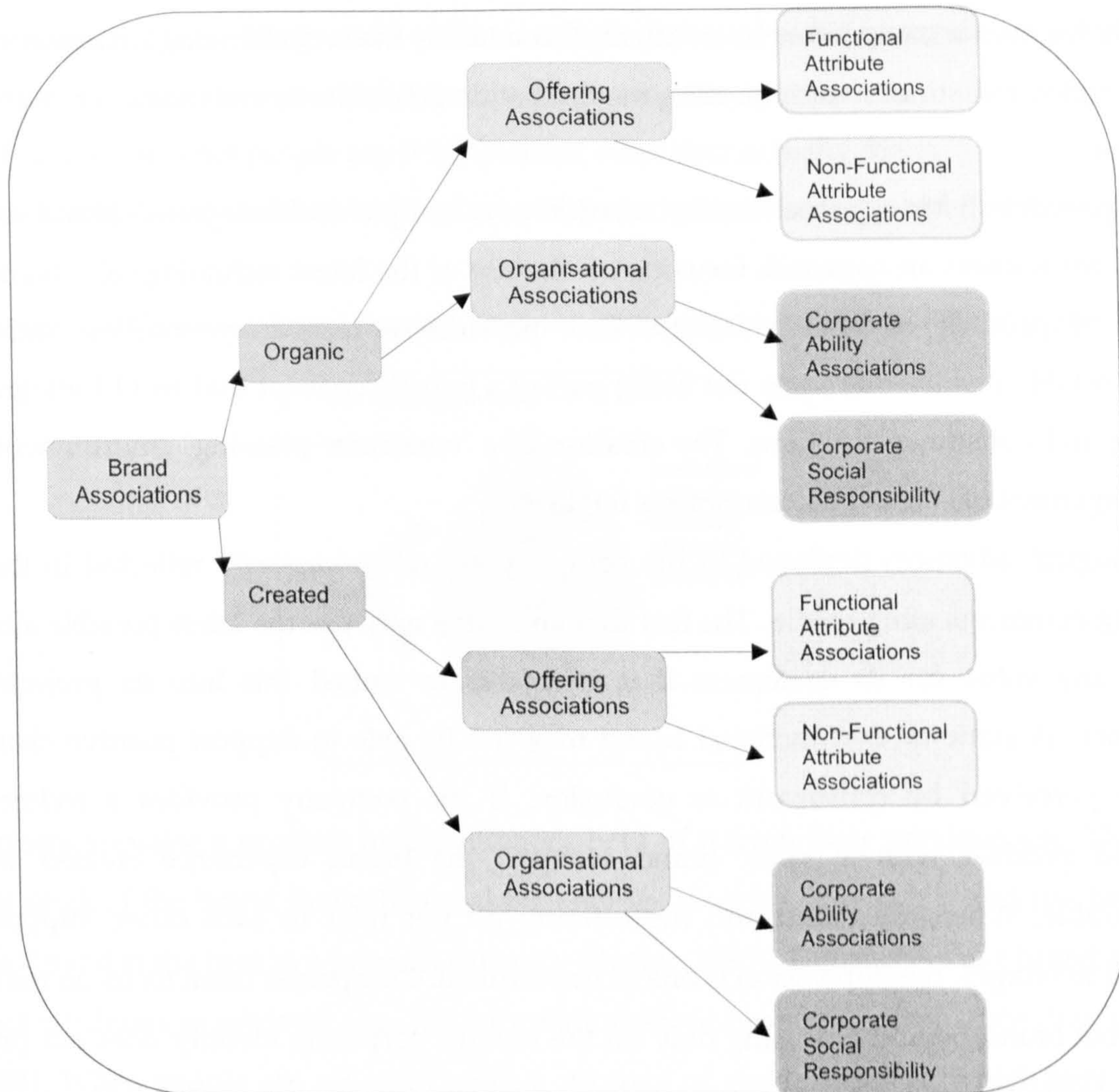
The author proposes that the areas of brand associations functioning as: offering's involvement and organisational involvement are not always distinct, derive from a single source and may be studied separately for better results. This is described as differentiation though customisation.

Figure 2.17 Brand associations functioning presumption (Detail of Figure 2.13)



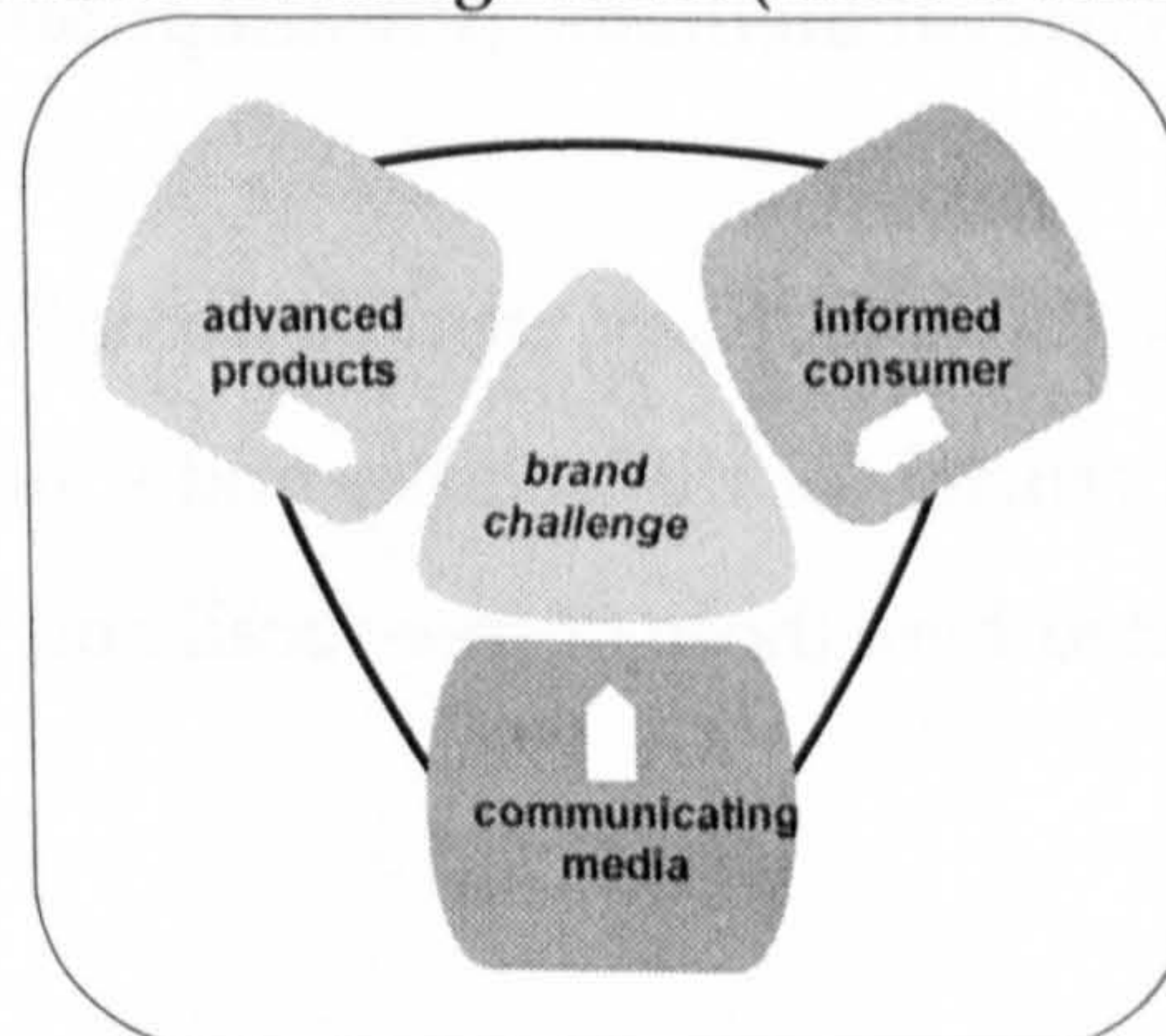
Such distinction of brand associations is supported by the distinction between organic and created associations (LePla and Parker, 1999) (Figure 2.18). Organic associations refer to those formulated by external factors beyond the control of the organisation. Created associations refer to associations purposely created by the organisation. These in turn may be distinguished between offering and organisational associations in the study of brand associations (Chen, 2001) (Figure 2.18). Offering associations refer to the physical product and can be distinguished to 'functional attribute associations' and 'non-functional attribute associations' (Chen, 2001). Organisational associations refer to the company providing the product and can be distinguished between 'corporate ability associations' and 'corporate social responsibility associations' (Chen, 2001). The importance of brand associations will be revealed in the subsequent pages of this thesis, and will be studied in a particular emerging airline case study environment.

Figure 2.18 Brand associations distinction (Source: Chen, 2001; LePla and Parker, 1999)



Offerings are becoming more technologically and aesthetically advanced, with multifunctional abilities. This is a company response to meet specific consumer demand. We have more informed consumers, aware of their rights and product usage information, wanting to know more about organisational internal functioning (Sackett and Kefallonitis, 2003) (Figure 2.19).

Figure 2.19 Brand challenge focus (Sackett and Kefallonitis, 2003)



Their purchasing activity is influenced by what the company can do for them and is reflected in their choice over a competitor. In an attempt to address these challenging demands companies often employ indistinct communicating media that do not address, and may even exacerbate the situation.

The required holistic approach is the creation of a unique and integrated brand experience. Instead we witness an approach focusing on the use of the latest technological advances in the change of product or brand identity. This provides a temporary solution and leads to uncomfortable results, due to its not being part of a holistic concept that would integrate brand offering and consumer functions. The creation of a 'consumer pleasing' environment through the engagement of senses and emotions is left aside.

Technological advances deployed in the company are not necessarily reflected in the present branding communicating media. The fact that an airline may use the latest possible aircraft fails to add any value for its customers if it is unable to embed this into its projected brand experience. A static or dysfunctional brand may not be able to support positive change. This may be perceived by consumers as confusion. If the company provides a technologically advanced product with a 'poor' brand identity, the brand experience created would be unfavourable. When the brand and the offering do not refer to each other, supporting the projected messages, the impression is one of impairment. Companies often focus on the offering, leaving the brand behind. Focusing only on the brand's corporate identity does not project the desired results either.

Brands need to communicate unique messages reflecting the company's advantageous position over competitors. The organisation may keep existing and attract other consumer groups through simple messages grounded in the core brand values.

2.2.3 Consumer brand memory retrieval methods (Presumption Three Basis)

People do not always say what they think they say, or they do not always say what they actually mean. This is the reason why it is crucial for the validity and solidity of the findings to employ in parallel two methods, as suggested here those of free-recall and picture-aided recognition.

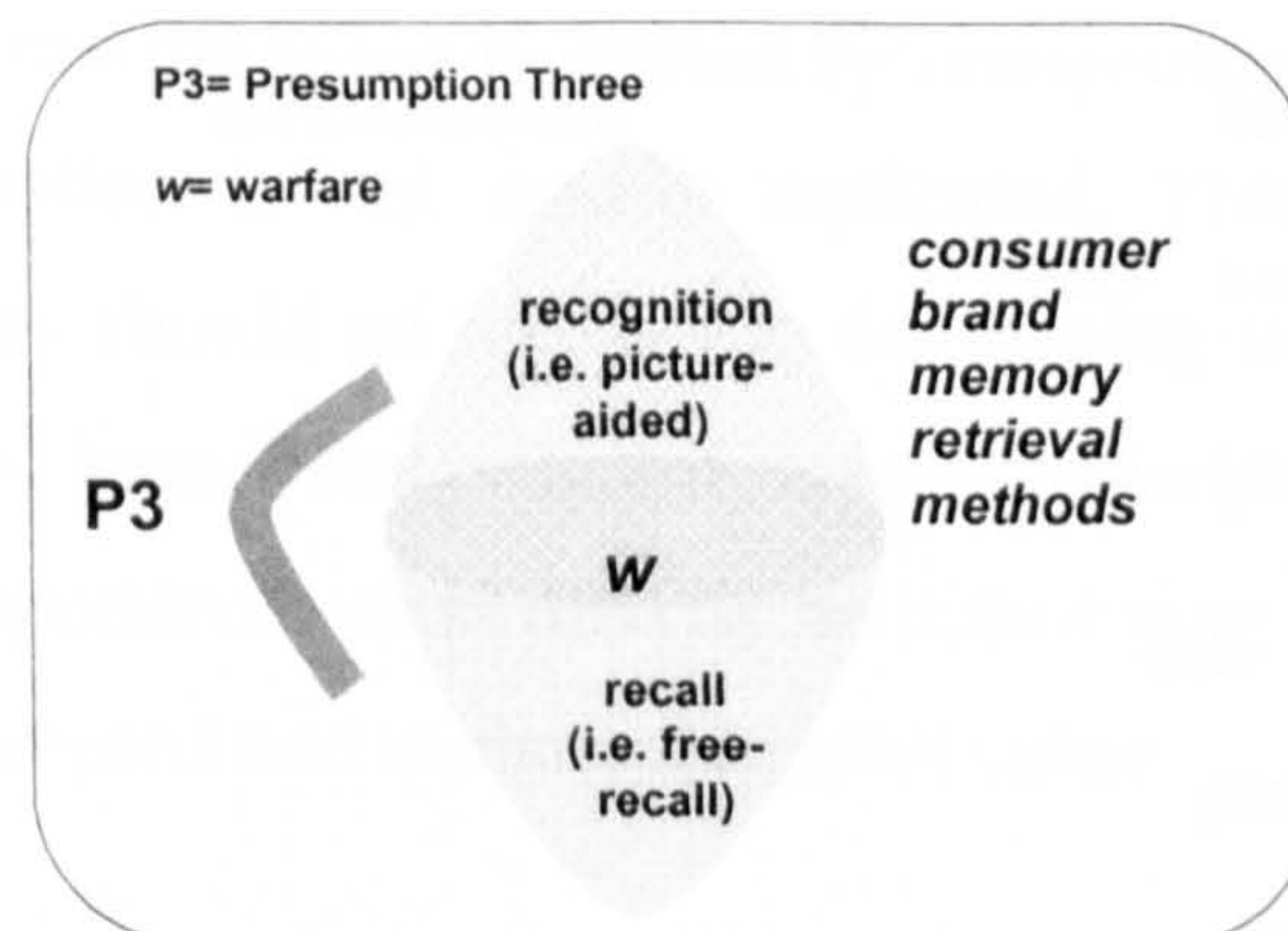
P3 = Presumption Three (Figure 2.20)

- Presumption Three: Integration of free-recall and picture-aided recognition techniques for consumer memory retrieval solidifies the exact consumer perception.

This is followed as what people say it is not often what they actually mean.

This presumption is considered in literature review, empirical findings and observation.

Figure 2.20 Consumer brand memory retrieval methods presumption (Detail of Figure 2.13)



Consumers appraise a product by the memory held of it from their previous use. They do not always think of the brand first when making choices, in terms of which brand has high quality or what brand is the best in a product category (Rutter, 1996). Consumers use brand names and product attributes as retrieval cues for information about product performance (Van Osselaer *et al.*, 2001). When people are asked to name a product of good design of which they own, they most often remember its use and not its brand name (Rutter, 1996). Therefore an increased level of resonance between product and brand would be highly desirable. Theory and practice suggest that brand and offering experience are perceived and hold a kind of human information, especially when 'lived' by consumers (Kefallonitis and Sackett, 2004; Chen, 2001) (Table 2.6).

Table 2.4 Approaches studied in relation to consumer brand associations found in academic and industrial theory (Sources: Kefallonitis and Sackett, 2004; Chen, 2001)

Academic Theory	Industrial Practice Theory
Aaker, 1991	Landor's global survey (cited in Owen, 1993)
Biel, 1992	Rutter, 1996
Farquhar and Herr, 1993	Sack, 1998
Keller, 1993	Interbrand Group
Peter and Olson, 1993	
Keller and Aaker, 1995	
Krishnan, 1996	
Aaker, 1996b	
Chen, 1996	
Brown and Dacin, 1997	

The study of integrated offering and brand theory showed that consumer associative networks represent a unique methodological construct for studying consumer memory brand linkages. Information is close to the nature and understanding of the consumer (Krishnan, 1996). Industrial research and practice has used methods that support this transition of information in between brand and product in practice (Rutter, 1996). The development of an equation linking brand experience and human information can provide the basis of possible understanding between the connections of brand experience and offering.

Brand experience = Customer needs/ expectations = Kind of human information (Rutter, 1998)
--

Reputation = Brand = Behaviour (through people, products, services, environment—Allen, 2000)
--

Identifying key associations is an essential part of understanding the brand's 'essence'; the overall impression consumers have of a brand (Waters, 1997). To meet expectations for a product or service one needs to understand the consumer associations value (Maio, 1999). After all, what really exists in a consumer's memory is the brand and its associations in relation to the

consumer's needs (Kapferer, 1997). The author found that most product development projects and research undertaken have followed a case study approach (Kefallonitis and Sackett, 2004). These strategies do not embody with the same strength the brand's identity and brand values. They focus on the technical design and manufacturing excellence of the product. The result is excellence in the levels of technical and manufacturing standards and limited brand embodiment. As an example, we have an offering that mirrors all the latest technological developments, has the right size, weight, etc. but does not reflect the company's brand ideas through its features. An offering is easily copied by competitors in the market, but the brand experience of an organisation is not readily replicated. This does not imply that every organisation in the industry should go forward in developing their own unique products. The methodology of integrated brand embodiment supports companies in realising the value of their brand and how its experience could directly be linked with the design, quality, and feel of its products to provide increased and sustained market value.

2.3 Summary

In Chapter Two the author reviews methodologies and tools that could possibly be adapted or extended to link brand, offering and consumer perception.

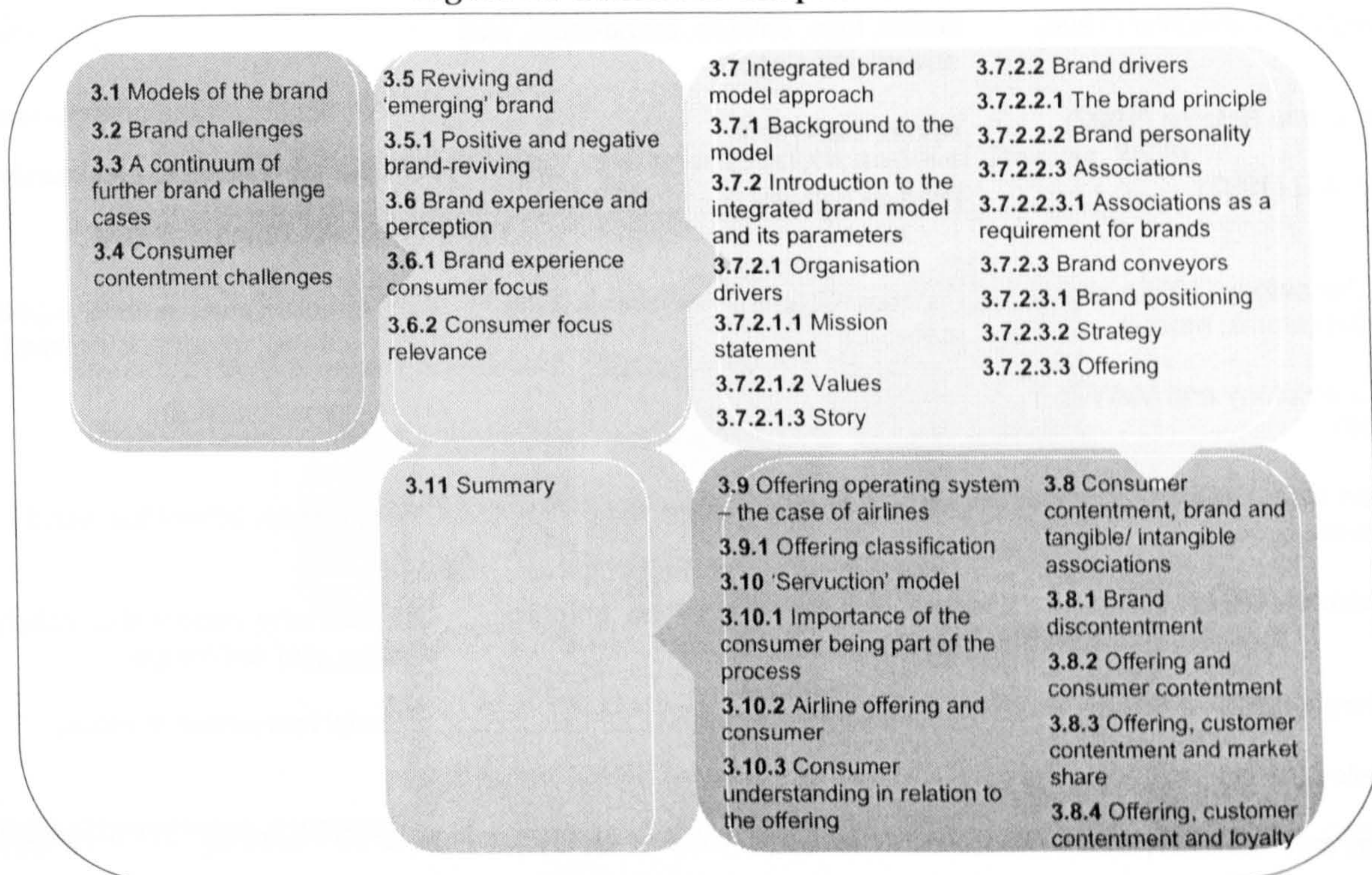
A review of literature is stated and a synoptic review of methodologies provided. Those of quality function deployment, conjoint measurement, Kano's method, means-end analysis, multidimensional scaling and consumer associative networks way in presenting brand associations. Additionally the direction of literature investigation is defined covering three important directions: brand theory, brand associations functioning and consumer brand memory retrieval methods. In the brand theory study direction presumption one is stated, explained and backed-up. The notion of brand 'warfare' relations between academic theory, industrial practice and consumer brand memory retrieval methods is extensively explained. The necessity of integrated information between brand study theory and practise along to consumer cognition is given. In the brand associations' functioning direction, presumption two is described. A distinction between brand associations is provided along to the brand challenge focus. In the consumer brand memory retrieval methods direction, presumption three is stated. A number of approaches studied in relation to consumer brand associations found in academic and industrial theory are summarised.

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3 BRAND PROCESS: THEORY - RELATION TO CONSUMER AND OFFERING

3.0 Introduction

Figure 3.1 Outline of Chapter Three



In Chapter Three the author explores the notion of a brand, its characteristics and the way in which it functions. A number of brand models are stated. The notion of a sustainable brand is explored, as is the concepts of brand experience and perception. The integrated brand model is explained.

3.1 Models of the brand

As can be seen from Table 3.1, there are numerous models which refer to the brand (de Chernatony and Dall'Olmo Riley, 1998).

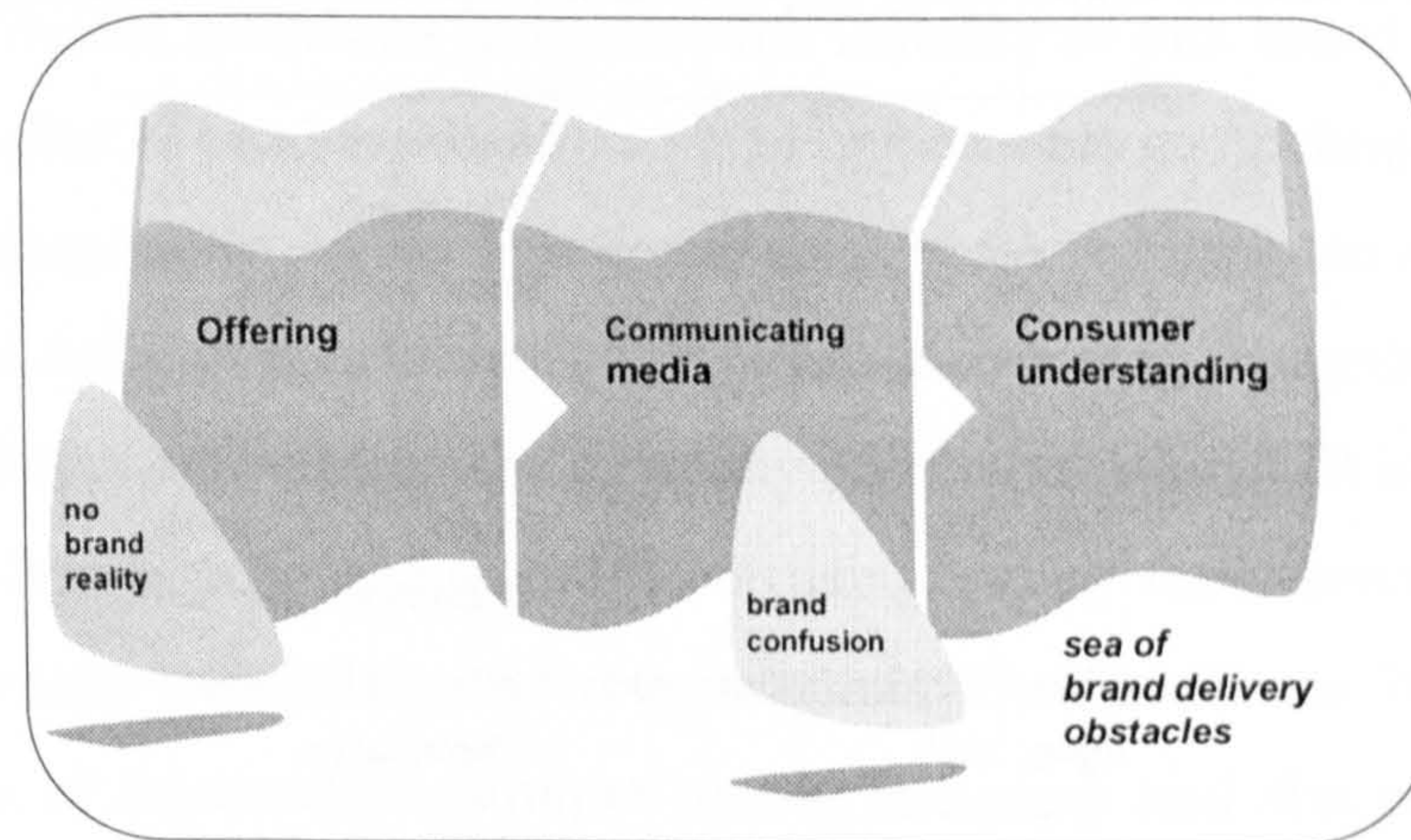
Table 3.1 Models of the brand (Adapted from de Chernatony and Dall'Olmo Riley, 1998)

Authors	Tangible and visual elements	Intangible elements
Aaker (1992)	Symbols and slogans	Identity, corporate brand, integrated communications, customer relationships
Bailey and Schechter (1994)	Name, logo, colours, brand-mark, plus advertising slogan	
Biggar and Selame (1992)	Name, trademark	Positioning, brand communications
DMB & B (1993)	Product delivery	User identification; opportunity to share a dream
de Chernatony (1993a and 1993b) (atomic model)	Functional capabilities, name, legal protection	Symbolic value, service, sign of ownership, shorthand notation
de Chernatony and McWilliam (1989)	Functionality	Representationality
Dyson et al. (1996) (Millward-Brown)	Presence and performance	Relevance, advantage, bond
Grossman (1994)	Distinctive name, logotype, graphics and physical design	Personality, relationship, culture, reflection, self-image
Kapferer (1992)	Physical appearance	Social and personal values
O'Malley (1991)	Functional values	Relevance, esteem and familiarity
Young and Rubicam (1994)	Differentiation	
Levitt (1983b)	Commodity that meets the basic customer need	Augmented brand characteristics Potential brand characteristics
LePla and Parker (1999)	Offering – part of the brand conveyors, the physical product or service	Organisational drivers Brand drivers

3.2 Brand challenges

As was suggested in Presumption Two (page 41), the relationship between a company's offering and the consumer audience's perception, as projected through the means of communication, is complex. There are cases in which unclarified and problematic areas exist, transferring and projecting a sense of distrust and uncertainty. The presence of these challenges is detected within the offering provided (i.e. product or brand dysfunction etc.), the channels of media communication (i.e. the way in which these are communicated, brand over-information) or in the consumer's understanding process (i.e. cognition, recall) (Sackett and Kefallonitis, 2003) (Figure 3.2).

Figure 3.2 Brand delivery obstacles (Sackett and Kefallonitis, 2003)



Throughout the process of brand message delivery there is the possibility for brand confusion, brand over-information, lack of real brand differentiation, absence of brand-reality, brand and product dysfunction, and unsuccessful global branding (Kefallonitis and Sackett, 2003a) (Table 3.2).

Organisations that enter a new-but-established market (i.e. low-cost flight sector) need to provide an offering that is functioning and reliable. As the market grows, new companies enter the marketplace and increase competition. To remain successful under these conditions, an organisation should focus on strengthening its brand and its embodiment in the offering, thus differentiating itself, and becoming a leader in the domain. Although price differentiation would be another solution, this forces the brand to become a commodity and encourages the

same practice by competing brands. In the domain of low-cost airlines for example, airlines cannot compete any longer on price. In some cases airline fares (i.e. low-cost airlines) are near to zero. With price elasticities often stretched to their limits, airlines are heading for a situation in which the offering will be dependant on the brand (Kefallonitis and Sackett, 2003b). There is a gradual shift from price sensitivity to brand sensitivity. Already national air carriers are becoming a lot more price flexible, offering competitive low prices that sometimes match those of low-cost airlines. Therefore the unique association between low prices and low-cost airlines is being weakened, which will place established airline brands in an advantageous position. This will be more evident in the short-haul sector, as short-haul flights are still mainly price driven. Lately, there has been a strong interest in airline branding differentiation, brand-reviving to create sustainable value.

Table 3.2 Map of brand study opportunities (Kefallonitis and Sackett, 2003a).

Authors	Addressed Opportunity
Clancy and Trout, 2002; Kearney and Mitchell, 2001	Brand confusion
Keller, 2000	Brand over-information
Olins, 1989; Rutter and Agne, 1998	Lack of brand differentiation
Keller, 2000	Brand reality
Sack, 1998; and Normann, 1998	Brand dysfunction
Aaker and Joachimsthaler, 1999	Global branding

Strengthening the brand, and readjusting and re-evaluating the communication processes can reduce the risk of the brand becoming a commodity. This process enables the company to maintain the market share, and at the same time place on the offering a premium price that consumers will be willing to pay in respect of the brand, even in cases where all competing brands seem to be equal.

- **Brand confusion** (Clancy and Trout, 2002; Kearney and Mitchell, 2001). Companies with similar offerings are facing the challenge of brand confusion, a situation in which one brand gets mistaken for another when the products or services are similar. This is the result of a lack of real brand differentiation that comes from an inability to communicate unique key characteristics of a brand's identity, and will ultimately limit the brand's unique associations. Once there is a leader in that area, competing brands will imitate that feel, and the unique brand and product association is lost. Organisations argue that they employ similar brand communications in order not to alienate the offering in the market, but to look in-keeping with the rest. The challenge that this creates is how to stand out from this creation of commonality. An example of this is the introduction of in-flight entertainment (IFE) in all classes of service, which was first introduced in 1992 by Emirates (Alamdari, 1999), a move which was immediately copied by its competitors.

The phenomenon of brand confusion illustrates the inability of one brand to justify its unique presence within a market of similar offered goods of one or more competing brands.

This is due to the commonality of the brand messages projected between competing brands in the same market, as a result of the absence of unique characterising elements.

This creates a feel of distrust between the company and the consumer. It is also reflected in the present method of brand positioning and advertising, when there seems to be a common approach between similar service brands in approaching their audience. We are heading away from a single piece of information, unique to the company and the consumer to a mass-produced method. An example of this is the introduction of sleeper-beds, a move which was immediately copied by competitors. The same happened with the introduction of increased seat-pitch. These result in the loss of unique associations between the brand and the offering as perceived and remembered by the consumer.

- **Brand over-information** to consumers has been studied in terms of brand relevance and continuity of the communicating channels (Keller, 2000). Consumer appreciation of the elements of the core brand, such as logos, packaging, and so on, is a central element of the concept of the brand. This should be realised without alienating the original brand values by projecting mixed messages. The projection to the public of a greater amount of information than is required provides no added value to the communication processes of

the brand. Trying to be too many things at the same time does not offer added value. Stretching the capabilities of a brand across different domains may have negative consequences (Aaker, 1997). In many cases it can lead to additional costs for the company, consumer distress, and possible brand rejection. A greater challenge occurs when a large number of these inappropriate messages are projected through advertising and product introductions, especially when they try to change the current behaviour and attitudes of the consumer (Sutherland, 2001). An example of this is the bombardment of information relating to the wide range of service advantages of different airline brands, from on-board massage and aromatherapy to DVD and internet access, all of which makes future travel choices problematic. Such operations create over-busy, over-informed, noisy, and therefore an unpleasant feel that is reflected onto the airline brand itself.

It is important to keep information content as close to the brand values as possible, and at levels committed to delivering the company's brand promise accurately and precisely. Increasing the amount of information may result in losing some unique association that the brand may have, and may eventually lead to brand confusion (Sackett and Kefallonitis, 2003). Trying to achieve resonance with as many 'ideals' as possible may present an unclear image regarding the established qualities of the core brand identity which have been developed and enjoyed up to that time.

- **Absence of real brand differentiation and survival of the fittest** (Olins, 1989; Rutter and Agne, 1998). Differentiation is a concept used in the literature without a clear baseline, and with a number of alternative definitions (Sharp and Dawes, 2001). Differentiation here refers to the unique attributes of a brand at the level of becoming prominent within the same category of competing brands.

Absence of real brand differentiation occurs when there are a number of similarities between the communicating processes of different companies' brands. Organisations used to compete in terms of brand differentiation issues by deploying new technologies or offering low prices. This is no longer sufficient, and a grounded approach that is associated with overall brand theory is required (Sackett and Kefallonitis, 2003). The absence of real brand differentiation does not have the same implications as brand confusion, as the focus is on one single brand. In this category, elements of commonality between two or more organisations can be found in their

projected visual and verbal messages, without highlighting their characterising advantage. In competition, companies may be able to copy a product, but they are not easily able to copy a brand personality (Doyle, 1989). It is the sustainable differential advantage that leads people to develop a preference for one offering over another. The more similar one company's offering is to that of the competitor, the greater the need to change something in the customers' perception of the product (Sharp and Dawes, 2001). An example can be provided by thinking of the most common colour used in aircraft cabin furnishings, irrespective of the colours used in the airline's brand pallet. Most cabin products are blue (Coutts Clay, 2003), offering little space for product differentiation.

Consumers show resistance to mass-produced products by purchasing novelty and innovative goods, hand-crafted goods, and personalised items. These choices extend the time that these products maintain their uniqueness (Tian *et al.*, 2001). Unique offerings differ from those that are mass-produced by giving their users the feeling of being special or unique; feelings that consumers often desire. Consumers look for uniqueness and are motivated to purchase offerings that will offer them this unique, special position.

This is apparent when there are similarities between the communicating processes and deliverables of brands. Companies can differentiate their products or services by deploying new technologies that will provide them with an end result which can be distinguished from their competitors. As an example, IFE is a differentiating element of the airline offering and it should be used as part of the airline brand (Alamdari, 2001). This approach needs to be linked with the overall brand essence at a level of embodying the unique characterising elements to every communicating parameter. This is applicable in single brand cases.

An offering may be copied, but a brand personality cannot. After all, it is the differential advantage that leads people to prefer one brand over another. The more similar the offering is to that of the competitor, the greater the need to change something. Differentiation is desirable, but without providing something exclusive deeply rooted in the brand, the company cannot retain the brand's competitive value. Employees involved with the management of a brand should pay attention to the entire synthesis of a brand's values and operational activities, which back up and sustain the characteristics notions that the brand stands for (Keller *et al.*, 2002).

- **Absence of brand reality** has been studied in terms of consistency and appropriate positioning (Keller, 2000). This goes beyond a company's brand equity, the value of a company's brand. The key issue for an organisational strategy is the match between the clarity and consistency of the projected offering messages and the reality of the perceived messages (Kohli and Leuthesser, 2001). The value of these is how they meet the consumer expectations through use. Sometimes what a company projects is different from what the consumer perceives, in terms of how real and feasible it is. Consumers prefer clarity, and realistic positioning of statements from companies. Singapore Airlines' projects 'Singapore girl' cabin crew image as its brand driver, not a realistic image considering the age scale of other employees, or the employees of competing airlines (Table 3.5). Such an image comes against consumer needed reality. British Airways' 'world images' tails design was not found to be favourable, after a period of introduction and a shift of the airline's brand, in reflecting the brand reality that a substantial proportion of passengers wanted to perceive (Kefallonitis and Sackett, 2003a). In parallel, the marketing communications of a number of low-cost airlines revolves around the notion of reasonable, low-cost prices. In reality, however, only a small percentage of seats per flight are sold on that low-fare basis, thus confusing the original brand communication message.

The advantage of a brand being associated with the core messages delivered from all communicating means is that it results in brand reality. This refers to the consistency of the brand message and appropriate consumer understanding as reflected by the company's offering. This can ensure delivery of the appropriate brand message. This happens when the consumer is able to check and verify the offering from advertisement to actual use. It is the period when the consumer realises whether or not the projected messages refer to the actual product or service through use. This addresses the question of projected message reference over the actual product, and the suitability of the product's ability to meet consumers' expectations.

There are times when the information that a company projects to the external consumer audience does not represent parallel internal beliefs. A projected message delivered by means of branding techniques may result in a different perception from that originally intended. This means that the company is sending branding messages which result in negative associations of which it is unaware.

It is interesting to translate a company's image via its brand messages, as deployed through a number of offerings. Many offerings project a confusing image, far from what is actually being marketed. There are cases when elements of brand identity are used mistakenly, without mirroring the cultural essence or resulting in consumer brand recognition.

- **Brand - product dysfunction** inaccuracy and vice versa was highlighted by Sack (1998) and Normann (1998) in relation to offerings used on a daily basis. This is when a 'negatively' perceived brand gives its identity to a product that then automatically gets degraded, or when a 'positive' brand identity labels a displeasing product which does not meet the initial consumer brand perception. It is almost like a surprise factor that the consumer does not expect from a specific brand or banded product. If a passenger is uncomfortable in the seating provided, and moreover, finds that the in-flight-entertainment is not user-friendly, he or she may well blame the airline rather than the aircraft seat manufacturer (Sackett and Kefallonitis, 2003). Many of us have pulled doors that are meant to be pushed, or turned a water tap that was meant to be pulled etc. (Normann, 1998), and on many occasions the blame for these 'accidents' is placed on the brand. The technological advances employed by the company are not necessarily being reflected in the current branding communication media. The fact that an airline may use the latest possible aircraft is irrelevant if it is unable to embed this into its projected brand experience, and as such, fails to offer any added value for consumers. When the brand/ offering combinations do not readily integrate with each other, supporting the projected messages, the impression is one of impairment. An offering does not necessarily provide added value by itself, it depends on how it is packaged. When an airline advertises completely flat seats and the passenger does not receive what is expected based on the information received from the airline, the passenger feels distressed about that particular brand. If the airline advertises a premium service, and what the passenger receives is monitors that do not work, switches that do not switch, lights that do not work, or in-flight entertainment that does not work, brand/ product dysfunction is the result.

The phenomenon of brand/ product dysfunction, and vice versa, is found when there is a 'negative' connotation of a brand, and this is transferred onto the product (degraded), or when a

'positive' brand identity labels a displeasing product for not meeting the initial consumer brand perception.

- **Global branding – a challenging approach.** Aaker and Joachimsthaler (1999) undertook a study of brands that tried to employ global branding campaigns. The target of a unified approach to all countries addressed may fail to meet the different economic, social, cultural and perceptual boundaries which are present from country to country. This challenge is also described as a brand's 'culture failure' (Haig, 2003). Such a challenge was demonstrated by American Airlines' advertising campaign in Mexico. The airline wanted to emphasise the use of leather seats in business class by using the Spanish equivalent to 'Fly in Leather', which would be 'Vuelo en Cuero' (Haig, 2003). Unfortunately, in slang Spanish, 'en cuero' translates as 'in the nude'. This suggests that global branding campaigns are lengthy processes that do not necessarily result in the planned outcome, and are often unrealistic for all but the largest corporations. A brand's position may be affected by national characteristics on the basis of economic, cultural, and geographic similarities (Roth 1992, 1995 a, b). Often, a global brand and the feeling of a regional image is a paradox (Fan, 2002). Cultural, social and perceptual boundaries may vary from one country to another.

3.3 A continuum of further brand challenge cases

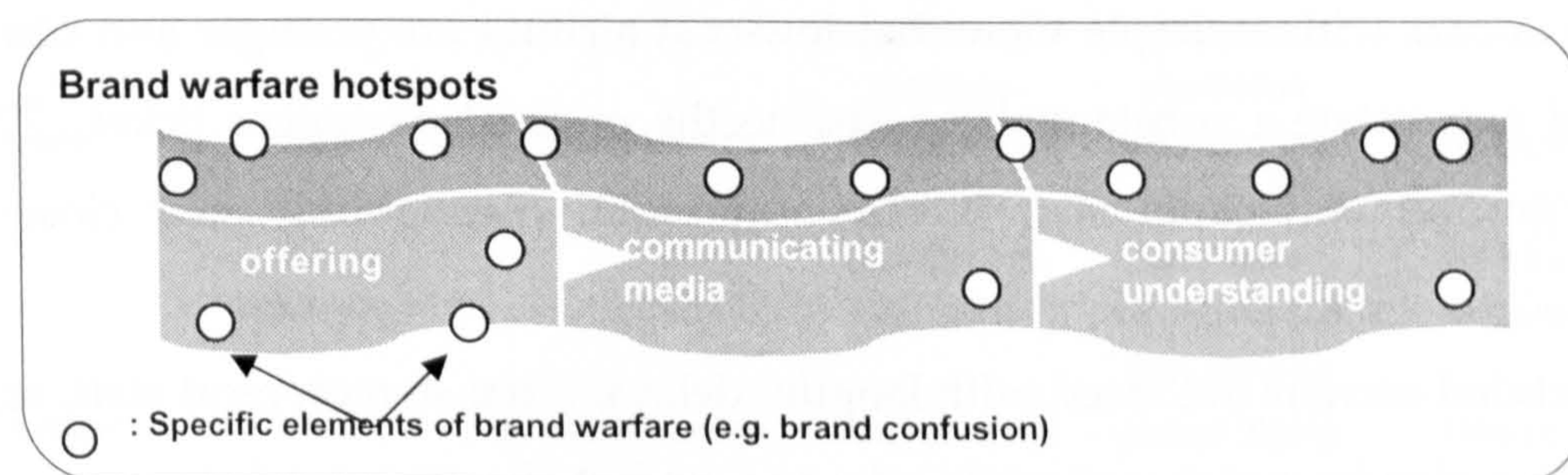
Use of modern communication media such as the Internet, etc, is increasing. This mirrors an increasing number of new brand challenges. Such challenges can be identified and distinguished in terms of 'public relations failures', 'people failures', 'rebranding failures', 'internet and new technology failures' and 'stagnated brand failures' (Haig, 2003). An example of a rebranding challenge is British Airways' decision to proceed with rebranding in a difficult time for the industry, and in the middle of a wave of staff redundancies. The particular feature that proved to be challenging was the abandonment of the Union Jack from the aircraft tails in favour of the 'world-tails' scheme. This decision was considered by many as anti-nationalistic, and was perceived as an attempt to alienate the British image of the airline.

3.4 Consumer contentment challenges

The ultimate goal in the brand-offering relationship is consumer contentment; a product which the consumer likes, and which gives the consumer pleasure.

However, certain factors present challenges which can influence the relation between consumer contentment, brand and offering, and aspects that occur within the brand communication phase (Kefallonitis and Sackett, 2003a) (Figure 3.3).

Figure 3.3 Schematic perception of the brand warfare presence (Kefallonitis and Sackett, 2003a)



The offering and brand delivery can sometimes seem far from the findings that lead to consumer pleasure, and increase loyalty and organisational benefit. The relationship between the actual offering and the communication media is complex, and as a result, a standard clear message is not being delivered. Brand warfare hotspots may be present within the provided offering, the communication media channels, or in the consumer perception process. A synthesis of two or more is possible.

The shared information that traverses this battleground needs to be recognised, as it will affect consumer satisfaction through the use and purchase of the offering.

The system of delivering the brand message across multiple communicating channels is changing the way in which consumers are influenced. The interaction may cause further confusion, and become a source of negative connotations that may lead to consumer dissatisfaction.

The speed with which study of brands is yielding results provides an interesting basis for understanding the relationship between brand and offering(s).

In an airline context, this is translated through the birth of 'alternative' means of additional services companies, trying to give passengers the options and choices that the current market could not provide. This is one of the reasons why some passengers have turned their backs on bigger national airlines, and why an opportunity was created for the low-cost airline sector, with services such as IAPA, Priority Pass etc. These services provided, for example, entry to business lounges (Priority Pass), extra benefits, and insurance (IAPA). If the bigger, established airlines are not able to respond fast enough or appropriately to such consumer demands, passengers may be encouraged to move to a different airline that operates on the same route (Kefallonitis and Sackett, 2003b).

Perceived service, size and comfort are some indicative factors that make the difference and which allow distinction between the two categories.

This also concurs with a simple view that low-cost airlines are younger and discard luxuries that would necessitate a substantial increase to the price of passenger ticket. The perceived image of ground and cabin staff is also important, highlighting their close-to-consumer interface.

Large scheduled carriers are faced with lengthy delays, often stereotypical staff, ageing aircraft fleet, changing slowly, and do not easily adapt to the fast-changing market.

Airlines provide a service that begins and ends with people. They are part of a transitional process from human to human. All members of crew, ranging from ground to flight employees become part of, and personify, the brand image of the airline. Their overall behaviour becomes part of the brand. The airlines which receive the most awards are those which invest the most in their people. This is important for the successful delivery of a likeable, articulate offering that will engage the consumer and satisfy his or her needs.

Virgin atlantic airways embodies a 'fresh' young feel and uses vibrant colours such as red, purple, silver, as well as a unique typeface. This results in a lively, vibrant image, which is easily distinguished by the consumer, and which is automatically associated with the virgin brand. The European low-cost airline easyJet claims to be close to its passengers, transmitting to its customers a near-combative stance towards competitors and other service providers such as airport operators, and keeping its fares low. On the other hand, it is now Europe's largest low-cost airline, and is part of the growing number of the easyGroup company. Their close-to-consumer feel is in danger, as in the eyes of the consumer they seem to be becoming one of the

major national air-carriers (Table 3.3) (Kefallonitis and Sackett, 2003a). Consumer contentment (satisfaction) will be explored further later on in this research.

Table 3.3 Map of airline brands – consumer dissatisfaction issues (Kefallonitis and Sackett, 2003a)

Organisation	Idea	Activity	Image Driver	Verdict	Conflict
southwest airlines	Irreverence	US-based low-cost airline	Pioneer, altruism	Has given Southwest a position no one else can compete with	They always try to do their best, which is what?
virgin atlantic airways	Iconoclasm and innovation	UK based international scheduled airline	Richard Branson (CEO) and onboard massage	A youthful idea that continues to be irresistible to an ageing population	Part of the Virgin Group that has not achieved the best possible associations
easyJet Airline	Not-ordinary, fight for your rights	European low-cost airline	Stelios Haji-loannou (founder and ex-CEO)	Changed the notion of affordable intra-European flying forever	The biggest low-cost airline in Europe and still growing... How will it be able to maintain its close-to-consumer image?
Singapore Airlines	Asian classic yet chic	Singapore-based scheduled international airline	Singapore Girl	Always aiming high	How can the Singapore Girl appeal to a more senior age working group?
British Airways	Traditional	UK based scheduled international airline	Concorde and traditional style	How tradition may stop innovation	World's favourite airline? - slow moving in adopting to changes

3.5 Reviving and 'emerging' brand

The notions of the reviving brand and the 'emerging' brand have their basis in the process of changing an organisation's brand elements such as its corporate identity, name, and image as it is currently projected in the marketplace. This may be a change in the typeface used, a change of colour palette, with the addition of new colours or eliminating some of the old ones, and it could also mean new verbal communications in terms of announcements or presentation, etc. These changes could be on any point of the scale, from minor to major additions or alterations. This depends on the goals of the brand management, or if the company has something new to say about itself.

Evidence of this practice is common when two companies merge, or when an organisation changes owner or is privatised, or simply tries to stay afloat in the market by being different, rather than remaining unchanged and risking becoming a commodity brand.

Recent examples of brand-reviving are those of British Airways and British Telecommunications (BT). There is a slight distinction between a reviving and an emerging brand. Reviving is the re-adjustment of the characteristics of an existing brand, such as its corporate identity, in the case of British Airways, or in another business sector, that of British Telecommunications (BT).

Emerging is associated with the generation of a 'new' brand based on the characteristics of a no-longer-existent 'driver' brand (in the case of Swiss International AirLines, emerging from Swissair). In this case a 'new' brand that emerges, based on the positive brand equity characteristics of a previously known brand. In the airline industry a number of cases have demonstrated this trend, such as SN Brussels Airlines from Sabena, and Olympic Airlines from Olympic Airways.

This is a skilful way for airlines to transfer the positive associations linked with the 'driver' brand to the developing 'new' brand. Gaining the advantage of the positive associations of a well-established mature brand which is no longer available and embodying them into a new brand that provides the same or a similar offering in the exact service domain (from flights to flights etc.) can provide a competitive edge to the 'new' brand. In particular this 'new' brand can benefit from the recognition of all its associations, and in particular, can eliminate its negative and strengthen its positive associations.

The introduction of an emerging brand into an offering category in which the 'driver' brand was previously dominant can only help the emerging brand as it comes to fill the gap left by the 'driver' brand. As an example Swiss International AirLines benefited from the cease of operations of its 'driver' brand Swissair. In fact the use of associations related to the 'driver' brand provides the illusionary advantage to the consumer that the 'new' emerging brand is still the same well-known brand, and that he or she can trust it.

This particular revival or emergence of a 'driver', often a stagnated brand, requires the consumer to be in the centre of this re-designed brand and its associated offering (Jackson, 2001). An emerging or reviving brand can sustain its value from its consumer audience.

Brand-reviving, if applied correctly and used efficiently, adds value to the brand, keeping it alive and active in the continuously changing marketplace. Such a process does not allow the brand to stagnate.

3.5.1 Positive and negative brand-reviving

Although brand-reviving is primarily intended to reinforce positive linkages, there are cases when negative effects occur. As an example, the brand-reviving of British Airways under the 'world-tails' designs.

Unsuccessful brand-reviving may result from the underestimation of the importance of consumer in the process.

In terms of brand-reviving, mature, well-established brands are sometimes more resistant to changing elements of their identity.

Younger, emerging brands are more 'daring' in altering their brand elements.

One challenge of brand-reviving is the ability to differentiate and use it effectively, and for the right reasons. There are cases where companies decide to embark on a process of brand-revitalisation, and the result is 'copying' competitors' brand elements and communicative methods, with unfavourable results for their own brand.

3.6 Brand experience and perception

Brands that hold accumulated equity, built through high advertising expenditure, are more likely to be perceived by consumers to be of superior quality (Aaker, 1996a,b), and therefore to satisfy the consumer.

Consumers use brand names and product attributes as retrieval cues for information about product performance. Brand names and offering attributes are the links to diagnostic information about the product (Hutchinson and Alba, 1991).

Product involvement and brand commitment are not highly related; indeed they represent unique constructs (Warrington and Shim, 2000). They serve different areas, and have different scopes and different functions. Consumers buy Coke to drink because they are thirsty,

therefore, a Coke brand serves a totally different purpose from the reason why consumers purchase a Coke can. They represent brand and thirst, but why did we choose over Coke and not Pepsi? Does Coke as taste, refer to Coke as a brand, as a Coke design can? Does Coke as a brand fulfil our expectations of what we receive by drinking it?

An association of Coke and thirst would be highly desirable as it would link the brand directly with thirst. These perceptions are valuable and brands tend to target this kind of association.

3.6.1 Brand experience consumer focus

It is necessary to concentrate on the brand and verify the messages that are delivered, and particularly how these are perceived, in order to crystallise a campaign that will target consumer contentment. This will provide an insight into successful message transition through its lifecycle, from projection until the time when it is understood by the consumer. It will also support the realisation of the current positioning in relation to the present brand environment.

It is vital to identify the consumers' point of view and understanding over brands; what often may seem right, may not actually be right (Lederer and Hill, 2001).

Organisational strategies have tended to follow one-sided approaches of technical advance and engineering advantage, leaving the brand aside. The results have been experienced as offerings with excellent technological advances but limited flexibility in brand embodiment (Kefallonitis and Sackett, 2003b). The targeted audience would probably have limited interest in these approaches as the offering provided may not fulfil consumer expectations. A consumer may expect technological advance, or be neutral about it. As an example, the use of a brand new type of aircraft on the route from London to New York, with efficient engines, in-flight entertainment and a state-of-the-art cockpit, are perceived as standard.

Techniques such as increasing the price elasticity, or new offers, cannot sustain the brand's positive image and provide a differential advantage over the competition. This is because they come after the initial organisational message has been delivered and understood by the consumer. Dwight C. Minton, CEO of Church & Dwight, suggests that insisting on the intense protection of a brand could result in the organisation admitting a problem area if one exists (Kirby, 2002). This in turn could result in increased costs, unfavourable government actions and a higher cost of capital.

The key image is the one that exists between the consumer and the company (Aaker, 1991; Keller, 1993; Peter *et al.*, 1993; Krishnan, 1996); the message formulated in the consumer's mind, after the reflection of the projected information from the company's offering. The way the consumer understands the company through the human senses, and the unique key associations formed in relation to that offering and brand are crucial.

Brand perception built on the consumer's brand associations and attitude has been considered an integral part of brand equity and has been widely employed in brand equity frameworks (Aaker, 1996; Agarwal and Rao, 1996; Feldwick, 1996; Keller, 1993; Park and Srinivasan, 1994; Srivastava and Shocker, 1991).

Associative networks reflect consumer brand image perceptions, as we saw earlier in this research. Brand image research is often based on the associative network model (Farquhar and Herr, 1993), in which a person's memory is made up of links and nodes: links represent relationships (positive or negative, weak or strong), and nodes represent concepts (e.g., brand associations) and objects (e.g., brands).

Distinguishing these key associations is essential for addressing the differential advantage of the organisation's offerings against those of the competition. These key associations suggest a method of projecting the unique identifying elements of the company's offerings, an answer to brand differentiation needs.

The identification and use of these unique key associations needs to be formulated in the form of a framework suitable for future reference in all of the company's communicating processes, and could be used as the basis for all actions of brand-revitalisation. This framework needs to focus on both theoretical and practical information, reflecting consumer care along with verbal and visual means of communication, addressing respectively recall and recognition, consumer understanding and perception of the projected brand experience. This will support the maintenance and enforcement of those characteristics for identifying elements of the company.

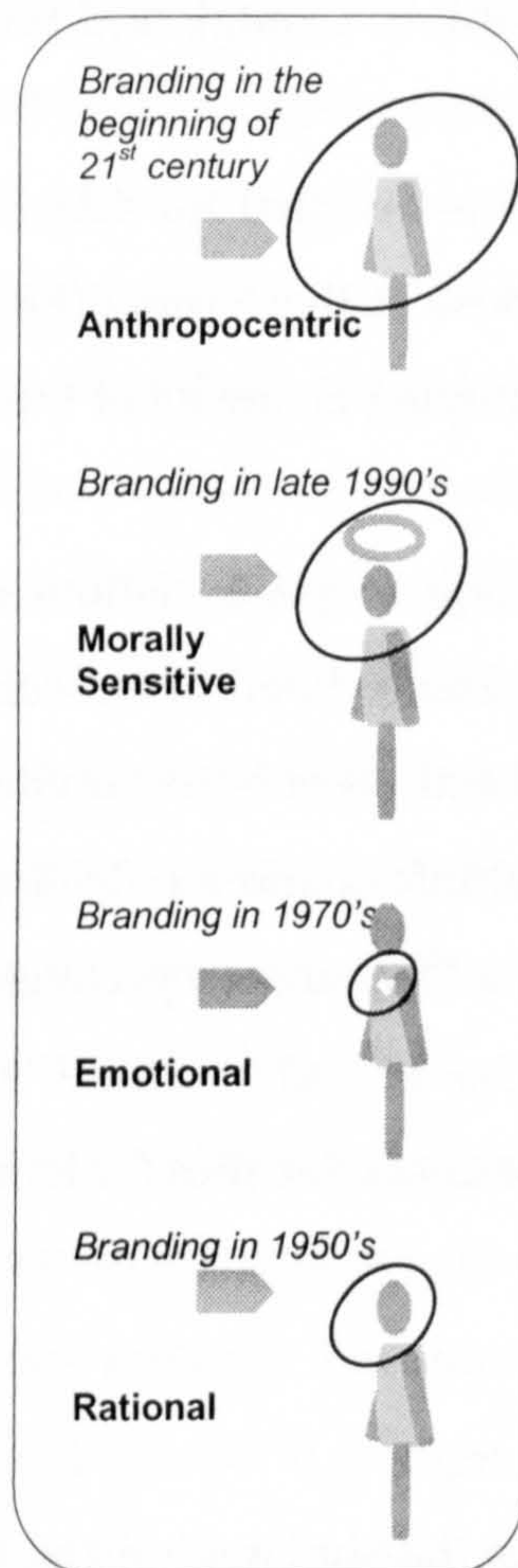
3.6.2 Consumer focus relevance

A shift to consumer attention reflects the shift within the economy from being machine and industrial driven to people driven; this being the basis of a customer experience economy (Pine

and Gilmore, 1998). Understanding consumers' minds plays a vital part in formulating brand campaigns of such organisations (Gobé, 2001).

This shift is apparent in brand positioning techniques (Figure 3.4). Brands and their offerings are becoming less about names and identities and more about people. This is achieved with a view to consumer needs and wants and adjustment to core values, offering abilities and future plans of the company. Consumers prefer brands that are realistic (Johnson, 2002). Success is possible if it is based on the organisation's ability to provide a personalised synthesis of the offering and brand. This way brands serve a wider function; becoming and being people's things, people's culture.

Figure 3.4 Graphic representation of directions in branding (Adapted from Pringle and Thompson, 1999)



3.7 Integrated brand model approach

3.7.1 Background to the integrated brand model

Due to the interdisciplinary nature of this research, the appropriate approach is through an integrated brand model that enables the study of consumer perception involvement, along with brand communication processes, and the possibility for its use in the design of a brand's corporate identity.

The benefits of the use of the integrated brand model may be divided into internal and external. With the model of integrated branding we are able to create customer affinity in relation to the brand (LePla and Parker, 1999). This is an original experience, enabling the consumer to identify with the brand and its offering; in other words, to link to the brand at a rational and emotional level (Figure 3.5).

A carefully created integrated brand is able to support clarity and consistency of projected brand communications, brand focus, linearity and balance between sub-brands of the same organisation, and increase valuation and value in the marketplace.

The existence of an integrated brand model allows the organisation to become more flexible in terms of adjusting its brand elements when and if required, along with communicating the basis of the brand to internal marketing teams and external consultants, to enable them to work faster and more accurately if work needs to be done on the brand model itself.

In parallel, integrated branding provides the possibility for a deep brand-to-consumer experience. It makes it possible for strong brands to treat each customer as a relationship they can improve upon, while shallow or commodity brands are there to take orders, or differentiate on price.

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Figure 3.5 Customer affinity pyramid (Source: LePla and Parker, 1999:6)



The model of integrated branding supports and establishes the elements of research presumptions as stated in Chapter Two - especially associations.

The notion of integrated branding (LePla and Parker, 1999; de Chernatony, 2001) is recent, but embodies the strength of organisational functioning, brand and consumer. The author draws on the analysis of the model from the research produced by LePla and Parker (1999).

We experience the notion of 'integrated branding' when organisational and offering operations are derived and guided from the brand and its principles (LePla and Parker, 1999) (Figure 3.6).

Figure 3.6 Integrated brand definition map (Source: LePla & Parker, 1999:3)



Consumer involvement is crucial in the model of integrated branding, as the brand is placed in the centre, between organisational strengths and what the customers value (Figure 3.6).

A healthy brand, created with the involvement of the consumer, forms the basis of customer loyalty and supports the brand's market distinction against the competition.

Consumers place value on the benefits of the offering's features, along with an enduring and ongoing relationship with the organisation.

A brand is managed both by the organisation and the consumer, although it is entirely up to the company to encourage and provide the necessary parameters for a brand relationship to develop between the consumer and the brand.

3.7.2 Introduction to the integrated brand model and its parameters

Organisation and brand drivers are the tools of the integrated brand model (Figure 3.7).

Companies need to develop organisation drivers and brand drivers.

In developing organisation drivers we include: mission, values, and story. These form the living heart of the brand, the organisation's brand base.

In developing brand drivers we include: principle, personality, associations.

Brand drivers are based on the organisation drivers, but are different for each brand that the organisation provides, when the company owns multiple brands. The successful embodiment of brand drivers into everyday activities will boost the image of the brand. They are responsible for creating and maintaining sophisticated and rich consumer relationships, which in turn provide greater levels of brand awareness and loyalty. (LePla and Parker, 1999).

A brand's associations must be manifested holistically, throughout the company. Brand communications, personnel etc. should reflect this unique association with the consumer in every interaction with them. This is the notion of brand experience.

If this is not achieved, then the association will not seem true to the consumer. Internal brand functioning will not equal the external brand projection, which has been proven to have negative effects, and consumers will feel that they have been tricked (LePla and Parker, 1999).

A truly integrated brand creates strong, almost unbreakable, relationships with customers. When brand communications are used only as a facade to gloss over problems, and do not correspond with realistic and tangible offerings, the consumer becomes dissatisfied, and both the offering and the brand will lose out.

This can be summarised in the figure below:

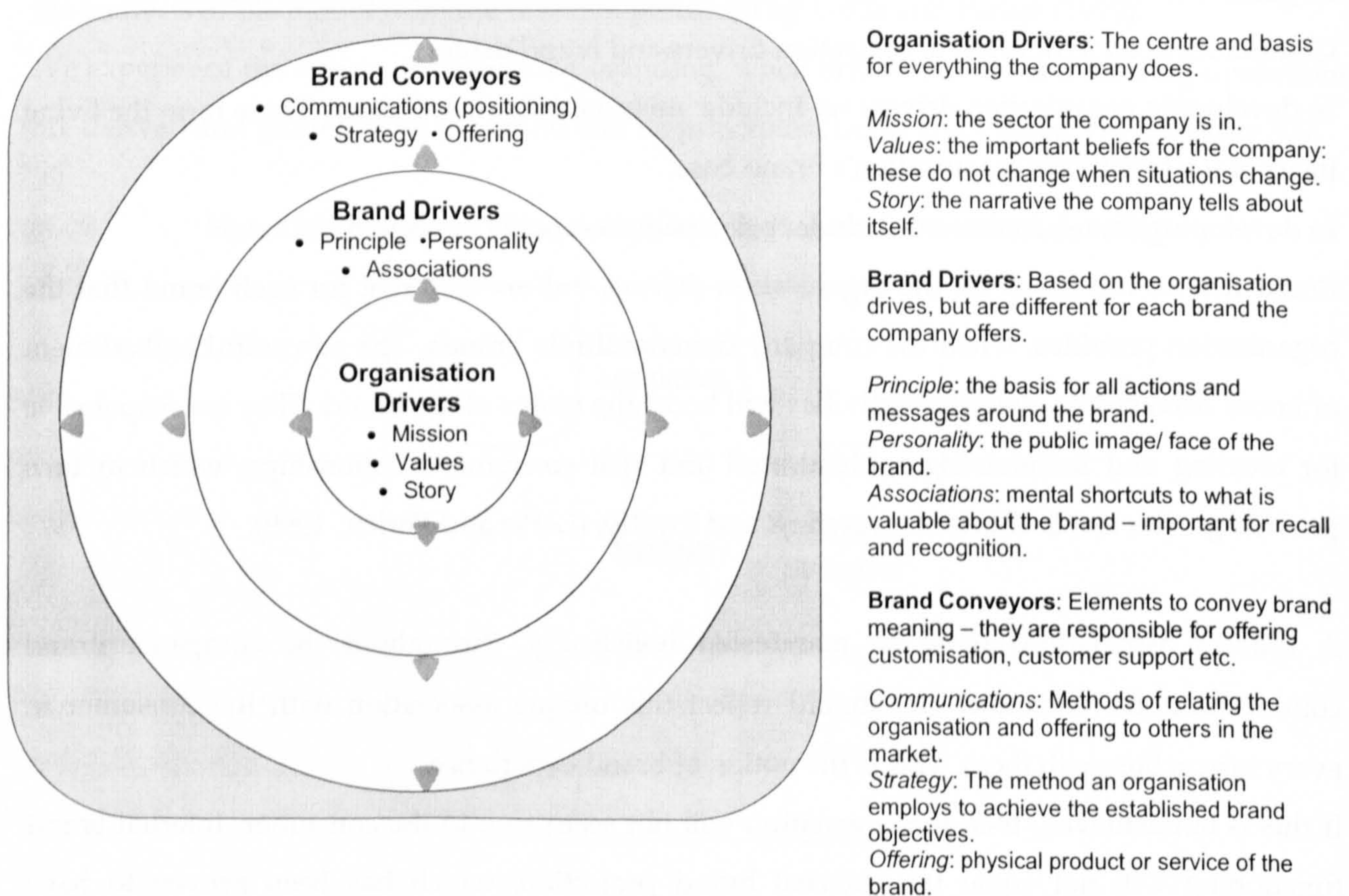
Integrated brand = Relationships = Profitability

Brand has a strong influence on human behaviour, mirroring human nature and the way we interact with the world.

In the integrated branding model, buying an offering becomes a relationship-building process.

Integrated branding creates tangible value, and consumers seeking value for money from a respected brand would be willing to pay a premium price for that specific brand.

Figure 3.7 Integrated brand model (Adapted from LePla and Parker, 1999)



3.7.2.1 Organisation drivers (Figure 3.7)

The organisation drivers of the integrated brand model are responsible for the structure and guidance of the brand; the how, which and what. Its elements are distinguished between mission, values and story.

3.7.2.1.1 Mission statement

This is the heart and basis of the business that the organisation is in, and explains what the organisation does. It distinguishes and protects the brand from competing companies in the same market by highlighting its boundaries. It is responsible for the accurate and cost-effective delivery of the brand's messages, and it must be complete.

An organisation's mission statement must have a motivational character, be solid, clear and tangible, along with being understandable, and memorable. Simplicity and clarity ought to be the starting point of a mission statement (LePla and Parker, 1999).

Successful mission statements are those that reflect tangible forward thinking embodying the founder's or CEO's vision, along with the aspirations of the employees, and the expectations of the consumer audience. Financial elements such as maximising shareholder value is not appropriate and should not be part of the mission statement.

3.7.2.1.2 Values

The values of an integrated brand model are the statements and fundamental beliefs of the company, and do not change when internal or external situations change. These drive the action of the organisation and its employees (LePla and Parker, 1999).

Values have to be expressed clearly, so that employees are aware of the responsibilities, actions and commitments that drive the company. Values are part of the company's culture; the behaviours, attitudes, and the way employees feel about the company (Hatch and Schultz, 2001). The understanding of values strengthens and deepens the culture that the customer experiences.

Should a company project one set of values and 'lives' another, this would cause both internal (between the organisation and employees) and external (between the organisation and the consumer group) confusion.

The example of the aircraft manufacturer Boeing shows that "they have successfully adapted over the decades to a changing world without losing their (Boeing) core values" (Collins, 1995:141). This brand is considered to be among the world's hundred most valuable brands, based on a USA consumer survey (BusinessWeek, 2001).

Above all, values embody the positive brand benefits, provide the basis of consistency throughout the organisation and its actions. For example/ values could be creativity, teamwork, communication, keep customers first, become more productive, and customer service.

Values are a protective shield around the organisation's brand, creating and maintaining trust between employees and consumers.

Values tend to reflect the shift of organisational interest to an anthropocentric direction, as we saw in Chapter Two. They are often incorporated with notions of international human rights, conservation, and community action.

In parallel, they may address social issues; for example, the phenomenon of globalisation. Some brands are vulnerable in that they encourage practices that are legal in one country but which are not acceptable in another. An example of this is NIKE, which manufactures sports shoes for very low labour costs in Asia and Africa, and then sells them in the West with a big percentage in profit.

3.7.2.1.3 Story

The story as an organisation driver is often referred to as the company's vision, or its aspirations (Hatch and Schultz, 2001). It is the organisational driver which is the least understood but is the most powerful in its ability to deepen the customer relationship. It can prove a powerful tool for formulating understanding and trust among all audiences.

It is a story that conveys a meaning from one to another, reflecting the important views of the company. Its structure has the ability to break through the distractions of daily life and leave us with a memorable impression of the brand.

A story is responsible for dealing with the questions of:

- What is the company?
- What are the company's roots? Where did the company derive from?
- Where is the company going? What are its views for the future?
- What is the company's business?

The story is projecting the rest of the organisation and brand drivers in action.

A successful story may be the vision of the company's founder(s) and aspirations, opportunities in growth, and success in overcoming obstacles.

A brand's story is alive, and is therefore continuous, and it may become more appealing to consumers as long as there are new challenges for the company to overcome.

Brand stories project the elements that each company views as important. The majority present a literal rendition of the facts, but some companies are able to move comfortably to the metaphorical or even the visual, which can be extremely beneficial for aligning the brand's visual characteristics.

The main ingredients for a story are passion, values and vision (LePla and Parker, 1999).

- The first ingredient, 'passion' captures the heart of the brand and evokes a strong emotion. This helps to ground and build reality around the vision.
- The second ingredient, 'values', guides employee behaviour around the story. It helps to ensure that the story reflects the company values.
- The third ingredient, 'vision' ensures that the story captures the company's vision.
- Another ingredient may be 'audience reaction', which is crucial for the brand. This is the alignment of the story created on paper with what the consumer actually believes. It needs to be a shared experience with the consumer.

In a summary, vision explains the brand's unique market perspective. It sums up what the organisation sees that others do not in the market, and how that affects the organisation's offering.

3.7.2.2 Brand drivers (Figure 3.5)

3.7.2.2.1 The brand principle

As 'mission' explains the business the company is in, what the organisation does, the principle is its unique approach in how to achieve its mission, i.e., what it does.

Brand principle is the foundation of a successful brand. It supports and drives all the activities of the brand, such as strategic and product direction and communications.

It is the most important of all the brand drivers, as it is the foundation for differentiating the brand in all areas.

Positioning all of the ideas about a brand (consistently communicating one message) is possible with a brand principle. Without a brand principle, organisations jeopardise brand assets by not remaining committed to them, or overlooking them.

The principle is a decision-support element creating a unified pathway for all employees, regardless of department or position. The principle guides new offerings and new feature developments.

The principle differentiates the brand in all communications to the consumer, supporting a unique and constant consumer experience.

By separating what the organisation's business is from the approach it takes to achieve this can make drivers more effective and focused. Thus the principle becomes the foundation for all communications and practices.

The ingredients for an effective brand principle can be summarised as follows:

An effective brand principle shares some of the criteria of the organisation's mission statement.

Whilst the mission is about what business the organisation is in, the principle is the unique organisational approach to that business.

The qualities of an effective brand principle can be in being realistic, tangible, practical, and close to the buying decision, providing emotional resonance, and being precise and flexible due to the changing demands of the market. In parallel, the principle has to be instantly recognised and remembered without referring to a piece of paper.

The brand principle must be realistic and close to the organisation's offering. Aligning the company's principle with the way the organisation really acts is critical to brand success. The principle can be partially aspirational, but it must be largely based on the real customer value that it provides. It should also reflect how it applies to the decisions the company is making, as this is important to the employees.

The brand principle should have ownability; it needs to be ownable by the brand and the company. This, however, does not mean that it has to be unique. As an example, all airlines claim that are safe, but which one uses this as a principle?

A company obtains ownership of a principle through a long-term focus on the brand and long-term communication of that focus. (In the case of Olympic Airways, the survey showed that safety is its strongest principle).

3.7.2.2 Brand personality

The brand's personality is the emotional relationship between an organisation and the consumer group. It works along with the brand principle, complimenting it and acting as a rational agreement with customers (LePla and Parker, 1999).

The need for a brand personality lies in the fact that we all treat companies and products as if they were other people. A number of organisations place great importance on their brand

driver, which often leads the company's relationship internally and externally with consumers, employees, and shareholders.

Brand personality is influential in the way in which the brand and the company make the consumer feel. It is the emotional component of building customer affinity. Developing an emotional relationship is the only way to an unbreakable relationship.

A popular and successful brand personality should be open and inviting, and should make consumers feel secure and comfortable. As an example, if the brand conveys respect, it can make customers feel important.

In formulating an organisation's brand personality, the company should focus on its business style. Once embodied in company actions and implemented by employees, this will ensure that consumers will keep on interacting with the brand on an emotional level. Consumers will describe the voice that the company or offering brand uses in its communications. This is important as an inconsistent personality weakens the consumer brand experience.

In changing a brand's personality, integrated branding should focus on specific distinguishing features, instead of aiming for a generalised personality type that would alter and endanger the brand's position. Focusing entirely on features unique to the features enables the organisation to adjust those features if required. This can be a lengthy process and needs careful consideration when it is being formulated, as altering the personality features of a brand is as difficult as trying to change those of an individual.

It can take one or more years to change specific features of a brand personality, and as such, the implementation process for creating the new brand personality needs to incorporate a timescale with quantifiable milestones.

The organisational departments that are widely affected by personality alterations are those that have a high level of consumer interaction. In the airline industry, the affected personnel would be cabin crew, check-in staff, and ticket-issue personnel.

3.7.2.2.3 Associations

As the author explained in Chapter Two, associations are the meaning which consumers attach to the brand when they see its name or logo, see a related visual image, hear a company-related song, see a company colour or shape, and so on.

Associations are brand drivers, as they are a mental shortcut to the brand promise. Anything that the brand does, says or looks like, that makes an impression on us, such that consumers link it with the brand and they recall the brand when we perceive it, is an association.

Associations exist whether a company manages them or not. Some associations depend on brand name, experiences with the brand, consumer personal favourites, and others derive from the brand's advertising campaigns, and could be called constructed associations (Krishnan and Chakravarti, 1993). A initial distinction between associations can be made in their being organic or created (LePla and Parker, 1999), and can then be further subcategorised as being associations relating to the offering or the organisation (Chen, 2001) (Figure 3.8).

Organic associations (LePla and Parker, 1999)

These are associations created by external factors outside the organisation, beyond company's control. When they are positive, they can be used for the brand's building process and are valuable. When they are negative, the organisation needs to eliminate them and focus on increasing the positive ones. Organic associations are not necessarily sufficiently the distinctive to be able to hold customer interest. Consumers create organic associations that "gravitate to the more obvious, functional and transient attributes, such as features and price", (LePla and Parker, 1999) which is often the gateway to being a commodity brand. This is the reason why it is important for a company to build its own 'created' associations. An unjustifiable is difficult to project or even protect as an association.

Created associations (LePla and Parker, 1999)

These are associations that the organisation's brand management selects to represent the brand.

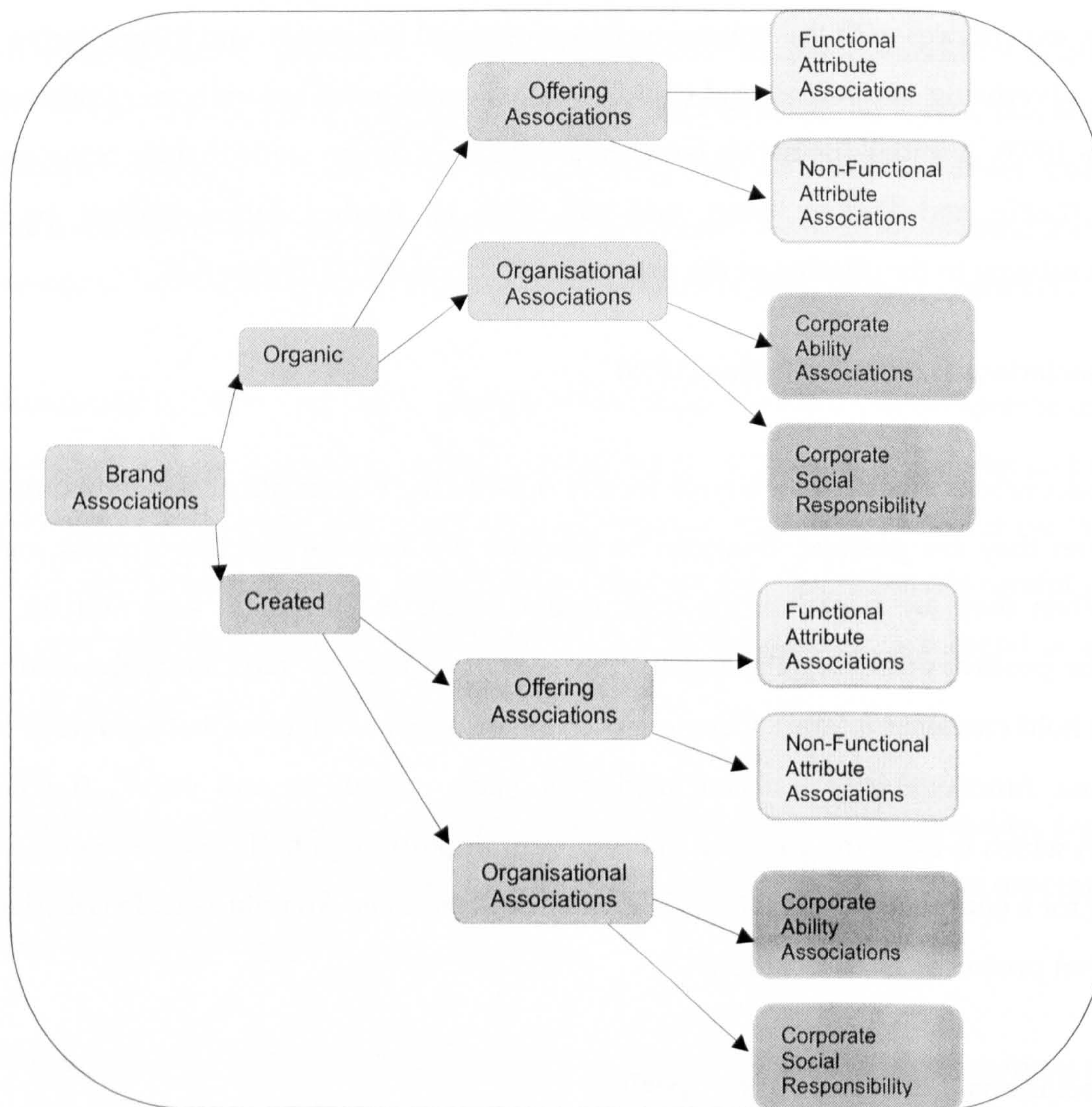
Offering associations (Adapted from Chen, 2001)

These are associations linked to the physical side of the brand, the actual product or service provided by the company.

Organisational associations (Chen, 2001)

These are associations linked to the company in terms of the benefits that the organisation provides to the consumer audience and society as a whole.

Figure 3.8 Associations categorisation map - as presented earlier in the thesis (Source: Chen, 2001; LePla and Parker, 1999)



Associations allow customers to connect memories of valuable experiences they have had directly with the company.

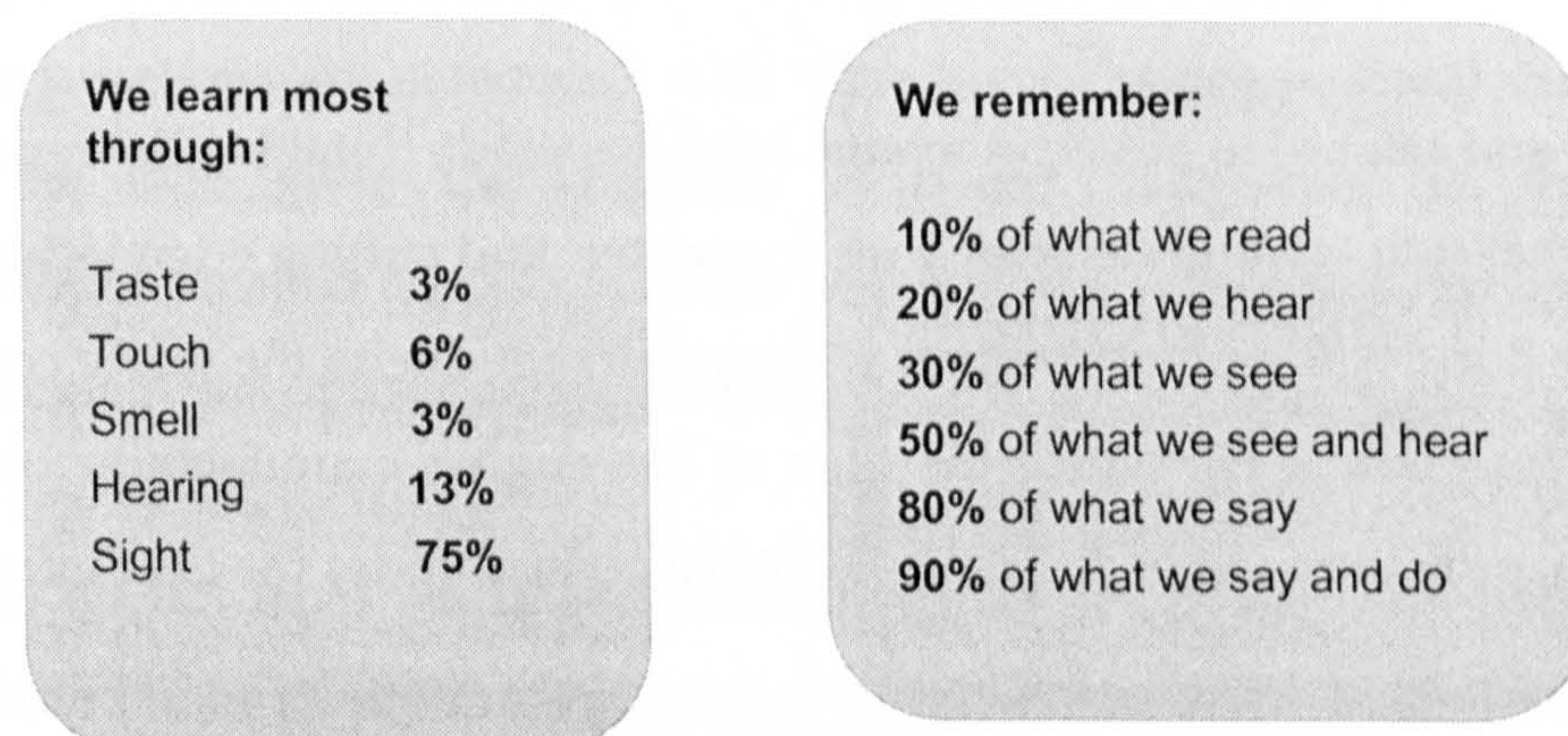
Associations and senses

Associations are also a way to develop a deeper relationship with consumers by involving more of their senses in the brand experience (Figure 3.9).

The more valuable associations are those that are less abstract and those that stimulate our senses, with sight, sound, and smell proving to be particularly powerful.

As an example, McDonald's signals that readily available food is close through its golden arches, suggesting that all we have to do is just walk in.

Figure 3.9 Consumer learning and memory (Source: Communications, Media Management Association (CMMA) www.cmma.net, as cited in Cook, S. (1992))



Associations and colour

Organisations can use colour to create positive associations with their brands.

Colour psychologists point to close ties between an offering's perceived colour and consumer preference (LePla and Parker, 1999).

Although we all react differently to a specific colour, once a colour becomes associated with a brand, it can become an important part of that brand's equity. As an example, red is closely

related with Coca-Cola, as it is with the Virgin Group airlines in the airline industry: virgin atlantic airways, Virgin trains and virgin express. Orange is associated with easyJet. Blue presents a challenge as it is widely used by over a dozen airlines (. In this case, the unique colour association is lost. Organisations should focus on differentiating their product by creating a unique colour palette, as this will be reflected in the associations that consumers will link with their brand. Consumers would not trust or pay a premium price for a colour that they would not associate with a brand, for example, Coca-Cola in a green or yellow can.

Ingredient brand associations

Even brands that are transparent to consumers can use associations successfully to build relationships. For example, 'Intel Inside' is an ingredient brand, in which value behind the visual is not obvious, and demonstrated how companies can build meaning through education (LePla and Parker, 1999). In a similar case, CFM or GE engines are used as ingredient brands in the manufacture of Airbus or Boeing airplanes.

Through print and television advertisements, Intel has made 'Intel Inside' represent power, the ability to do what you want to do with your computer, and cutting edge technology. Although doing a similar thing with aircraft engines is more difficult due to the safety constraints, there is a level of endorsement if we notice the logo of the engine manufacturer on the side of the aircraft engines, or mentioned in airline in-flight magazines under the fleet information section.

3.7.2.2.3.1 Associations as a requirement for brands

Associations and shape stimuli

All brands can benefit from visual associations. We saw earlier the relationship of associations and colour, and since our world is highly visual and symbolic, associations can be powerful tools for helping a company to extend and refine its customer relationships.

Associations can be considered important in the consumer dialogue, as the way in which the company speaks. They also play a part in creating brand equity.

An example of this is Coca-Cola, whose distinctive contoured bottle is part of the consumer experience. The use of this specific bottle shape adds to the enjoyment of the beverage by eliciting memories of other Coca-Cola bottles enjoyed in the past. This visual and tactile dialogue may recall specific past experiences, such as picnics or heart-warming family gatherings.

Associations and visual stimuli

Apart from the initial expense of creating visual associations, they can add significant leverage to the brand for very little cost. If the organisation chooses to create a visual association, it should stand by it for the long term.

Researchers into consumer associations estimate that it takes between three and five years to build a created association to the point where most customers can retrieve it from their memory without aid.

While many organisations are associated with their logos, having a visual association that is additional to the logo gives the company a greater mind-share in the marketplace. Organisations should consider an association as a visual tagline that they can use in conjunction with all the other elements of their corporate identity.

Most companies do not have the financial resources for expensive associations' promotions. Associations needed to be straightforward and obvious so that target customers anyone looking at them will quickly understand the value they represent.

It takes effort to build associations, and it can be a costly mistake when for one reason or another an organisation decides to discard some of them and create new associations, similar to those of their competitors, risking confusion for the consumer.

Such actions harm customer loyalty and make it more difficult to sell subsequent branded products because the customer has lost the emotional link attached to the brand.

3.7.2.3 Brand conveyors

3.7.2.3.1 Brand positioning (communications)

Brand positioning is the factors which distinguish a company from its competitors in the perception of its customers and the wider audience.

A brand position is a brand conveyor and/or a supporting statement of the company's brand principle. Organisations can determine their position in the marketplace on the basis of what business or category they use to define their position, their primary short-term benefit, and how the company is better than its competitors.

Positioning allows marketing communications to focus on differentiating brand messages that relate to the immediate competitive environment. There are two types of differentiation in positioning:

- by category
- by offering

When differentiation results in the creation of a new category, the focus is on selling the category rather than the unique benefits of the offering, such as presenting e-commerce as being easy to use.

In the short term, creating a new category can be effective, but in the long-term, a company may find that it has not communicated uniqueness to its customers. New-comers in this category may increase their market share against mature companies, or force them to discount their offerings (LePla and Parker, 1999).

When differentiation is at product level, the focus is on ways in which the company's offering is different from all others in the current market.

There are two ways to differentiate within a category:

- around its features, or;
- around the support that the organisation provides for it.

By creating offering differentiation the customer will see a clear choice among product possibilities.

When creating a position, the first things that need to be distinguished are features, benefits, and differentiators.

- **Features:** These are the aspects of the offering that are useful to the customer. They help the customer to do the job for which the company's offering was designed.
- **Benefits:** These relate to how doing the job translates into an advantage for the customer.
- **Differentiators:** Unique features or benefits that make the company's offering stand out from its competitors.

For example, if a feature helps the customer to do a job – such as a spell checker – then the benefit would be how the spell checker improves the job, such as enabling the customer to produce a more professional finished document. The spell checker could also differentiate the word processing product if it were the only spell checker that automatically corrected misspelled words as they are typed. The most beneficial features are the simple, obvious ones that work.

3.7.2.3.2 Strategy

Strategy is the method that the company employs to achieve the established brand objectives.

A company's strategy is vital for accurately delivering the stated brand meaning and experience.

This is responsible for providing the customised communications that specifically refer to the brand. It is the unique way in which the company decides to inform its audience about the brand; the way the company goes about it, and the importance it places on the particular brand.

The company's strategy works alongside the communications (positioning), as stated in preceding paragraphs. It is the basis and the specific character upon which those communications will be based. Strategy provides the basis for a direct and dynamic campaign

or a softer, milder one. These variables depend on the target audience, and the character of the brand.

3.7.2.3.3 Offering

Offering refers to the physical product or service of the brand. The term offering was explained earlier in this thesis and will be looked into further later in this Chapter.

3.8 Consumer contentment, brand and tangible/ intangible associations

Literature relating to consumer satisfaction, referred here as contentment, may be distinguished between the study of pre-usage estimates and post-usage performance. According to the disconfirmation-of-expectations model of satisfaction (Voss *et al.*, 1998), where an exploration of expectations towards satisfaction could be determined, consumers make a post-purchase comparison between pre-purchase expectations and post-purchase performance (Oliver, 1980a; Swan and Trawick, 1981; Tse and Wilton, 1988).

Consumers express their satisfaction or dissatisfaction over a series of conscious or unconscious factors. These include pre-usage assessment (Woodruff *et al.*, 1983), memory held from their previous use, or product attributes and brand names (Van Osselaer *et al.*, 2001). Consumer satisfaction is often referred to as the confirmation of expectations about product performance (e.g., Oliver, 1980b; Swan and Trawick, 1981). Consumer satisfaction plays a significant role in their future purchase intentions (Taylor and Baker, 1994). Therefore it is common sense that satisfaction over a particular brand would maintain or have favourable results in future purchases of that particular brand. Customers who are satisfied with an offering or service quality are willing to recommend it to others, thus being themselves a positive word-of-mouth advertisement (Dye, 2000; Wakefield and Blodgett, 1999; Richens, 1983), and behavioural intentions, tendency to say positive things, to remain loyal (Matzler and Hinterhuber, 1998; Zeithaml *et al.*, 1996). The importance of word-of-mouth in positive consumer experience can be observed in the success of the epic Star Wars and blockbuster Harry Potter. In this case the brand holds and maintains a good position in the consumer's psyche. Repeat purchase and word-of-mouth directly affect the viability and profitability of a firm (Dabholkar *et al.*, 1996).

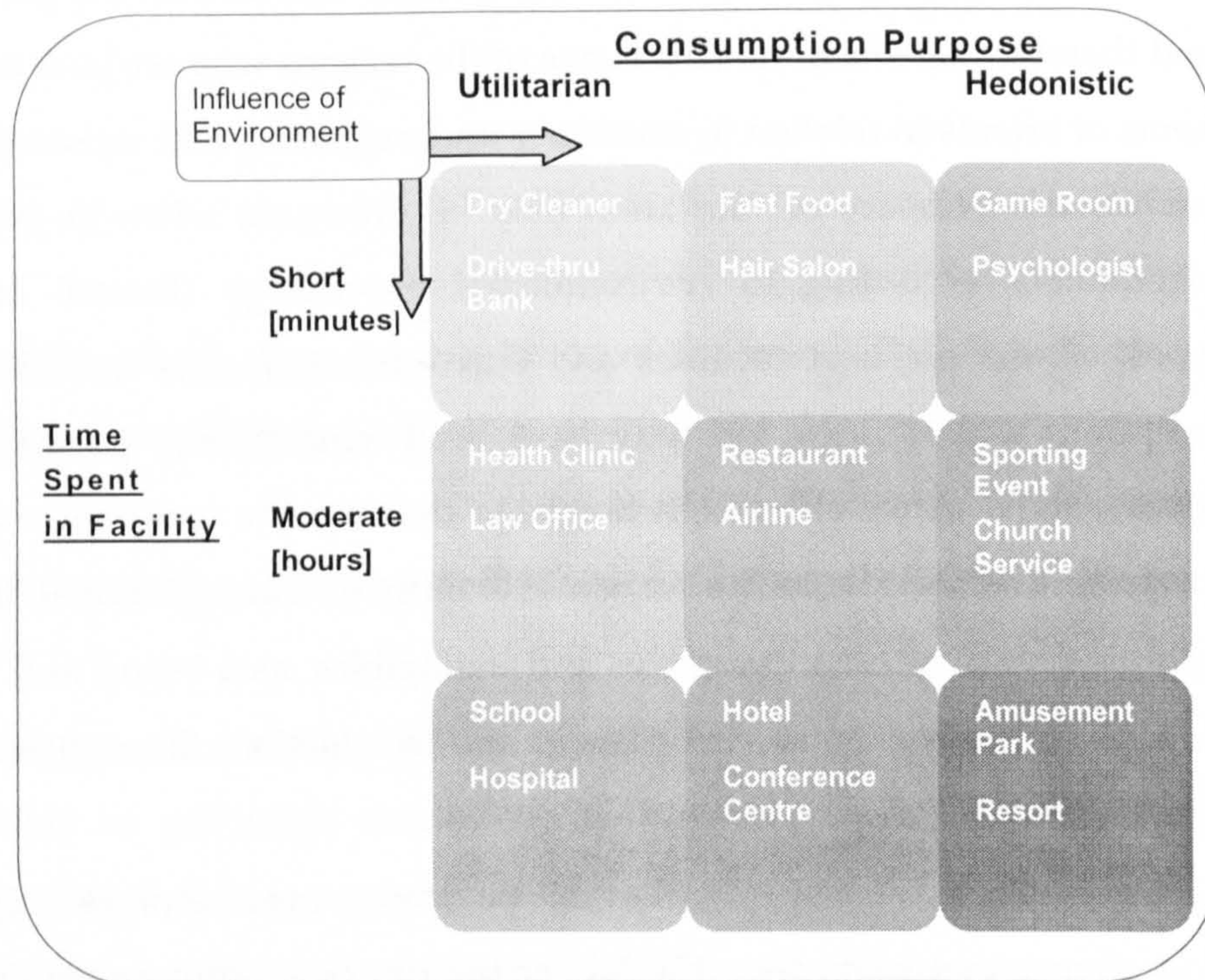
The tangible and intangible physical environment plays an important part in generating excitement, and therefore satisfaction. This is one of the reasons why we look to the intangible/tangible elements of brands in relation to consumer understanding and satisfaction.

Feelings of excitement, pleasure or relaxation may be produced when in properly designed physical environments, according to environmental psychology (Russell and Pratt, 1980). Aesthetic aspects of the physical facilities and surrounding factors are likely to influence customer perceptions and feelings, but may have been inadequately portrayed by previous service-quality research. After all, design language delivers the company's promise, and is responsible for protecting the company's corporate identity and image. For all these reasons we look closer into the notion of brand tangibles and intangibles, as a brand and its embodiment into offering's features would ensure uniqueness and satisfaction, through features that only refer to this specific brand.

The length of time that customers spend in service environments also plays a significant part in the formulation of customer attitudes. The longer the time one stays in the environment, the greater opportunity one has to evaluate and be affected by this environment (Baker, 1986). Indeed, when a consumer spends lengthy periods of time within an environment, the service environment is likely to be subject to constant observation of the service provision (Wakefield and Blodgett, 1999). Airlines with a big market share in transatlantic flights (British Airways, Air France, and Virgin Atlantic Airways) claim that they are smart and luxurious, whilst on intra-US or intra-European low-cost sector airlines, aircraft operators do not mention these qualities.

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Figure 3.10 Typology of service environments (Source: Wakefield and Blodgett, 1999)



Crowded physical environments lead customers to feel displeased and, subsequently, to want to leave (Hui and Bateson, 1991). Airline services have an important position in the influence of environment, time and consumption purpose, making this an interesting object of study (Figure 3.10).

The airline offering seeks to support the realisation of three goals: (a) fulfil passengers' needs and wants; (b) fulfil the organisation's objectives, or in other words, create profit in order to satisfy the shareholders, and (c) maintain product and brand differentiation against the competition (Alamdari, 1999).

We can see that customer satisfaction is the ultimate goal of the offering in the airline service industry. In full-service airlines, many claim that airlines such as Emirates, Singapore Airlines and virgin atlantic airlines have qualities in terms of consumer satisfaction that are difficult for competitors to match.

In the low-cost industry sector, with representative airlines such as easyJet, Ryanair, and Southwest, the minimum possible offering appears to be the standard. The exception is JetBlue, challenging the notion that low-cost airlines could not be associated with high added-value airlines by combining both high quality standards and customer value. This airline is a recent entrant in the market and has yet to prove that it has a sustainable business model.

Skytrax's (2002) global passenger satisfaction survey sampled 1,655,245 respondents in relation to 170 airlines. The core objective was to identify the factors that guide passenger satisfaction with an airline between the different travel and passenger types.

In just two years, there was an increase in the core inflight product factors that determine passenger satisfaction, from 37% in 2000 to 47% in 2002 (Table 3.4).

Table 3.4 Passenger satisfaction factors in the premium airline market sector (Skytrax, 2002)

Passenger Satisfaction Factors in the Premium Airline Market (Long-haul / First & Business class)		
On-time performance	15%	
Cabin seating	14%	
Inflight entertainment (IFE)	8%	Towards satisfactory travel experience
Other core inflight products and service elements	47%	

These are against the slight decrease of the importance of factors such as frequent flyer programmes (FFP), check-in facilities and lounges. One reason is that security delays affected by the post 9/11 era increased security clearance has met with public acceptance. In parallel, one would expect that cabin seating should have a higher percentage of the satisfaction factor it contributes. In fact it does, but as increased seating comfort is expected as the norm in premium classes, it appears as a standard service. A consumer experiencing better service forms greater expectations of future service (Cook, 1992). Style and comfort is what passengers want. Brand experience equals the customer needs and expectations (Doyle, 1989), and these in turn equal a kind of human information, e.g. comfort (Rutter, 1996).

Despite price elasticities and arrival on time, which are important to both economy and first/business class passengers respectively, comfort has a major role in satisfaction (Tables 3.4 and 3.5). Similarly, cabin comfort in terms of seating is an important factor to low-cost airline passengers (Table 3.6).

Table 3.5 Passenger satisfaction factors in the economy airline market (Skytrax, 2002)

Passenger Satisfaction Factors in the Economy Airline Market (Long-haul / Economy class)				
Price	19%			
Cabin seating	17%	Towards	satisfactory	travel
		experience		

Table 3.6 Passenger satisfaction factors in the low-cost airline market (Skytrax, 2002)

Passenger Satisfaction Factors in the Short-haul / Low-Cost Airline Market				
Cabin seating	58%	Towards	satisfactory	travel
		experience		

3.8.1 Brand discontentment (dissatisfaction)

Brand discontentment refers to dissatisfaction caused by brands (Kefallonitis and Sackett, 2003a).

Companies of the Virgin group, achieve some of the highest levels of recognition amongst all brands. The Virgin brand is associated with the image of one specific person; founder and owner of the Virgin Group, Sir Richard Branson. The Virgin Group numbers around thirty-four companies, ranging from train and air-travel services to cosmetics, wines, financial services, radio, and mobile phones.

Some brands of the Virgin Group of companies have not always had the best possible associations. Virgin trains have been associated with lengthy delays. The association with Richard Branson, the risky entrepreneur, is faced with scepticism by some more conservative, thus not constructing a positive input to the group.

He is a person who challenges everyone and everything, the 'psyche' of organised parties, often reaching extremes, making others feeling uncomfortable. These make him a living example of the brand, consisted of a youthful, passionate personality.

Virgin managers that work for one of the companies of the Group (Virgin atlantic airways) reveal that the public seem to forgive the inconsistencies in Virgin's various brands. These

managers believe that as they managed to personify the brand under Branson's image, and as they claim that the brand is like a person, it is allowed an occasional pitfall.

The 'Virgin' experience is being imitated by other entrepreneurs in the industry, such as the easyGroup, and this direct, easy-going, in-touch-with-the-consumer feel/ experience is becoming a very popular way of organisation-to-consumer communications.

The message delivered is one that comes from and reflects back to Richard Branson, and in the case of easyGroup, to Stelios (founder and chairman of the Easy Group). The fact that consumers know him as 'Stelios', rather than Stelios Haji-Ioannou, is an indication of the success of the person as a brand driver.

The corporate identity of the easyJet brand went out of the window as it seemed that no specific rules were followed. In the beginning a reservations telephone number appeared on the aircraft fuselage, which was later replaced by the airline's website, the main source of ticket booking. The other factor that characterises the company strategy is the use of orange to convey the corporate identity. The aircraft tail is bright orange, are the uniforms, the boarding passes, the website itself, and all posters and timetables. From a traditional corporate identity perspective, this would be an unthinkable colour to use; a colour that is easy to reproduce, and a colour that evokes associations of cheapness.

Despite all these factors, its success has been tremendous and the consumer audience seems to be understanding the company's communication processes.

Low-cost airlines have formulated new rules in the domain of air transport, making air-travel often even cheaper than a coach ticket. But even within low-cost airlines, cheap does not mean that it has to look careless, as jetBlue's identity reflects an affordable, classy feel.

Sometimes simple packaging applications or graphic design techniques make an offering to look prestigious and luxurious.

The message of luxury in up-market offerings has always being a critical and important factor in marketing.

Of course, it is not easy to create and maintain a brand and its corporate identity.

We only have to consider the transition of the bp logo, from the green shield and yellow letters, to the stylised sunflower in yellow and green, with bp standing for beyond petroleum.

We still have companies going back to the original principles of their logo creation, such as NASA, for example, which adopted a device that linked them back to their original logo. In the case of British Airways, we have witnessed the transition from the 'world's favourite airline' to the people who actually fly British Airways, which focuses on the different nationalities of the people who use British Airways to fly around the world.

The new identity of British Airways has incorporated a change from the red flying 'speedwing' into a free flowing red ribbon, a revised classy typeface, and different tailfins. These were designed by artists from the destinations to which British Airways flies. After the introduction of this new revised identity, there was a barrage of statements from politicians (Margaret Thatcher), airlines claiming that BA was no longer Britain's flag carrier (Virgin), and air-traffic controllers, who were getting confused with all of these new designs. It all came down to the fact that these design caused dissatisfaction and confusion amongst the users of the BA brand. The solution that was adopted was to use a modernised design of the Union Jack throughout the entire fleet, originally created to compliment the tailfin of the Concorde fleet.

A change of identity can be a risky and costly business, especially when it involves changing the exterior markings of an entire fleet.

We are bombarded every day by thousands of marketing messages. We do not remember many of them, as we are able to filter these communication messages, and keep only those which are important to us (Johnson, 2002). As such, designers should create a means of communication that will engage with and be memorable by the consumer.

Dissatisfaction over brands may lead to anti-branding as the author discusses in this Thesis. A generation of anti-branding and anti-consumerism has been growing continuously since the 1960s, adopted by design students who started to incorporate and ridicule major brands through their designs (Johnson, 2002). Examples of this are brands such as NIKE, GAP, Adidas, Tommy Hilfiger, etc. Extreme cases of anti-branding may reflect actions such as boycotting certain brands that appear not to be realistic to their promises or exploiting consumers.

3.8.2 Offering and consumer contentment

A company's future depends on the high level of consumer contentment generated by its offerings. Increased levels of customer satisfaction leads to a high level of customer loyalty (Matzler and Hinterhuber, 1998).

This high level of loyalty in turn becomes a steady stream of future cash flow (Matzler and Hinterhuber, 1998).

In parallel, customer contentment reduces price elasticities, as satisfied customers are willing to pay more for high quality products and services (Hinterhuber *et al.*, 1997).

Satisfied customers are likely to purchase products with greater frequency and in greater volumes, and to acquire other goods and services offered by the company (Reichheld and Sasser, 1990).

Summing up the points made above, we can argue that consumer satisfaction is the objective of every business; but to fulfil the needs that make consumers to do business (Hanan and Karp, 1989).

It is also suggested that this will be possible and new products will be more successful if research and development and engineering functions understand customer needs, if the marketing function understands the technological capabilities and constraints, and if both understand the implications for manufacturing and competitive strategy (Griffin and Hauser, 1992).

The above is vitally important as consumer choice in the marketplace is dependant on the basis of perceived product attributes that can be influenced by various factors under the firm's control, such as product design and marketing mix of the product (Kaul and Rao, 1995).

3.8.3 Offering, customer contentment and market share (through product development)

There is a direct link between higher percentages of market share and the perceived quality of a product or service (Matzler and Hinterhuber, 1998).

Market share is seen as the result of an offensive strategy of acquiring new customers. The American Marketing Association estimates that it costs five or six times more to attract a new customer than to keep an existing one (Matzler and Hinterhuber, 1998).

There is a direct link between higher percentages of market share and the perceived quality of the product or service. For offensive strategies, market share is of a quantitative value, while customer satisfaction has a qualitative value (Matzler and Hinterhuber, 1998).

The strategic intent in this case is not to increase the market share, but to focus on the sustainable competitive advantage of the product or service within a specific market segment. This will result in high customer satisfaction and loyalty.

When consumers are satisfied, they feel loyalty towards a certain brand, and by doing so, they represent an important market segment (Warrington and Shim, 2000). As an example, high-involvement clothing consumers tend to shop more frequently and spend more money on clothing than do other consumers (Shim and Kotsiopulos, 1993).

3.8.4 Offering, customer contentment and loyalty (through product development)

Customer loyalty is differentiated according to customers being 'very satisfied' or 'satisfied' with a product (Finkelman and Golland, 1990; Heskett *et al.*, 1994).

A moderate product satisfaction does not have a high impact on customer loyalty (Matzler and Hinterhuber, 1998). What companies need to focus on is providing customers with an above average product or service, exceeding their expectations, to the level of delighting them (Matzler and Hinterhuber, 1998).

Therefore, there is a need for a system of transition information between a product and its embodied level of quality that will be reflected as a delight factor.

The perceived quality has a direct link with a company's products and /or received experience, as projected through its services.

Increasing levels of perceived quality will have an effect on market share. This is due to the positive quality image reflected and the positive word-of-mouth of satisfied customers (Matzler and Hinterhuber, 1998). There is a direct link between higher percentages of market share and the perceived quality of a product or service.

It is the author's proposition that this projected experience does not have a direct link with the providing company's brand. A link is desirable as it helps to support an offering's experience and the company's brand. As an example of this is the use of red and white in conjunction with Coca-Cola. It is likely that we would not care if it were white, green or red, if it is not the taste we are familiar with. Of course, colour will help to link and identify the product faster, but this is not the most important thing.

What makes a brand and its experience a unique combination for which a customer would pay a slight premium to receive again is the fact of selling a brand as an experience. "If a brand was not a product (offering), it could be anything" (Klein, 2000:24).

A brand goes beyond simply the purpose of providing an identity by reflecting a certain ideology and certain advantages. It has to provide the consumer with a notion of being close to them, offering them emotional ease and comfort. The values of quality and service are expected to be present and are taken for granted, and they no longer form part of an added value service. Firms create and support the notion of an emotional world around their brand, giving their customer the background of a whole concept behind their businesses; a way of giving the customer something they can associate with, react to, or even something they can reject or join (Jones, 2000).

It is the process through which consumers attempt to fit themselves in a product-consumer interface equation. Consumers define well-designed products as extensions of their own bodies (Rutter and Agne, 1998).

Consumers perceive the personal relevance and desirability of product attributes in terms of their association with personal consequences of product usage (Reynolds *et al.*, 1995). The

relevance and desirability of personal consequences are derived from their association with a consumer's personal values (Reynolds *et al.*, 1995).

All the associations, expectations and standards that a consumer links with a brand are not remembered directly as a brand, but as the way we experience and link with it.

As Doyle (1989) has stated, brand experience equals the customer needs and expectations. These in turn equal a kind of human information (Rutter, 1996).

Brand experience = Customer needs, expectations = Kind of human information
Reputation = Brand = Behaviour (through people, products, services, environment –Allen, 2000)

The information deriving from the brand, in this case the human information, as shown above, has to be close and understandable to the customer, in a pleasurable form that will reflect back positively to the brand.

3.9 Offering operating system – the case of airlines

Airlines belong to the so-called services sector, and the approach that they require in marketing is the one of services marketing. As stated previously in this thesis, the term offering is used including the notion of product and service.

It is important to distinguish within an offering:

- The 'core elements': the necessary tangible outcomes (the flight itself).
- The 'peripheral elements': elements which are indispensable (necessary secondary elements) for this service or improvement facilitators (catering, IFE etc.).

Customisation is an important factor in marketing an offering, for example, how is Singapore Airlines' 'Raffles' first-class different from that of its competitors?

The aspects of an offering consist of:

- The invisible elements (backstage activities) such as catering, deliveries, etc.
- The physical environment (man-made environment) such as an aircraft.
- The people, such as customers, contact personnel, people providing the service (the contact personnel, cabin, ground crew, can be a source of product differentiation (Bateson, 1992a, cited in Baron and Harris, 1995).

A large number of airlines provide similar offering advantages and fly the same airplanes from the same airports; the only competitive advantage is the offering level (Prokesch, 1995).

In the study of an offering, the author focuses on people, as customer expectations and perceptions of the offering are both considered when trying to define and measure service quality (Parasuraman *et al.*, 1985).

Equally important to the above is the positive interaction between consumers in encouraging and even rewarding positive consumer-to-consumer interactions (Pranter and Martin, 1991). Satisfied consumers will mention positive things about an offering to another consumer, friend, colleague etc.

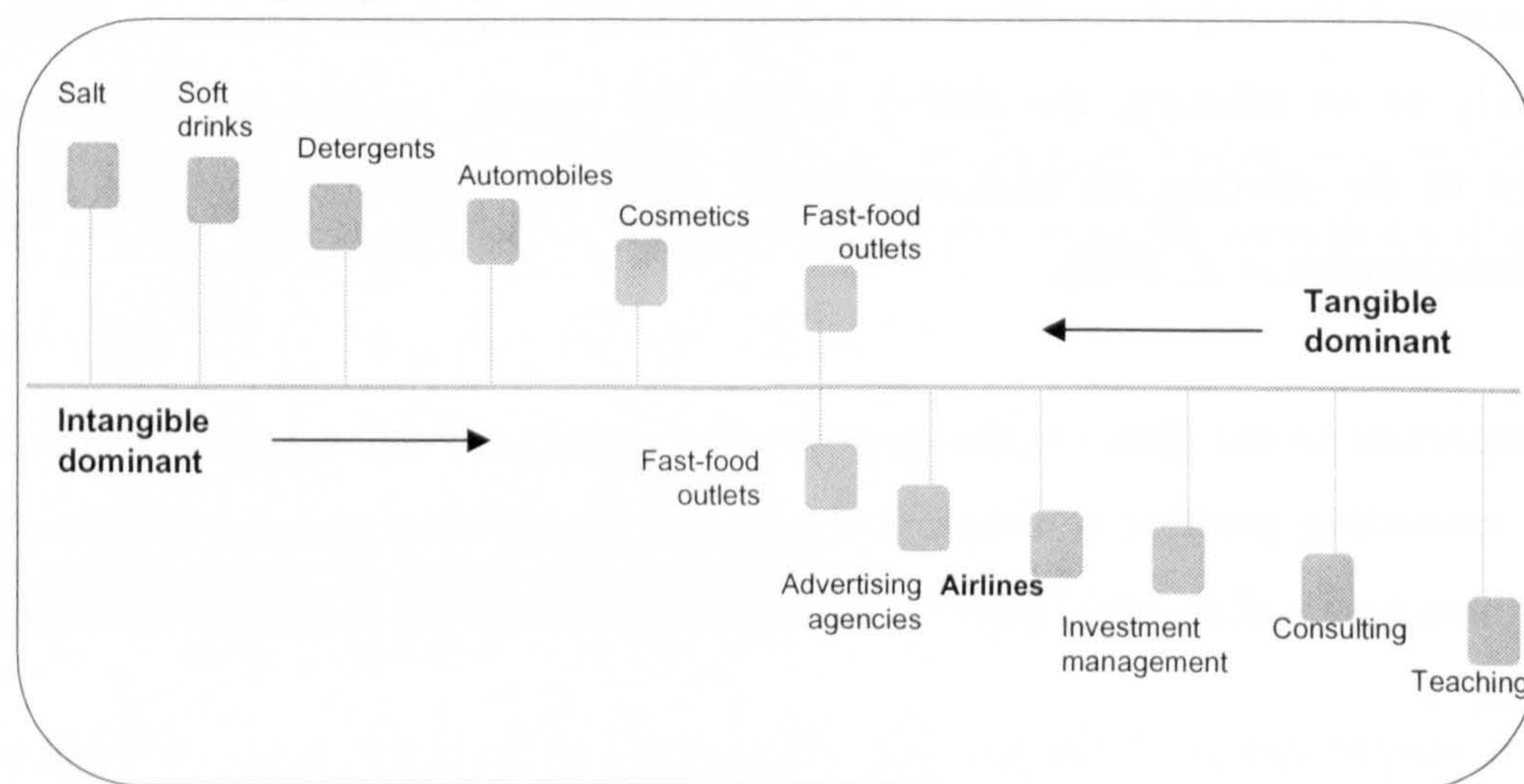
3.9.1 Offerings classification

Adapting the classification of services as documented by Baron and Harris (1995), the author presents five different classification methods that could be used for an offering. One further reason supporting the use of the notion of offering here is the challenges that researchers, and particularly students, face in appreciating how all the elements of theory fit together (Baron and Harris, 1995). This is due to the multidisciplinary nature of the academic inputs in the study of services.

Offerings can be distinguished into classifications based on: operational dimensions (Silvestro *et al.*, 1992, cited in Baron and Harris, 1995), tangibility (Shostack, 1977a, cited in Baron and Harris, 1995), and customer-to-employee presence during the supply of the offering, customisation and empowerment.

It is significant to state the tangibility of the airline offering (Figure 3.11). This is presented in a goods-services spectrum (Shostack, 1977a, cited in Baron and Harris, 1995). An airline's offering is an intangible dominant.

Figure 3.11 Offering tangibility scale (Source: Shostack, 1977a, cited in Baron and Harris, 1995)



3.10 'Servuction' model (Bateson, 1992)

The author adapts the 'servuction' model, which is primarily formulated to represent and study services. The author believes that this model can be used to classify and study an airline's offering (Figure 3.12).

This model distinguishes an offering in terms of its visible and invisible elements. The consumer in this model is part of the system receiving the benefits of the offering experience. This acknowledges the inseparability of offerings.

Figure 3.12 Airline offering operations system (Adapted from Bateson, 1992 as cited in Baron and Harris, 1995)



Exploiting the 'servuction' model for an airline offering (Figure 3.12) the author provides a synopsis of its ingredients:

- The offering operation system (Figure 3.12)

This consists of backstage activities, such as catering, re-fuelling etc. and front-stage operations as experienced directly by the consumer, such as the speed of the check-in process, etc.

- The offering delivery system (Figure 3.12)

This is comprised of the employees and the physical facilities, along with exposure to other customers (first time buyers, visitors, accompanying friends etc.).

It also involves conversations between customers not previously met before, new customers, customers-to-be. Companies benefit from this word-of-mouth activity.

- The offering marketing system (Figure 3.12)

This system incorporates elements of the offering experience which may contribute to the customer's overall impression of the company, but which are not necessarily part of the offering delivery system. This is because this system includes word-of-mouth between customers, exposure, the impression they get after comparison with another similar-service company.

Involvement of the customer in the offering experience: customers are generally involved in the operation of an organisation either actively or passively. This can be anything from considering the choice of an airline to fly with, the actual flying trip, or receiving/experiencing the offering.

3.10.1 Importance of the consumer being part of the process

The author presents a revised system based on the 'servuction system' model (Bateson, 1992) (Figure 3.12). In its initial conception the 'servuction system' presents a distinction between visible and invisible elements. In the proposed system the author determines the operation system for an airline offering (Kefallonitis and Sackett, 2003a). Here, the consumer/ passenger is also part of the system, receiving the benefits of the offering. The reconciliation of organisation and consumer should be the aim of every offering's functionality.

3.10.2 Airline offering and consumer

Consumers are always involved in the operation of an organisation, either actively or passively. Without dimensions of human understanding, such as commonly understood visual references, discussions about specifications or modifications would be difficult. Imagine using only words to communicate about aircraft evacuation or the location of emergency exits.

Words on their own, whether written or spoken, may lack the desired level of precision or be unclear in terms of context (Kefallonitis and Sackett, 2003a). The visual front representation reduces imprecision and potential misunderstandings, thereby preventing potentially expensive mistakes later on.

Therefore integration of human perceptive systems is necessary to capture holistically the impact of brand experience and offering to the consumer. A combination of more than one sense provides better results. This will be discussed in the proceeding paragraphs.

Understanding the customer experience as it is perceived by the senses is important as organisations often create offerings without aligning them with brand strengths or considering the customer experience (LePla and Parker, 1999).

By creating offering differentiation the customer will see a clear choice between the possible offerings. The direct elements of an offering to which that brand characteristics are applicable, and which may influence consumer perception are those of the interior and exterior aircraft facilities, equipment and contact personnel (Figure 3.12).

This is possible with the transfusion of the airline brand into the offering deliverable, in creating a whole brand experience. It is the aesthetic possibilities of airline branding in the interior and exterior aircraft facilities and equipment, along with the unique way that the contact personnel provide the offering.

Human element

Airline personnel are living examples of the projected offering brand experience. This is important as with an offering category such as an airline, there is no previous tangible evidence available for the purchase. Interactions such as a telephone reservation contact may be crucial for the initial offering purchase. This is a challenge, as unlike physical goods, people are not inanimate objects, but have feelings and emotions (Bateson, 1992). The offering cannot be operated by itself, without the support of other human beings.

Multiple points of contact

All methods of communication relating to the offering should have a central theme referring to a brand experience. This could range from television, paper advertisements, telephone conversations personnel, first flight, subsequent flight etc.

Time

Customers get frustrated when they are forced to wait for a service without a logical explanation or an apology being given (Baron and Harris, 1995).

Delays in service delivery can result in negative customer evaluations of the service received (Taylor, 1994; Scotland, 1992).

Offering encounters

Every time customers receive the offering, they evaluate the offering provider and the offering's quality.

Every encounter between the customer and the service provider is unique and important (Shostack, 1985).

- Remote encounter, in which the customer interacts with a service by mail, vending machine.
- Direct personal encounter, in which the customer interacts face to face with service employee, and is physically present.
- Indirect personal encounter, interaction via telephone, email.

3.10.3 Consumer understanding in relation to the offering

Ingredient elements that need to be addressed when formulating a unique position are features, benefits, and differentiators (LePla and Parker, 1999).

- **Features:** these represent the physical offering that appears of use to the customer. The most beneficial features are the simple ones that work.
- **Benefits:** these represent the added-value that the customer receives when using the offering.
- **Differentiators:** characteristics that uniquely differentiate the offering from that of the competition.

Companies should consider the need to link consumer perception and brand experience in creating a unique experience that the consumer will be able to understand and identify with. This is possible through the correct design approach, which is focused around the consumer (Sackett and Kefallonitis, 2003).

This is translated for the consumer in terms of perceived experience through the senses, such as:

- **Visual** – colours, new shapes, new materials, new design concepts.
- **Olfactory** – clean and fresh environments, familiar positive smells (coffee smell e, aromatherapy on-board).
- **Taste** – food, organic products, regional delicacies.
- **Aural** – on-board music, IFE, announcements.
- **Touch** – Softness of cabin seat materials.

Offering providers clearly believe that ‘servicescape’ characteristics can influence the cognitive and emotional responses of consumers towards their experience (Baron and Harris, 1995).

‘Servicescape’ model characteristics formulate dimensions between customer and employee:

- ambient conditions (noise, smell etc.).
- special and functional elements (layout, furnishings, etc.).
- signs, symbols and artefacts (style of décor, signage).

'Servicescape' is defined as man-made elements that constitute part of the offering, as opposed to the natural or social environment (Bitner, 1992).

These are characteristics that are relevant to the functioning of the brand behind the offering and will be mentioned here only in a summary. Explanation of these ingredients is extensively mentioned in Chapter Four, in terms of consumer perception, and in Chapter Seven, in terms of visual interpretation of a brand's corporate identity.

Colour

Colour can engage the passenger in a process of emotional pleasure, ease and preferable associations in term of past and present experience.

What passengers remember is a combination of both colour and offering, the tangible and intangible characteristics of the whole brand experience as lived from the time they purchase the ticket, the exterior of the aircraft, interior, staff behaviour; the whole experience until they leave the airport.

What is important is the different offering concept behind the brand that makes it unique.

As an example, consumers may consciously know the service level of easyJet, and may instantly bring to their minds the bright orange livery, ease of use etc. and these are some of the reasons why it is profitable. The easyJet brand holds an instant reminder of what it stands for: a different, novel approach, everybody gets the same treatment, close-to-the-passenger in terms of ticket prices, and customer information in terms of the easyGroup actions on their behalf.

In addition to the example of the human senses as stimuli, other equally important factors are identified as determining the experience of the offering:

Space

Passengers tend to want everything, but the question is how much space cabin offerings take up in the aircraft, and how people deal with reduced space.

Space can be linked with luxury. Considering the space a first class passenger enjoys on a transatlantic flight and the space a passenger receives on a low-cost no-frills airline, this is self-explanatory.

The customer perception of the link between the airline brand and passenger space is confused by over-information (Kefallonitis and Sackett, 2003a), as translated into the experience offered on-board to the passengers between the airline, the offering and the passenger. Despite the restricted space of an aircraft cabin, the airline still needs to be able to create a positive and identifiable experience; one of customer well-being.

Aesthetic aspects of the physical facilities and surrounding factors are likely to influence customer perceptions and feelings, but have been inadequately portrayed by previous research (Kefallonitis and Sackett, 2003a).

Technology

Although technology is developing steadily within the domains of in-flight entertainment (IFE), cockpit technology and engine technology, the technology of the cabin offering is often ten years behind the present technology, and the rate of change is slow.

Technology does not yet fully exploit the further integration of brand experience embodiment into the physical cabin offering features.

A higher resonance between offering and brand would give the airline the extra advantage of recognition (Kefallonitis and Sackett, 2003a). The ability to personalise an offering is important and recognisable.

The design language is responsible for creating the experience of the airline's brand experience that the company wants to project.

Bad design actually costs more to the company in the long run. The organisation will need time to correct it, and further time to re-create an identifiable brand.

The most effective areas in which differentiation can be applied are the aircraft fuselage and in the cabin. Strong colours in the fuselage and in the cabin are easily identifiable.

Offering failures

The use of 'fail-safes' (Chase and Stewart, 1994) can reduce the risk of human mistakes turning into actual offering failures.

Due to customer participation in offerings, mistakes or errors, which may lead to offering failures, can be made by 'servers' or by 'customers'. A classification of 'server errors' and 'customer errors' was provided and proved to be very useful (Chase and Stewart, 1994).

Server errors

Server errors can be divided into:

- Errors related to a task: work done incorrectly, in the wrong order, too slowly, or work not requested.
- Errors related to treatment: failure to acknowledge, listen to, or react appropriately to a customer.
- Errors to/ with tangibles: failure to provide clean facilities, uniforms, or an ambient physical environment.

Customer errors

Customer errors can be divided into:

- Errors in preparation: failure of customers to understand the roles of the offering environment or to bring the necessary equipment to the encounter.
- Errors in the encounter: failure of customers to follow the system flow or to follow the offering, specify desires, or follow instructions.

- Errors in resolution: failure of customers to report offering failures, learn from experience, adjust expectations or execute appropriate post-encounter actions.

3.11 Summary

In Chapter Three, a number of models of the brand are described along with brand challenges identified as: brand confusion, brand over-information, absence of real brand differentiation, absence of brand reality, brand-product dysfunction and the challenge of global branding. The notion of consumer contentment is introduced. Certain factors that may present challenges that can influence the relation between consumer contentment, brand and offering during the brand communication phase are described.

The analysis of what reviving and 'emerging' brands are, provides a better understanding, as a process of changing an organisation's brand elements. Brand experience and its perception are described, along with the reason for focusing on the consumer.

An introduction and definition of the integrated brand model and its parameters is provided as a support to the interdisciplinary nature of this research. The integrated brand model provides organisational operations derived and guided from the brand principles. The model includes three categories, those of: organisation drivers, brand drivers, and brand conveyors. Organisation drivers include: the mission, values and story. Brand drivers include: principle, personality and associations. Brand conveyors include: communications, strategy and offering. After an introduction and analysis of all the integrated brand model ingredients, consumer contentment over the brand and its associations is introduced and examples in relation to airlines and passenger expectations are provided.

Following, brand discontentment is explained, referring to the dissatisfaction of brands and a number of examples are stated.

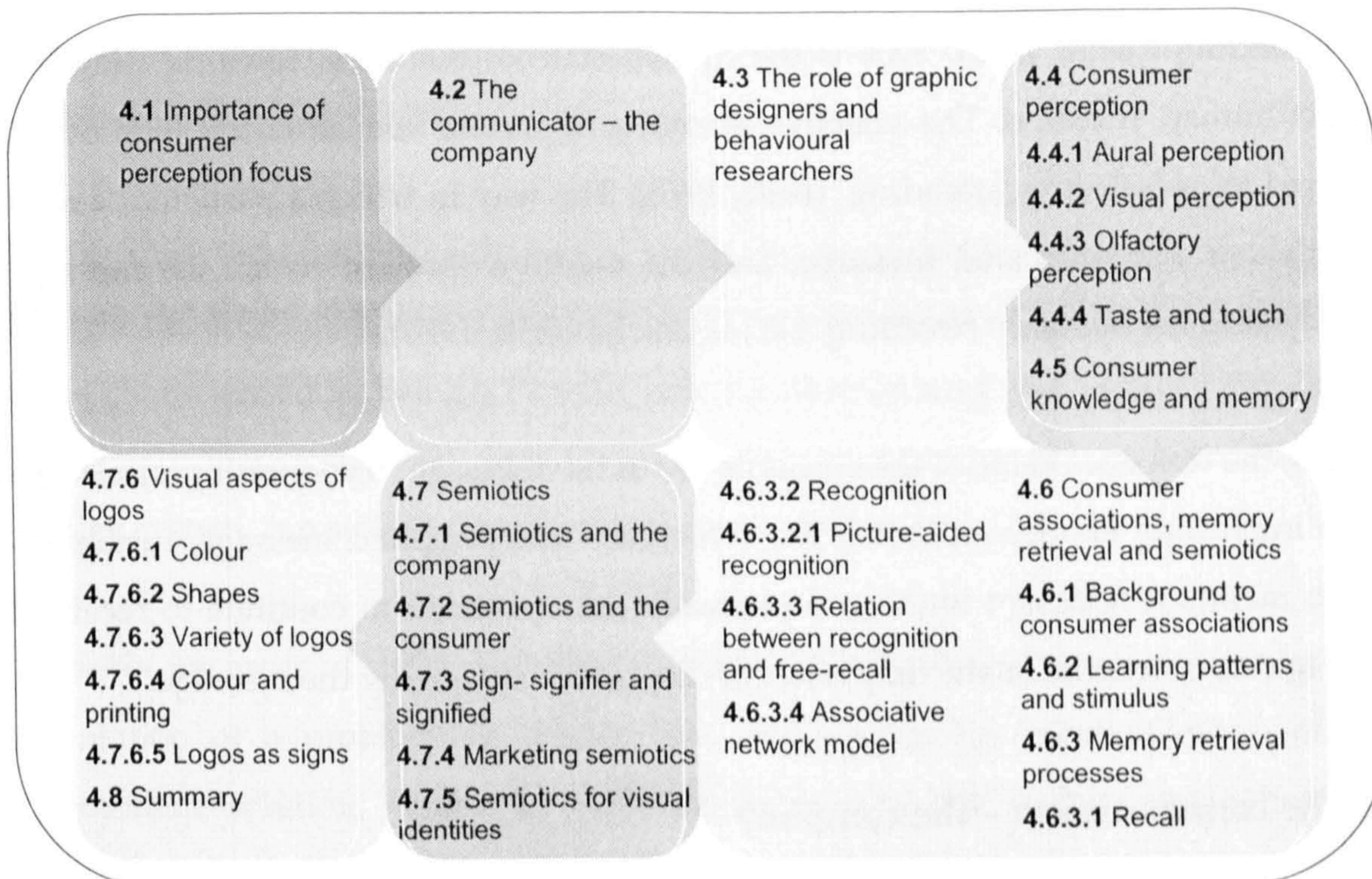
Offering, consumer contentment, market share and loyalty are given along with the offering operating system in the case of airlines. The classification of offerings into tangible dominant to intangible dominant is given and the airline offering operations system explained. The importance of the consumer being part of the system is endorsed and the relation between airline offering and consumer understanding presented.

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4 CONSUMER PERCEPTION, MEMORY RETRIEVAL AND SEMIOTICS

4.0 Introduction

Figure 4.1 Outline of Chapter Four



In this chapter the author explains the importance of focusing on consumer perception. The part played by graphic designers and behavioural researchers is highlighted in their role of creating a design statement to appeal to the consumer. Reference to aural, visual and olfactory perception is made, along with perception through taste and touch. The background to consumer associations is outlined, along with memory retrieval processes, focusing on free-recall and picture-aided recognition techniques. An introduction to marketing semiotics and semiotic analysis is presented. The relationship between semiotic study and consumer perception is explained, as is the relationship between semiotics offering and a brand and its logo.

4.1 Importance of consumer perception focus

The author stated in Chapter Two (2.2.1) that a consumer pays attention to a company's actions, and interested in being aware of its functions.

Consumers have trained themselves to skim through the myriad of messages that they receive every day, and keep only those that interest them.

This mental state of distinguishing and noticing one message over another is referred to as 'attending' (Britt, 1978). This is the mental state of readiness towards stimuli that attract human attention. The selective attention of certain stimuli rather than others is referred to as 'selective attending' (Britt, 1978). The way in which a particular audience perceives a communicated message, and the medium through which the message is conveyed to the audience (wording, etc.) is crucial (Britt, 1978).

During the first encounter of the consumer with the message, the stimuli projected have to be interesting enough to attract the consumer. The projected message, furthermore, has to maintain sufficient interest to persuade the consumer to continue to receive the message; otherwise he or she may reject or discontinue receiving the message.

4.2 The communicator - the company

The communicator (the company) that projects the message to the audience is in control of the message and the methods available for its implementation. The organisation is responsible for increasing its voice amongst the competition, and for enabling accurate consumer cognition and expectations. This provides the opportunity to include the consumer in the process of decision-making for the formulation of a holistic and robust offering.

4.3 The role of graphic designers and behavioural researchers

When people from different backgrounds, from designers to engineers, work together on the same task, this may create a confusing mix. This may be translated into a misunderstanding of the tasks, needs and methods to approach and solve a problem within multidisciplinary groups (Nijhuis and Boersema, 1999). What is required is the discovery of common ground to provide understanding between these groups. Designs of an offering are more suitable when they derive from the brand and bridge information between art and commerce; these will never be on the same street but are on the same journey (Bangle, 2001).

The literature on design and design methodology provides us with models that highlight the creation of a new product, or the improvement of an existing one. Design can be characterised as being a circular process (Roozenburg and Eekels, 1995 cited in Nijhuis and Boersema, 1999). This means that graphic design, although constituting a complex system, can still be categorised under the cyclic model.

Models in the areas of strategic design and applied behavioural research start from the presentation of a problem. In design, the challenge is the creation of an offering development solution, whilst in behavioural research, it is the explanation of a behavioural element to the offering.

The challenge in strategic design lies with the client, and not the designer. Sometimes the designer may realise that the assistance of a behavioural researcher is required.

The researcher depends on the designer's ability to incorporate the challenge into a design statement. As such, the researcher is in need of a clearly defined challenge to work on.

Designers do not always fully appreciate the analysis of the challenge, and do not develop this to their full potential. This is due to their working directly on the project without a clear strategic baseline or methodology.

Research shows that unsuccessful product designs are linked with poor understanding of the problem, and with the absence of a clear baseline and approach of the problem definition, data collection, innovation etc. (Nijhuis and Boersema, 1999).

During the analysis and observation stages, both designers and behavioural researchers have similar approaches in the way that they work. They gather information, identify key areas, record, and provide an analysis of these within a specific contextual domain.

There have been attempts to link design research from the perspectives of use and the concrete product design, from first drafts through to the final realisation (Marinissen, 1993).

Synthesis and reasoning of product design and applied behavioural research depend on available information, and are both creative operations. Operationally they have very few similarities, but at a tactical level their functioning is very similar (Nijhuis and Boersema, 1999).

In conclusion, product design and applied behavioural research are closely linked. It is possible to formulate strategic models of the two side by side, since their operations are similar. On an operational level, however, there are differences, and cooperation between the designer and the applied researcher would be in the interests of both parties.

The author will present further information on designers and their need for quantitative and qualitative information in Chapter Eight.

4.4 Consumer perception

Consumer attention is a selective process, and certain variables generate greater attention. Attention is greater when the projected stimulus is relevant on a personal level, when characteristics of the offering's features are described noticeably through offering usage, or when the stimuli of the presented offering are unexpected (Bagozzi *et*

al., 2002). Research shows that it is more likely that a consumer will choose a more attractive offering (Kallio, 2003).

There is also a difference in the level of attention between the perception of men and women, and between different age groups.

Perception is a mental process by which we understand presented stimuli juxtaposed with previous stored information - knowledge. Perception can be aural (received by the ear as sound), visual, olfactory (relating to the sense of smell as scent), or can be transmitted by taste or touch, although there is limited research on the latter two.

4.4.1 Aural perception

Perception in relation to aural stimuli has been studied in terms of the effects of the use of music in advertising and stores. The use of a specific rhythm or song in advertising may support the delivery of brand information, and better understanding of it (Olsen, 1997). Often the use of a particular song becomes linked to a specific brand. Music of certain national background may assist the offering; music and offering being of the same country (North *et al.*, 1999). When a consumer has to wait for a period of time for an offering, music may support the formation of consumer perceptive evaluation through mood (Cameron *et al.*, 2003). However music's contribution to a positive consumer experience depends on mood rather than wait-length variation.

4.4.2 Visual perception

Consumers focus on looking at an object when the material surrounding that object is not very demanding (Janiszewski, 1998). Consumer often notice stimuli with their peripheral vision when looking at a projected communication without being aware that they are doing so (Bagozzi *et al.*, 2002).

Colour is one of the most important elements in visual perception, especially gradients, values of colours as differentiated in degrees of brightness, saturation, and hue, and

having various feels such as of strong dominant, light, background or pastel colours. (Further information on colour is presented in Chapter Seven).

Another variant in association to visual perception is this of volume. Research shows that volume may be responsible for the level of consumer consumption (Raghubir and Krishna, 1999). The larger the supply, the greater the product usage, due to the perceived link between the supply and the volume provided.

Packaging design also supports this idea due to the suggestion of greater volume through more bulky packaging.

4.4.3 Olfactory perception

The use of scents has been widely used to produce positive experience and attract consumers. Scent supports consumer attention to new brands, offering better recall (Morrin and Ratneshwar, 2000). The strong smell of freshly brewed coffee in Starbucks, along with the policy of a smoke-free environment meets increasing acceptance and attraction. In the airline business a number of airlines have been pumping their aircraft cabins with warm scented air. The use of aromatherapy products in aircraft rest-rooms, along with aromatherapy on-board aircraft and cruise-liners is common.

Research shows that pleasant scents encourage positive consumer perception of the offering provider, and increase the likelihood of purchase (Chebat and Michon, 2003; Spangenberg *et al.*, 1996).

Consumers are attracted to scents and material environments when they are not concentrating on anything in particular, and along with spending their time more pleasantly in an environment with a pleasant scent, this also has the effect of making time appear to pass more quickly (Bagozzi *et al.*, 2003). Smell is directly linked to the brain's limbic system, enabling us to attach strong emotional memories to a particular scent (Carter, 1998). Smell is one of the strongest human senses.

4.4.4 Taste and touch

Research in the domains of taste and touch is not as comprehensive as in the other domains. Research shows that although taste is an important element in forming positive consumer experience through a particular food, it has not been sufficiently investigated through market research to incorporate it into new food offerings (Garber *et al.*, 2003). To differentiate a food offering from those of competitors does not extend further than a few basic principles such as colour and saltiness or sweetness, leaving aside any attempt at holistic marketing communication of the offering, including brand and packaging operations.

4.5 Consumer knowledge and memory

Consumer knowledge is depicted through a form of associations which are often linked in character.

Research shows that consumers do not always remember brand names and offering attributes, although this would be highly desirable (Keller, 1987).

Research into the human memory shows that we have three different but interrelated memory functions (Atkinson and Shiffrin, 1968). These are: sensory, short-term and long-term memory. Sensory memory develops as a result of receiving information through the senses. This is a temporary memory, but it can be transferred to short-term memory, depending on its importance. Short-term memory is responsible for processing information that the person is actually using, and has limited capacity. If the information processed from the perceived stimuli is related to other stored memories, then it is transferred to the long-term memory. If the information processed is of sufficient volume, then it can be stored in the long-term memory for future retrieval. Long-term memory can be presented in form of models, such as the associative network model. These models are networks of lines and nodes. The lines represent linkages or

relationships between different pieces of information such as brand names, attributes etc., which are presented as nodes. In the memory, one node is linked with another, which establishes an overall meaning. Between some nodes there are stronger links than between others. Research into consumer memory and brand management is usually explored under the associative network model (Farquhar and Herr, 1993).

4.6 Consumer associations, memory retrieval methods and semiotics

4.6.1 Background to consumer associations

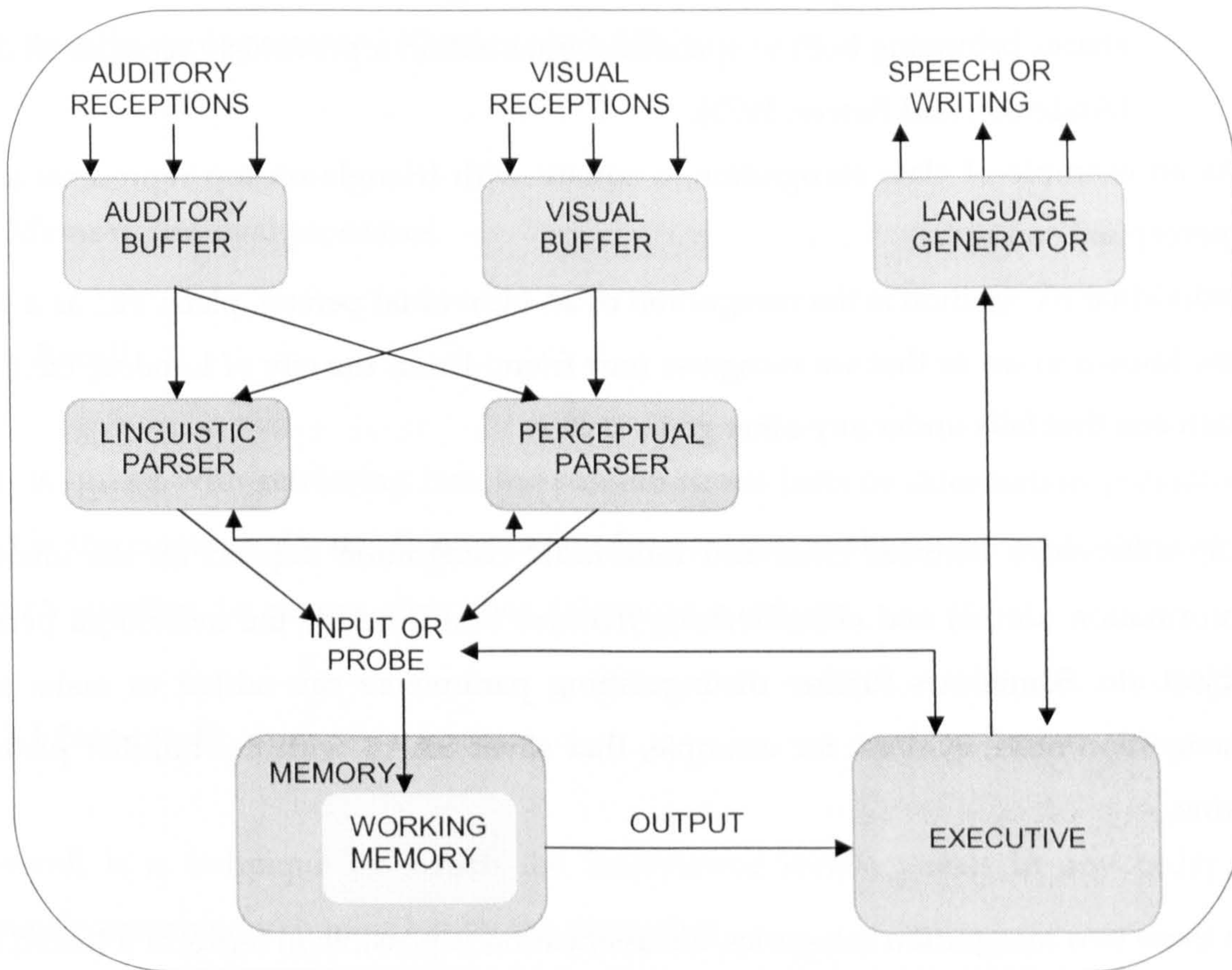
The study of associationism goes back over 2000 years, from the time of Aristotle up to the study of modern psychology. Associationism is a historical tradition characterised by reconstructing the human mind from the experience of the senses, with minimal theoretical assumptions (Anderson and Bower, 1973).

Associationism is characterised by four main principles; connectionism, reductionism, sensationalism, and mechanism (Anderson and Bower, 1973).

These four elements are defined through empirical methodology:

- When referring to connectionism, researchers focus on the similar mental elements associated together in the mind and formed through experience. These are memory nodes, ideas, and sense data.
- Reductionism (or elementarism) refers to facts that can be understood and explained under basic simple information.
- Sensationalism refers to the simple ideas identified with unstructured sensations; the internal experiences - emotion. These provide meaning to our sensory experiences.
- The element of mechanism refers to the ability of explaining complex associative meanings after use by adding simple associations of a similar nature and properties to construct a meaning.

Figure 4.2 Human Associative Memory (HAM) model (Source: Anderson and Bower, 1973: 173)



There are a number of models that present memory in the form of links between elements (e.g., Hintzman, 1986; Raaijmakers and Shiffrin, 1981), suggesting that memory is represented as knowledge in the form of a connected network of ideas. An association goes from the stimulus to the meaning and to specific words that convey this specific meaning.

Language on the other hand exploits the ability of the human to express perceptual memory data (Anderson and Bower, 1973; Bever, 1970).

There are several types of stimulus recognition. These can be distinguished as either class or individual recognition.

- In cases of class recognition, consumers recognise a stimulus object under one class or set.

- In individual recognition, consumers recognise stimulus under an entity that shares belonging both to space and time within a previously recognised domain (Anderson and Bower, 1973).

As an example of class recognition, a square with triangle on top represents a house (perceptual concepts).

Individual recognition is the recognition of an individual person, place, etc. as a specific one known to us, or that we recognise (our friend Peter, the city of London, etc.), rather than one that falls under any other generic class.

The differences between class and individual recognition depend on the amount of information (detail) and characterising features that describe the individual person or object etc. Sometimes further distinguishing parameters can be added to make such a recognition more evident, for example, that silver SAAB with the number plate W is mine.

In these two recognition categories, a classification is possible in terms of a linked brand name or identity. There are a number of cases when consumers recognise a stimulus by recalling a number of features about it other than its name. Research shows that when consumers recall details of an advertisement, this often is the case of retrieving the brand name (Bagozzi *et al.*, 2002).

4.6.2 Learning patterns and stimulus

When consumers fail to recognise a stimulus, they often link it with the closest pattern held in memory in order to make sense of it (Anderson and Bower, 1973). For example, if passengers have not seen Olympic Airways' six ring symbol before, they will possibly associate it with the five rings of the Olympic Games. In this example, the use of more colours, one extra circle (six from the five of Olympic Games), and verticality is introduced to differentiate Olympic Airways' logo from the Olympic Games identity. A

visual stimulus is easier for the consumer to recall, and this depends on the way in which the offering is presented (Costley *et al.*, 1997).

4.6.3 Memory retrieval processes

4.6.3.1 Recall

Recall is linked with retrieving into the consciousness facts or information previously stored in the memory. We recall information from memory when we need to use it or to answer a question, i.e. names, directions, telephone numbers.

4.6.3.1.1 Free-recall

Free-recall is a technique by which the interviewee recalls words in any order as previously presented to him or her by the researcher.

4.6.3.2 Recognition

Recognition is responsible for linking a real-time perceived element with a previous experience of this element stored in memory, for example recognising the letter A as A.

4.6.3.2.1 Picture-aided recognition

Imagery was initially used as interest in non-verbal imagery in relation to verbal learning has been gradually increasing since the early 1970s (Anderson and Bower, 1973). Early attempts identified the effectiveness of visual imagery as representation of words, referencing items of language (Paivio *et al.*, 1968; Paivio, 1971).

There is a difference between the perceptions of verbal cues presented, such as an advertisement related to an offering, then when the interviewee is presented with pictures and other visual elements. In the first case verbal links are formed, whilst in the

latter case visual reference codes are formed. This reveals the existence of two different 'languages' used by consumers in terms of memory and verbal or visual stimulus. This suggests that a new form of network could be formed when both words and pictures are used.

Pictures are easier to recall than words (Paivio *et al.*, 1968), and the use of visual stimuli along with verbal information will increase and support the formation of a solid message in the consumer's memory. Stronger associations will be formed between memory nodes when text, imagery and brand name present the same information (Schmitt *et al.*, 1993). It is easier for consumers to form verbal codes from imagery than to form visual codes from text. Recognition related to the brand improves when elements of both text and visual material are used to present the same information, rather than using simply the presentation of a picture (Edell and Staelin, 1983).

Importance of the use of verbal and visual material

Human perceptual and linguistic functions are closely linked (Anderson and Bower, 1973). In order to describe perceived information, we need to analyse (translate, interpret) this information. This translation depends on the context as established by language (culture, experiences, nationality etc.) and pragmatic factors such as subjects, objects and relative actions in a set environment. The information perceived during these instances is stored on a general level and not in detail.

The literature shows that the use of imagery supports verbal learning (Anderson and Bower, 1973). Words that are juxtaposed with an image of the exact same meaning are learned faster. For example, children learn the name and spelling of a fruit (apple) more effectively when it is associated with the picture of that fruit next to it, as is often the case in children's book design.

Apart from visual stimuli, imagery relates to vague, schematic memory and to memory related to the meaning of a sentence. We store information in terms of perceptual translations.

In picture recognition the subjects are recollecting earlier interpretations of the images from previous use rather than contrasting current and later patterns.

Research shows that advertisements that embodied both the brand name and the visual elements of a brand, in a picture presenting the whole brand experience, and presented under one single entity met greater memory recall than brands that were not able to do this (Lutz and Lutz, 1977).

4.6.3.3 Relation between recognition and free-recall

Recognition is not related to recall, and is independent. Recall of a word depends on the associated marking of it in relation to other words, whilst the recognition of the same word is dependent on the noticing of its 'corresponding node' (Anderson and Bower, 1973).

4.6.3.4 Associative network model

The elements of retrieved memory are presented in the form of cues, etc. These are appropriately presented in the form of networks and studied as Consumer Associative Networks.

Association models are suitable for mature brands as they are well established in the consumer's mind and share a certain number of links with the brand.

With such a network a senior brand manager may be able to determine brand metrics when other measures may not be able to help. The use of an association model, however, will not address all the parameters related to the relationship of a consumer and the brand.

4.7 Semiotics

In order for companies to attach memory information and the appropriate visual messages, they need to understand the basis under which these will be created to convey the appropriate meaning (offering – memory and associations of the offering – semiotic offering analysis /the essential elements for positive brand-revitalisation). Semiotics forms a vocabulary of visual communications interpretation and assists in this process. Particular research directions suggest that undertaking a semiotic analysis often provides greater and straightforward information than undertaking a qualitative analysis using interviews or focus groups (Lawes, 2002).

After the collection of material related to memory and its initial analysis, the interpretation of these associations in relation to the brand, and how they can be used effectively is very important. This is the function of a selective semiotic analysis, which the author undertook. Knowing the positive associations of an ‘emerging’ brand is one thing; the practical use of these for a sustainable purpose, however, is another.

Interpretation of information relating to consumer memory in a specific context provides the basis of an appropriate and healthy functioning for the creation of a new brand experience for the ‘emerging’ brand. In other words, these words and images become signs in the semiotic world. Once consumers are accustomed to a sign they expect to experience it consistently otherwise they start to question it. For example a particular smell, or the sound of the aircraft engines as the aircraft prepares for take-off. If these signs do not correspond to the ones that consumers are used to, they get confused.

All the signs reflected by an offering must be in balance. Airlines cannot have new and powerful aircraft with a dated brand, or try to create an upmarket brand experience with an aging aircraft fleet. One does not support the other. In corporate identity terms, this corresponds to mismatching colours and text and the actual ‘hard’ side of the offering.

Semiotics in this case helps us to deal with these challenges. Semiotics comes from the Greek word *semeion*. It is a form of 'vocabulary' of visual communications. The meaning of semiotics varies slightly from source to source, but revolves around the study of symbols and signs (i.e. Saussurean and Peircean approaches) (Morris, 1955). Their synthesis and functions is placed in the context of socio-cultural behaviour (Monö, 1997). It is quite a broad science linking the meaning of sign systems to human perception as experienced through sight, sound, touch, smell, taste in the domains of our life such as advertisements, films and travel (Crystal, 1988). It is the way in which actions and offerings are identified as signs related to a particular source (Desmond, 2003).

This is the information received from consumers in relation to a particular brand. Although early marketing definitions focused on the single-sided route of offerings from producer to consumer, later definitions stressed the importance of the links between producer, seller and consumer, highlighting the importance of the relationships between them. They perceive this as reciprocal interactions between them.

4.7.1 Semiotics and company - semiotics and marketing

Nowadays the marketing concept includes the identification of these signs as pinpointed by consumers, and using them for organisational benefit via their successful embodiment into the offering. Although it dates back as far as the 1960, semiotic study for marketing purposes has only been recognised and researched recently (e.g. Larsen *et al.*, 1991; Floch, 2001; Anders, 2003). It was used early on in advertising (e.g. Williamson, 2002), perhaps due to the complexity of cultural and linguistic characteristics and the different directions of thought (Pinson, 1998).

Semiotics are used in marketing operations to enable companies to re-state a particular experience. These 'linkages' have a particular meaning to an individual, a meaning we associate and identify with personal or cultural characteristics. Semiotic study also supports a company in understanding consumer cultural changes; identify shifting cultures of certain groups, such as the consumer behaviour of senior citizens, young

professionals, or differences between national groups (Lawes, 2002). This identification enables companies to create appropriate communications in response to the shifting culture. Semiotics support the construction of specific visual communications (Schroeder, 2002).

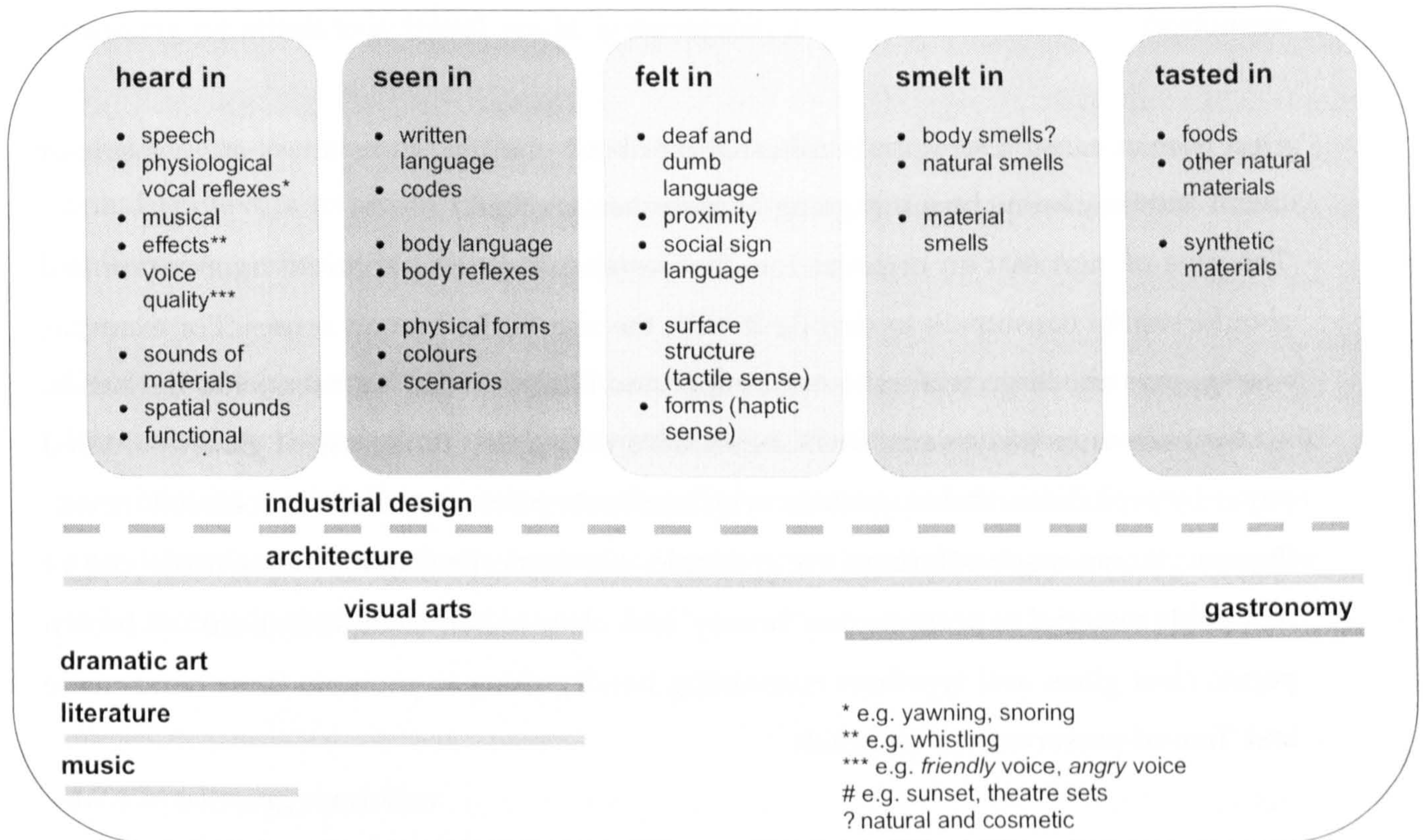
4.7.2 Semiotics and the consumer

The author found no recent literature relating to the study of semiotics, and none on the relationship between consumer memory and networks in terms of the semiotic analysis of variables. Although the study of semiotics has been used extensively for the language of the offering, there is limited research application to offering semiotics – syntax and their systematic collection and relation.

Research shows the semiotic study of signs in accordance to particular modes of perception (Figure 4.3). The common ground between the study of semiotics and consumer memory could be linked under the consumers' senses.

Semiotic study is important as it focuses on the human information element of an offering. The technical advance or practicality of an offering are of no use if the offering does not seem appealing, pleasing to the senses, and part of an integrated communicated means of the senses through which is experienced through vision, smell etc. Most consumers subconsciously develop associations, symbolic linkages from advertisements, pictures, semiotics (Schroeder, 2002).

Figure 4.3. Semiotic study in types of signs in areas of perception (Monö, 1997:60)



The technical and practical aspect of the information comes through when the consumer experiences the offering.

An offering is not only verbal or visual, but is a synthesis of sensory elements that attracts all of our senses. It is an integration of stimuli to which we are attracted. When we eat, for example, all the senses of taste, vision, smell, and hearing are at work. Subconsciously we test whether the offering (food) is the same as or different from what we have experienced before. There is also an interconnection of symbolic meanings in that the food we eat. When we eat chips, for example, we compare the smell, colour (sight) and taste of chips we have had before in the past, confirming whether or not this is actually the same food.

The offering information that we receive through the sense of vision provides the consumer with a basis of expectations of what the other senses will perceive (the sight of fire indicates the sense of heat and the smell of burning). The study of product semiotics confirms that we attach a meaning to what we perceive through our senses (Wikström,

1997). This may be true also for offering semiotics (product and service = offering semiotics).

One human sense also reveals information about another. Consumers see a fabric or metal and they know how it is going to feel when touched.

The type of sign that an organisation chooses should project accurate information and should enable consumers to decode it with the use of the human senses. For example, newspapers use large white sheets of paper and black ink that transfers onto the hands. To the consumer this means 'fresh' news. This is opposed to the use of glossy coloured paper by periodicals and magazines, which refers to more 'dated' and 'processed' news. Organic, home-made offerings, for example, use basic packaging, often made out of recyclable material to promote this 'homey' feel, close to home. Organisations use brown paper, clear glass, and typefaces resembling hand-writing to promote these hand-made and 'free-of-preservatives' products.

The notion of semiotics may be linked to consumer senses. Consumers tend to be attracted to and feel an affinity for brands that reflect a human personality, a personality close-to-human, almost having an anthropomorphic image (Fournier, 1998). This is a factor that encourages further relationships between brands and consumers.

4.7.3 Sign - signifier and signified

In semiotic study a sign can be anything from a word, picture, sound, smell, or an element that is culturally significant. Semiotics deals with the consumptive nature of consumers and the meanings that they attach to signs.

A sign has two parts: the 'signifier', which is the physical-literal meaning or form of the sign, and the 'signified', which is the mental meaning or concept that it refers to (Turner, 1988). These terms were introduced (de Saussure, 1966; Hjelmslev, 1970) to distinguish between the material object (signifier) and the mental concept behind it (signified); and

is used extensively in advertising. The picture of a bicycle is a signifier, whilst the meaning we attach to it, travel, route, is the signified.

In an organisational context, that of an airline, what a company does in an 'emerging' brand context is to attach its physical means of communication, such as text, colour, uniforms (signifier) to a new offering (signified).

Denotative signifiers refer to what the sign means literally, whilst the connotative, introduced by the receiver, is the interpretative. A denotative signified is received as it is, whilst its connotative meaning needs to be processed and decoded by the receiver and depends on the receiver's experience, cultural and social background, etc. in order to be received accordingly.

4.7.4 Marketing semiotics

The notion of marketing semiotics explains the ways in which marketing communications are formulated, understood and appropriately attached to groups of consumer (Pinson, 1998). The importance of marketing semiotics is that brands are themselves signs, and they tend to be purchased for their symbolic significance and power to develop relationships with the consumers (via the communicative means of the company behind the brand).

Every aspect of the company's communication of its brand, such as an advertisement formulated with a specific typeface, the use of colours, photographs, scenery, etc. is responsible for the construction and presentation of the sign the company wants to project.

Research shows that there are three symbolic purposes of an offering (Pinson, 1998).

Self-awareness - self-identity - self-extension

Firstly, an offering supports the notion of consumer self-awareness, an explanation of who he or she is. This provides details about how the individual feels about himself or herself. This is this self-referent information and is organised in the memory.

This supports the notion of enabling consumers to stand out and create a self-identity that makes them different from the rest. It helps an individual in expressing the way in which he or she would like to be himself or herself, and be perceived as such by others. An offering also helps consumers to identify others by the choices they have made.

Finally, an offering choice becomes an 'extension' of consumer choices. For example, a car can be perceived as an 'extension' of human legs, providing the same service faster and longer.

Similarly a brand can be an extension of the person's own self-identity when consumers become accustomed to a particular brand, i.e. they prefer to drive a BMW or a Ford. Similarly, when choosing an airline, consumers may prefer to fly with easyJet or British Airways. This is another aspect of the phenomenon of post-modern consumerism, as was described earlier in this research.

A specific culture gives a certain meaning to an offering. In a particular culture an offering also takes its meaning from similar competing offerings in the same category (for example, the BMW brand within the category of all car brands). The choice of a particular offering is used as a 'sign of difference' which characterises and distinguishes us from the rest (Desmond, 2003). This explains the existence of different brands within the same offering category (e.g. SAAB, VW, Audi within the offering category of cars).

An offering is not only a sign, as it may also form part of a sign system. Offerings often are part of a system, complimenting and/or working along with other objects etc. For example, appetisers, entrées and desserts all belong to the same associative cue by sharing the same function (Pinson, 1998).

Such matters are studied by semiotics and the two major schools of thought, the Saussurian and Peircean directions (Desmond, 2003). Saussurian semiotics (School of Paris) developed by Ferdinand de Saussure, European linguist and founder of semiology. This direction of semiotics focused in studying the meaning of words its

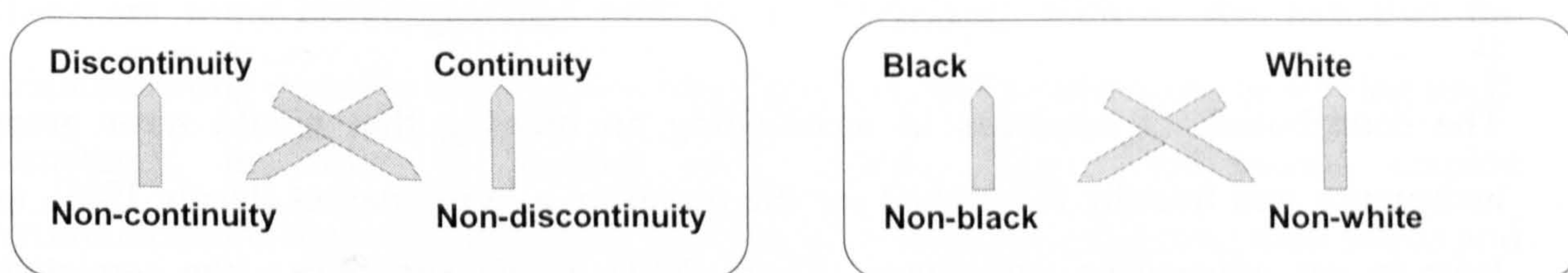
positing and understanding within language. Peircean semiotics were developed by Charles Saunders Peirce, founder of the study of semiotics. Peirce's constructs of semiotics is more complex than the Saussure's method. He focused on a three-directional link between sign, object and interpretant. A sign stands and represents an object to an interpretant.

The semioticians of the School of Paris (e.g. Greimas and Courtés, 1982) focus on 'deeper' understanding and links between signs as found in advertising. This is because signs can only be assessed in relation to other signs.

This direction of semioticians follow what is called the 'elementary stage of signification' and identify the major differences (oppositions) (Pinson, 1998) (Figure 4.4):

- contradiction (private relation), for example 'black' / 'non-black' or 'white' / 'non-black'.
- contrariety (qualitative relation), as an example 'black' / 'white'.

Figure 4.4 The semiotic square (Pinson, 1998)



The semioticians of the School of Paris concentrate on semio-narrative foundation as the basis of essential significations, in line with their views on the visual representation of their relations. This foundation consists of four components forming the base for narratives (Table 4.1) (Floch, 2001: 55):

- Contract: the message of the advertisement may be seen as a contract provided between the offering company and the consumer.

- **Competence:** the offering provider is required to show a certain level of competence in order for the offering to be perceived to fulfil the expected performance.
- **Performance:** the performance achieved by the organisation through the offering.
- **Sanction:** the positive or negative sanction linked to the offering's performance in relation to consumer expectations.

Table 4.1 Meaning effects of logos under the narrative scheme (Source: Floch, 2001: 55)

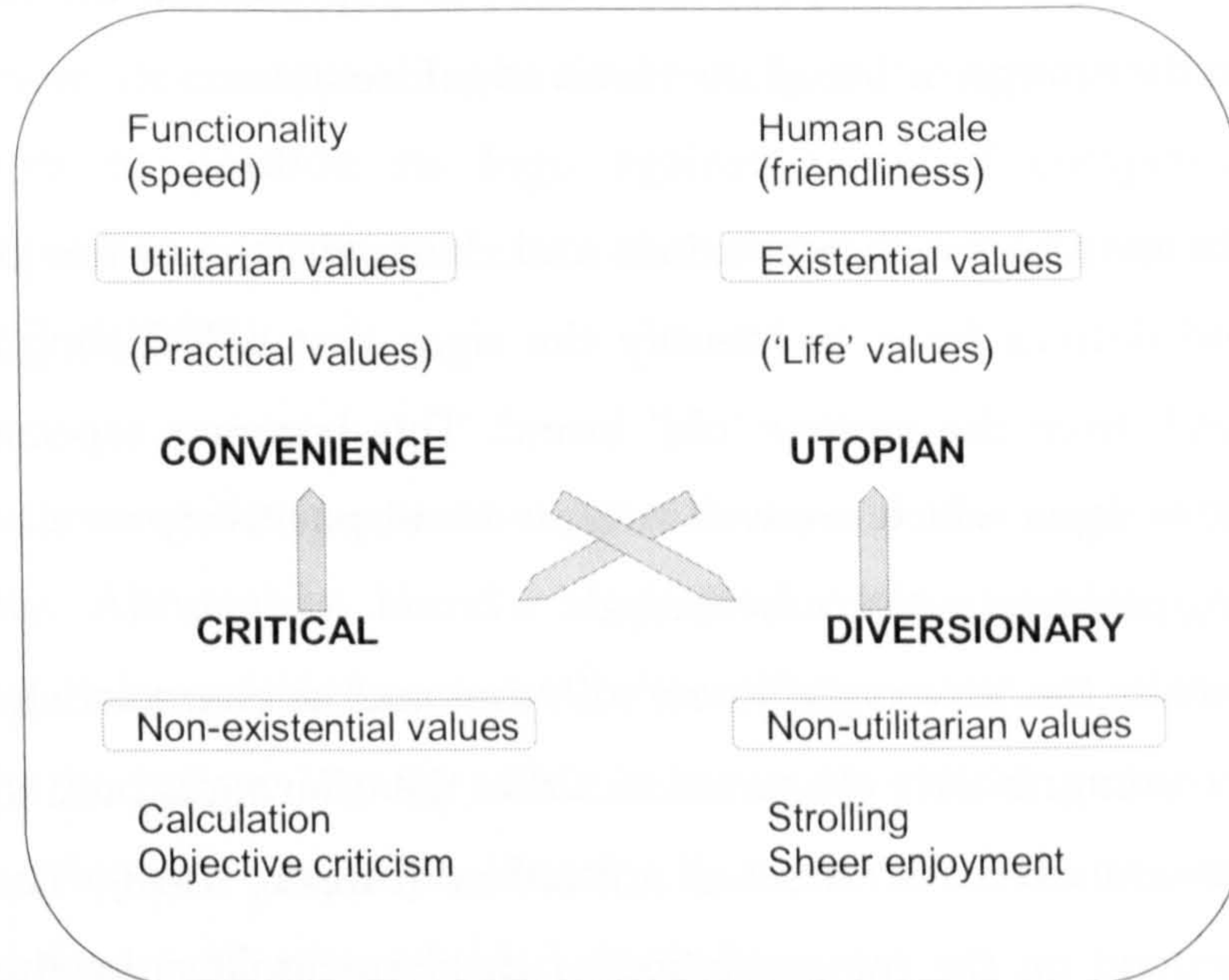
Contract	Competence	Performance	Sanction
Solidary	Unstable	Small-time	Showy
Humanistic	Dynamic	Interactive	Sufficient
Charitable	Ambitious	Dabbler	Proud
Crafty	Worn-out	Swindler	Modest
Fascist	Powerful	Innovative	Pretentious
	Shy		Secretive
	Resigned		

This research follows the direction described by the 'School of Paris' in going into deep relationships between signs.

The contribution of semiotics in formulating an offering that would meet greater acceptance was initially researched for the design of a hypermarket (Floch, 1988), and later in car advertising campaigns (Floch, 2001). Using semiotics, the semiotician identifies the themes and the characteristics of the advertising campaign and can organise and research the values of these characteristics in relation to the offering, into the categories of utilitarian, utopian, critical and hedonic (Figure 4.5). The values described form a semiotic framework (square) to establish the position into which the organisation's advertising campaign is placed. The framework allows the practitioner to identify which goals have been achieved, and which merit further attention.

Figure 4.5 Four dimensions value system by semiotic approach (form of semiotic square)

(Source: Floch, 2001: 147)



The value of reference cues to signs is important to marketing functions, as it gives the organisation the basis of creating unique identifying parameters to the consumer for its offering.

There are some challenges that need to be addressed, such as the fact that the communicating message often has no other use apart from promoting or serving itself. Sometimes, in order to increase their market share, organisations employ communications that often disregard the view of consumers, neglecting their needs and wants.

Consumers use iconic and non-iconic signs within the organisations' communications (e.g. in advertisements), such as brand names, brand identity, and offering features, such as the shape and dimension of the packaging etc. to retrieve from memory information in the form of sensations that may have developed through using or experiencing the offering.

If they have not used the offering before (as would be the case with an 'emerging' brand) consumers will depend on the communicative information available to them in the form

of advertisements, brand information, etc. If the offering is one of a reviving brand, when consumers may have not physically used or experienced the offering, then they will depend on the interpretation of the received information.

It is essential to identify the shared values and characteristics of the 'driver' brand that the 'new' brand derives from, to identify the signs that will distinguish the 'new' or revitalised brand, from the mother 'old' brand. This becomes especially important in establishing those signs which are well accepted and positively received by consumers for possible incorporation in the 'new' brand.

This is important as the 'envisaged' 'new' offering and its characteristics are dependant on the various communicative characteristics that the offering is built upon, as intended by the organisation or the contracted advertiser (Pinson, 1998). The success of the offering will depend on the interpretation of its characteristics by the communicative material (advertisements, logo) presented to the consumer audience. As it is based on interpretation, its perception may be subjective and may escape the advertisers' control, which is why it important to identify the links of the 'emerging' brand with those of the mature, well-established, 'driver' brand. Consumers develop expectations over how 'fluent' a stimulus should be in a certain context (Whittlesea and Williams, 2000).

The use of free-recall and picture-aided recognition, along with selective semiotic analysis, feed each other and provide a holistic picture of the sustainable brand experience that the organisation wants to project. With free-recall and picture-aided recognition we are able to identify the key elements that consumers want and expect to see in the 'new' brand. These are elements derived from the 'driver' brand and can be 'decoded' with a selective semiotic analysis to form the basis of a well-rooted communicative approach.

Semiotics has been widely applied to advertising, but has also been used with a number of other functions such as the creation of brands, corporate identities, packaging etc., making semiotic study one of the most interesting in the domain of marketing.

4.7.5 Semiotics for visual identities – selective analysis

Research shows how the creation of logos can be designed in opposition of others, when a company wants to position its logo against those of competing companies, highlighting competition and characteristics that attract the consumer within the same offering market (Floch, 2001).

Going further into semiotics research, semiotics can also be used in the creation of corporate identity. Although a brand's scope and communication goes beyond its corporate identity, this research focuses on the verification of brand offering semiotics as portrayed by the corporate identity. This is done by checking the visual message construction of a brand's corporate identity in order to evaluate and embody the findings from the free-recall, picture-aided recognition.

A visual identity equals (Floch, 2001):

- difference: in ensuring recognition of the organisation and its specificity.
- continuity: in recognising the continuous economic, industrial, and social values of the organisation.

Identity, in semiotic terms, refers to conception or perception along the two axes of 'system' which is paradigmatic, and a 'process' which is syntagmatic. A paradigmatic concern deals with the company's 'texture', whilst the syntagmatic makes available its 'mission' (Floch, 2001).

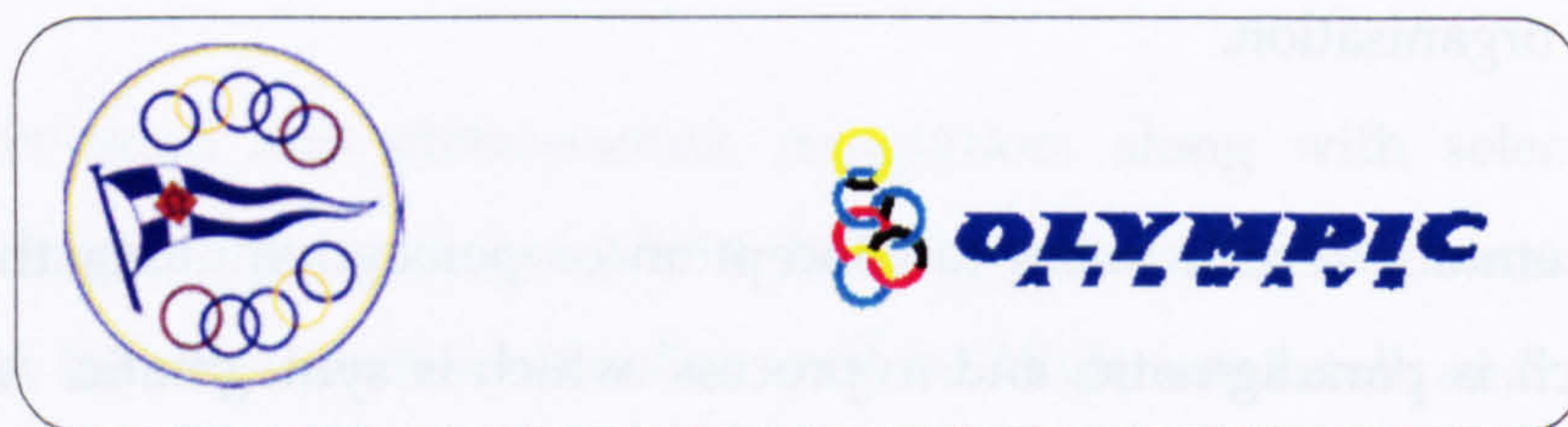
In the following paragraphs, the author will show how the basics of visual identity refer to difference and continuity. This will be dealt with by making a 'visual statement' about a logo.

The logo of Olympic Airways was created with the formation of the airline back in October 1956 by Aristotle Onassis. The monopolist identity of the airline was agreed

between the airline (Onassis) and the Greek State. This was a status that increased the cash flow of the airline and boosted the image of Onassis as an airline owner. On the other hand, the Greek State benefited from linking Greece with major cities where Greeks were living abroad.

The first logo was less solid than the one used today, with a darker shade of blue. The one that is used today has not undergone the number of changes that other airliner logos, such as British Airways, Delta Airlines, have gone through. The idea behind the name was to focus on the link with the Olympic Games and Greece, their birthplace. This was in line with the names of most of Aristotle Onassis' companies such as Olympic Maritime Monaco, the Olympic Tower in New York, etc., all of which were part of the Onassis Group of companies. He had a passion for naming his tankers with names such as Olympic Loyalty, and gave Olympic Airways' airplanes names like Olympic Flame and Olympic Spirit. Furthermore, most of the Onassis Group of companies' identities included sets of rings, recalling a link with the Olympic Games rings, and reinforcing the Greek origins of the organisations (Figure 4.6).

Figure 4.6 Logos of Olympic companies under the Onassis group



4.7.6 Visual aspects of logos

The logo of Olympic Airways uses this specific typeface to refer to speed, which is suggested by the italics and the serif on the top left-hand side, and solidity, suggested by the bold style (Figure 4.7a).

Figures 4.7a and 4.7b Olympic Airways' logos in colour and black-and-white scale



It is symmetrical, and the 'cornered' typeface gives the feel of a unified solid block.

The combination of the circles (referring to the Olympic rings) along with the name Olympic makes it an almost unmistakable identity. The relationship between name, shapes and colour is strong.

The challenges that the current Olympic Airways logo faces are concerned with its 'retro' look and lack of modernity, suggested by the alignment of the lettering, their complex configuration, chromatic choice, shapes, and form.

The top-left ending of the typeface creates an idea of flight, of moving faster than usual. When first conceptualised, it reflected speed, mirroring the latest technologically advanced aircraft used by the airline at the time. This was appropriate for the time, when there was a differentiation in choice of aircraft, connections and speed. Today, due to the commonality of fleet and the uniformity of aircraft speed, this is in opposition to its functionality and suggests that a change is needed.

The functionality of the logo is so strong that it even works in black and white or grey scale (Figure 4.7b). The multicolour logo, although it increases costs, is unmistakably the trademark of Olympic Airways.

4.7.6.1 Colour

In terms of the colours used in the Olympic Airways' logos:

- The dark blue and the white represent the national colours of the airline's country of origin - Greece. Blue refers to the colour of the sea and sky, and white refers to the whitewashed houses of the Greek islands, and to an extent, to the land of Greece.
- The light blue refers to a bright summer sky.
- Yellow refers to the sun, sand, and earthy colours of Greece.

- Red refers to fresh summer fruits, tomatoes (Greece being mainly an agricultural country) and red house-roofs.

The logo combines interchangeable cold and warm colours in the circles themselves (half one colour and half another). It seems that there is a balance between warm and cold colours, such that it makes the Olympic Airways' rings stand out without giving the sense of intense contrast between them, often an element noticed between opposite or cold-warm colours. With the interchange of warm and cold colours the eye is relaxed with the blue, light-blue, white colours, and aroused with the warm colours of red and yellow.

The logo can differentiate itself against the extensive use of shades of blue in the majority of airline logos, and although this was not the primary function of the logo when it was first, it may be extended to promote its differentiation.

4.7.6.2 Shapes

The rings used refer to the Olympic Games circles, a connection a passenger easily makes. Their connection appears to be saying "yes, we can fly you there", to the five continents, using the five circles to signify the five continents of the world.

The interconnecting circles also denote strong bonds between colleagues, suggesting that 'we will do our best', friendship. (Figure 4. 8).

4.7.6.3 Variety of logos

Bearing in mind the fact that all the variants of the Olympic Airways logo do not differ significantly, one of their common characteristics is the use of the same typeface and the six circle Olympic ring motif (Figure 4.8). The ring motif is presented either in a circle above the Olympic name, or on the left in front of it. In terms of colours, although there is a slight variation in the use of blue, the colour palette has remained the same since the introduction of the logo. In terms of shapes, no considerable changes have been noticed.

Figure 4.8 Variety of Olympic Airways logos used



The result is that this identity seems to be successful in its association with the identity and name of the Olympic Games rings, providing a 'classic' feel.

4.7.6.4 Colour and printing/ technical procedures

The use of more than one colour is more expensive due to an increase in colour use. This is due to the extra time taken, the fact that printing machines have to be washed down between colours, and the use of extra plates in printing. The use of such a polychromatic colour scheme by Olympic Airways ultimately increases printing expenses, particularly due to the precision that such a logo requires due to its complexity. On the other hand, however, it is difficult to for competitors to copy. These characteristics provide advantages that the 'emerging' brand of 'New' Olympic Airways could be based on.

4.7.6.5 Logos are signs and signs seen as signifiers

In this section, the author presents a description of signs as signifiers, deriving from the logo of Olympic Airways. This can only exist in relation to a signified and in order to do this, requires the establishment of the content of the logo. This is possible by highlighting the visual qualities of a logo.

Following the notion of 'commutation' (Greimas and Courtés, 1982), which discusses the cohesion between the expression plane and the content plane of a language under which a change in content must correspond to a change in expression, and vice versa, the visual variables ought to be aligned to their appropriate or corresponding signifiers, and determine their connection between these invariants and the semantic information of their contents (Floch, 2001).

Another dimension that determines the value of the logo is the actual culture with the particular airline (Olympic Airways) and within the airline industry itself.

Both signs, that of Olympic Airways (driver brand) and the 'emerging' brand of 'New' Olympic Airways, are sets of verbal and non-verbal characteristics that are meant to deliver the message, both internally within the company, and externally to the consumer audience. Both samples here are considered as integrated groups (sets) with all their characteristics.

Offering an other example, the basis and direction of two major brands, IBM and Apple, have been examined by Floch (2001), and although this research focuses on a mature well-established brand, its rival is a revitalised, conceptual brand; a brand under formulation from the characteristics of the mother brand. Floch (2001), however, did not focus on connotations, what the logos may say or suggest, nor did he focus on quantitative or qualitative analysis, or target audiences.

Through the following analysis the research attempts to link internal organisational information, as found in previous research undertaken on the mother brand, and link it with the results of the conducted survey, consumer (here passenger) views on the envisaged revitalised brand identity.

The research links the use of the mother logo, its history, and myths associated with it, and identifies their possible strengths, in order to be used effectively in the new identity.

The research attempts to establish qualitative data, in terms of associations of the meaning of the logo for the consumer audience from a narrow sample of two nations. In parallel, it looks into the social and cultural origins of the creation of the logo and how the revitalised one should fit in, and its advantages in addressing its audience.

The particular design guidelines for the logo or the greater corporate identity are illustrated by the model of the brand as was established earlier in the thesis, by looking into the integrated brand model.

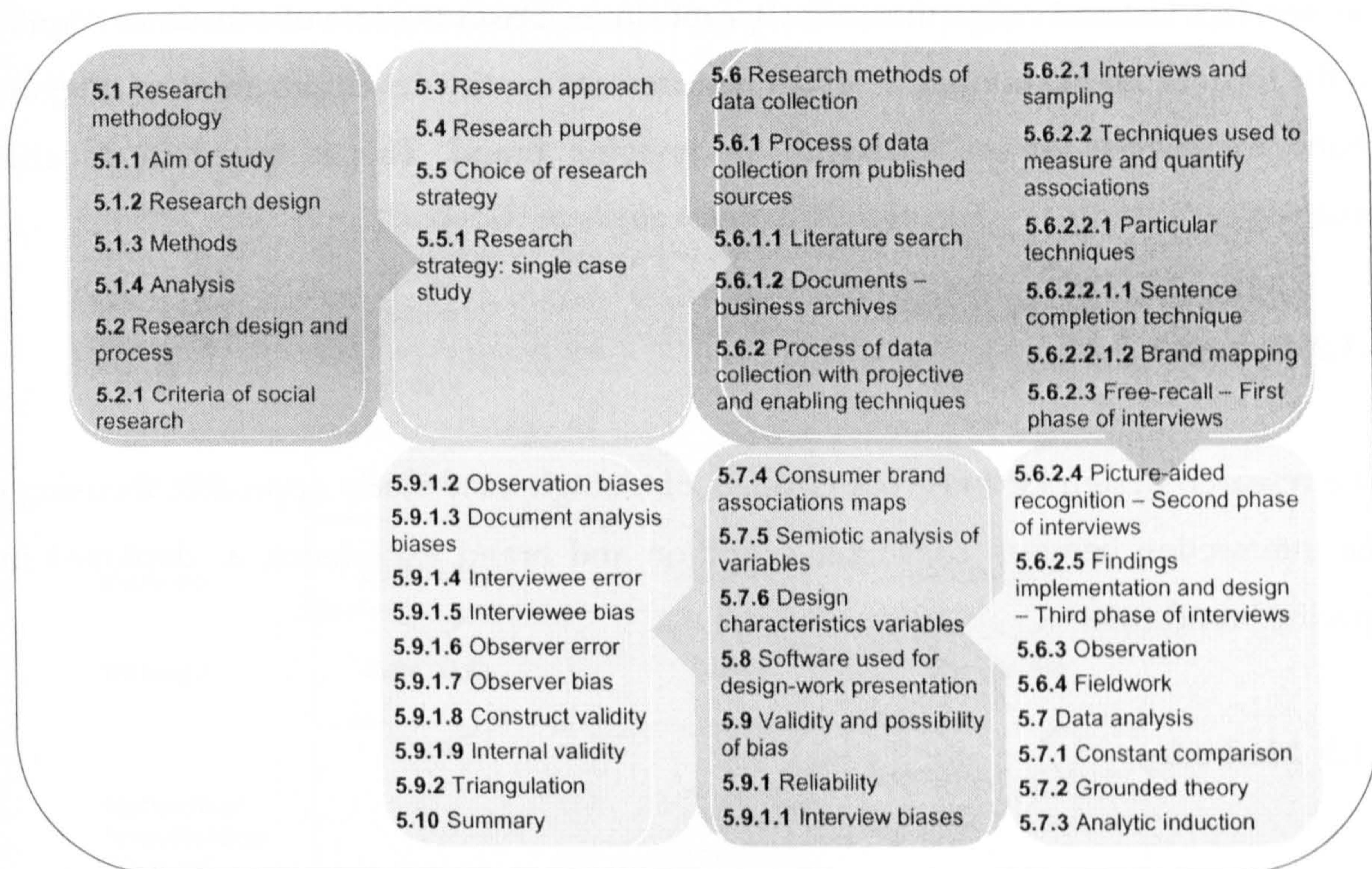
4.8 Summary

Consumers are able to skim through hundreds of messages every day. Studying this behaviour supports the creation of a holistic and suitable offering. The company behind the offering is responsible for the creation of the projected message and the methods available for its implementation. As consumers are prone to choose a more attractive offering, the role of a designer, along with the help of a behavioural researcher, is to incorporate the appropriate visual communication that will attract attention. Consumers may perceive certain aural, visual, olfactory stimuli, along with the senses of taste and touch. Knowledge deriving from senses formulates associations stored in the human memory. These memory associations are retrieved with the techniques of recall and recognition, and are represented through a Consumer Associative Network. Brands are forms of signs and are often purchased by consumers for their symbolic significance. Organisations use marketing semiotics to further embody those symbolic characteristics to increase sustainability and consumer preference.

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5 RESEARCH APPROACH AND METHODOLOGY

Figure 5.1 Outline of Chapter Five



The selected methodological framework is responsible for and maintains the integrated context and validity of the research. The approach which has been taken in this research is designed to establish the source and collection of relevant data. This will verify their specifications in terms of the development and evaluation of a new methodology. This chapter discusses the choice of the research methodology, along with the considerations of data collection, analysis and evaluation of research methods.

5.1 Research methodology

In this part of Chapter Five, the aim of study, research design, methods and analysis are explained.

5.1.1 Aim of study

To develop, test and refine theoretical propositions about the role of consumer cognition in the form of associations as a design requirement for the development of an integrated brand experience for an 'emerging' or reviving brand. This is tested in an airline business case study.

5.1.2 Research design

The research design of this work consists of a single case study approach, focusing on the intersection between consumer cognition and brand experience, as deployed in a specific brand case.

5.1.3 Methods

The methods followed in this research are:

Literature review, analysis of business archives (internal documents), observation, and a passenger interviews using open- and closed-ended questions to measure the attitudes of passengers towards the 'emerging' airline brand under study.

5.1.4 Analysis

Reasoning is formulated by means of two mental processes, induction and deduction.

By means of induction, the researcher constructs hypotheses that are associated with the offering on the basis of the behavioural information gathered through observation.

These hypotheses are assumptions of links between real findings discovered during the research, about which predictions can be made (De Groot, 1969).

Deduction is the categorisation and specification of these hypotheses by the researcher. Through deduction, specification of terms may occur.

- The research analysis of this work processes information from the inductive to the deductive stage.

5.2 Research design and process

The research design is structured according to the strategic research division that follows:

Table 5.1 Strategic research decision map

Criteria of Social Research - Epistemology	Positivism	Phenomenology	
	Inductive	Deductive	
Approach	Qualitative	Quantitative	
Purpose	Exploratory	Descriptive	Explanatory
Strategy	Case Study	Survey	Experiment
Methods of Investigation (Tactics)	Documents Experiments Questionnaires	Interviews Checklist Ethnography Forum/ Workshops	Observation Grounded Theory Literature Review
	Qualitative Data		Quantitative Data

Focusing further on some of the elements mentioned in Table 5.1, an exploration of related issues follows.

5.2.1 Criteria of social research (epistemology)

Positivism and phenomenology

It is argued that research associated with social investigation study holds the association of a distinctive method and strategy of the way in which the research is going to be developed.

Social research “is about exploring, describing, understanding, explaining, predicting, changing or evaluating some aspect of the social world” (Blaikie, 1993:4). When undertaking social research, two major approaches should be considered: positivism and phenomenology.

In pursuing a positivist approach, the researcher assumes a belief in an external existence of the social world, and therefore uses scientific methods of measurement, for example, objective and meticulous testing and observation.

A phenomenological approach embodies the idea that reality is determined and based within social criteria rather than objective determination. This focuses on answering the questions of what, why and how something is happening, from the perspective of social criteria.

- This research work adopts a phenomenological approach.

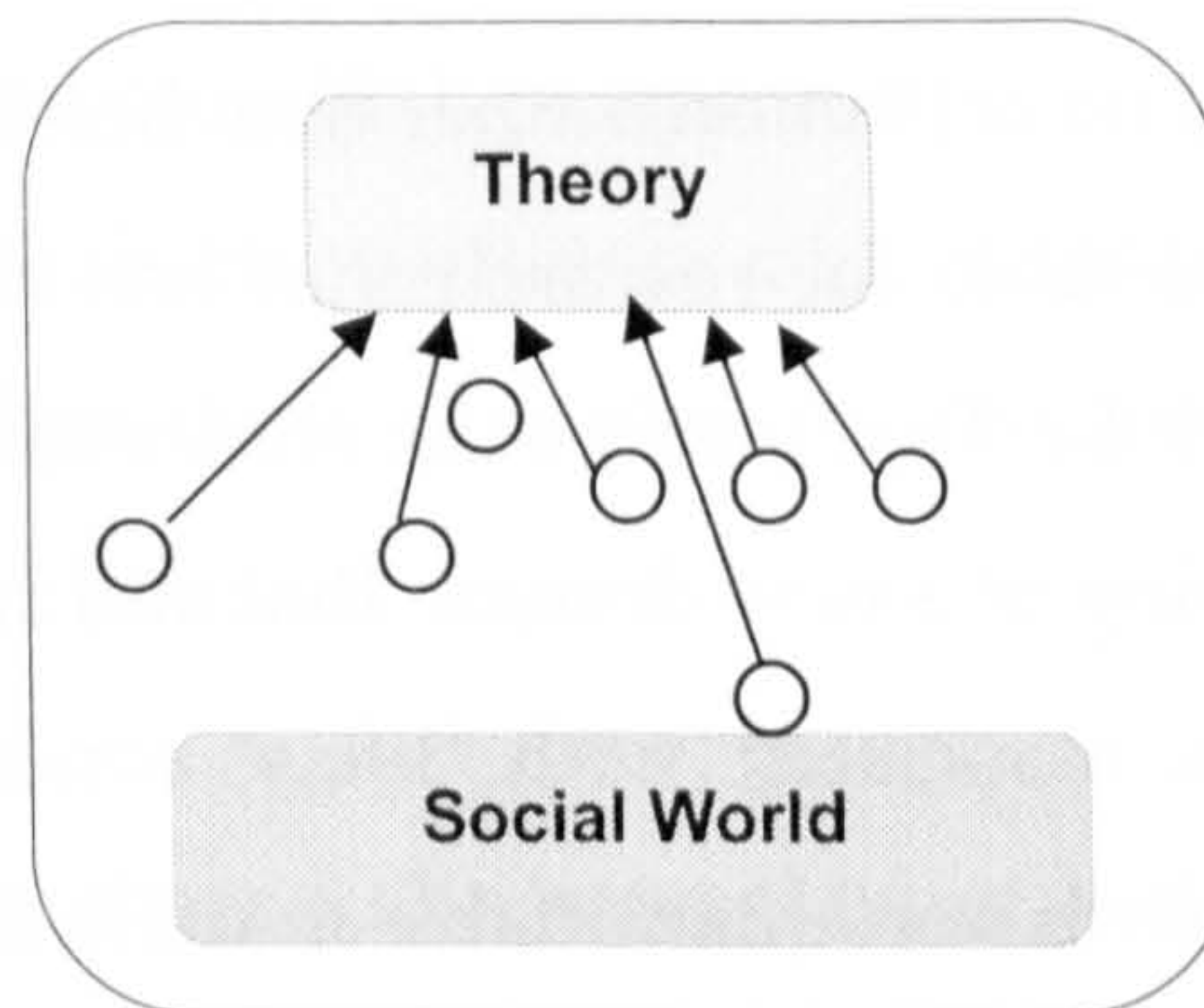
Induction - deduction

The research questions (Chapter One) highlight the fact that this research generates knowledge. This implies that the general purpose of this research is induction.

By means of induction, theory building is developed from the unique to the general, representing unique characteristics of information (Gilbert, 1993) (Figure 5.2).

- In this study, the investigation of airline brand management conception (unique) will provide knowledge applicable to other (general).

Figure 5.2 Induction - theory building (Source: Gilbert, 1993)



Using the inductive strategy, the author observed and recorded facts without pre-selecting them as to their relative importance to support the argument. These were then analysed, compared and classified without the use of any hypotheses. From the analysis, generalisations were formulated, inductively highlighting their interacting relations (systems thinking: refers to the notion that people have different viewpoints that affect the 'system of interest') - these generalisations will be subject to further testing (Blaikie, 1995: 137).

5.3 Research approach

Returning to the strategic research decision map (Table 5.1), three categories of data collection, analysis and interpretation can be distinguished.

The first is the quantitative approach, which focuses firstly on data collection and later on its analysis. It refers to "counts and measures of things" (Berg, 1989:3) and is characterised as the "scientific" approach (Robson, 1993:18).

This approach begins with the development of a hypothesis derived from theory, which requires testing. This is usually done under a scientific form of experiment, therefore is commonly used, and is most appropriate for research involving measurable information.

The second category is the qualitative approach, which involves simultaneous data collection and analysis. It refers to the "meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things (Berg, 1989:2). This research approach refers to the "what, how, when, and where of a thing" that guide the research questions

(Berg, 1989:2). Taking a qualitative approach, theory and concepts are developed from the enquiry after the initial data collection, rather than before it (Robson, 1993).

This research approach is suitable for research that has not yet reached a quantifiable form (Strauss and Corbin, 1998). This verifies the choice for studying brand associations for an 'emerging' brand - being of a new domain that still is under exploration.

The qualitative approach is associated with 'life's' concept issues of individuals or organisations' and is linked with non-quantifiable matters (Miles and Huberman, 1994).

Taking a qualitative approach, a researcher usually starts by stating a question or a concept, and then develops certain hypotheses throughout the research process (Robson, 1993).

The following table summarises the differences between qualitative and quantitative research.

Table 5.2 Comparison of quantitative and qualitative research methods (Source: Bouma and Atkinson, 1995)

Aspect of Research	Quantitative	Qualitative
A. Relationship between researcher and subject	• Distant	• Close
B. Research strategy	• Structured	• Unstructured
C. Nature of data	• Hard • Reliable	• Rich • Deep
D. Relationship between theory and research	• Confirmation	• Emergent

Table 5.3 Different aspects of qualitative and quantitative research (Source: Perry, 1996)

	Qualitative Research	Quantitative Research
Research Problem	How? & Why?	Who (how many)? & What (how much)?
Literature Review	Exploratory: Which are the variables involved? Research questions are developed	Explanatory: What are the relationships between the variables that have been previously identified and measured? Hypotheses are developed
Methodology	Case study research or action research	Survey or experiment

Table 5.3 shows the elements of exploratory and explanatory direction, as followed respectively in qualitative and quantitative research.

It is common to use a synthesis of qualitative and quantitative elements in research. In case study research, both directions of exploratory and explanatory directions can be used conjointly (Yin, 1993).

In research it is common for there to be 'interplay' of both qualitative and quantitative techniques (Strauss and Corbin, 1998:27). In this research, a synthesis of techniques associated with both directions are used with the collection of qualitative data (from consumer interviews, archival material etc.) and their analysis in quantifiable forms. Literature suggests that research should not strictly focus on the primary nature of the research mode, i.e. entirely qualitative or entirely quantitative, and should not dismiss methods based on the assumption that the work undertaken is purely qualitative or quantitative (Strauss and Corbin, 1998: 27-34).

The study of brand associations as a design driver for an 'emerging' brand is novel and a close detailed study of each parameter is required for understanding all involved processes.

Due to the nature of research, collected data are rich and qualitative. This information is then analysed and categorised qualitatively so that theory can emerge and identify possible application of findings in other domains.

- The approach of this research is mainly of a qualitative nature, combined with quantitative analysis of supplementary material used for validity and complementary reasons.

5.4 Research purpose

There are three main classifications in identifying the research enquiry purpose; namely exploratory, descriptive, and explanatory (Robson, 1993) (Table 5.4).

Table 5.4 Classification of research purpose and research approach matrix table (Source: Robson, 1993:42)

Classification	Purposes of the Enquiry	Suitability of Research Approach
Exploratory	<ul style="list-style-type: none"> • Find out what is happening • Seek new insights • Ask questions • Assess new phenomena in new light 	Usually, but not necessarily, qualitative
Descriptive	<ul style="list-style-type: none"> • Portray profile of persons, events or situation • Extensive previous knowledge requirement 	May be qualitative or quantitative
Explanatory	<ul style="list-style-type: none"> • Seeks explanation of situation • Seeks explanation of problem 	May be qualitative or quantitative

Exploratory research study is associated with social research (Yin, 1991). Its enquiry purpose is described as a form of investigating new insights, by means of questions, and assessing any new light shed on the phenomenon under study. This fits well within both qualitative and quantitative enquiry, but as discussed earlier, when new areas are being studied, the qualitative approach is more appropriate (Robson, 1993).

A piece of research can be characterised as descriptive when it portrays events, situations or people in an accurate manner, or when it focuses on a description of a phenomenon within its context (Yin, 1991). This specific method means that a high level of previous knowledge in the research area has to be present in order to ensure accurate information gathering (Zikmund, 1988). Descriptive enquiry can be qualitative or quantitative.

Explanatory enquiry is related to the explanation of a problem or situation in a form of casual relationships. It provides information on a cause and effect relationship, stating which cause produces which effect (Yin, 1991). The research can be qualitative or quantitative.

A specific study may be constructed with more than one purpose, but often one will predominate (Robson, 1993:42).

Linking the research purpose with the research approach, exploratory research is often, but not necessarily, of a qualitative nature (Robson, 1993:42).

In this particular research, the predominant research purpose is exploratory. An investigation in the domain of brand functioning, focusing on an 'emerging' brand and consumer perception is conducted outlining challenges and identifying crucial parameters. Its purpose is to get an understanding of the research area, explore the notion of an 'emerging' brand from the eyes of the consumer and identify new insights. Part of this work becomes of descriptive nature in relation to the structured interviews and analysis of collected data descriptively. This illustrates the results of the questions asked during interviewing and portrays the profile of situations and people.

Table 5.5 Research strategy and research purpose classification matrix table (Source: Robson, 1993)

Research Strategy	Characteristics of Strategy	Features of strategy	Suitability for the Research Purpose
Experiment	Measuring the effects of manipulating one variable on another variable	<ul style="list-style-type: none"> • Samples selection • Samples allocation • Measurement of variables • Hypothesis testing 	Explanatory
Survey	Collection of information in standardised form from groups of people	<ul style="list-style-type: none"> • Samples selection • Relative data collection • Questionnaire employment • Structured interview 	Descriptive
Case Study	Development of detailed, intensive knowledge about a single 'case', or of a small number of related 'cases'	<ul style="list-style-type: none"> • Single case selection • Case context study • Information and data collection • Observation • Interviews • Documentation analysis 	Exploratory

5.5 Choice of research strategy

The choice of research strategy will be described in the following paragraphs.

5.5.1 Research strategy: single case study (Table 5.5)

The research strategy adopted is of a single case study and characterised as the general approach taken (Robson, 1993). Any method or technique, or combination of methods or techniques may be used with any of three traditional research strategies (Robson, 1993).

The next step is to illustrate the choice of research strategy associated with the research question. Elements associated with this are outlined in Table 5.6.

Table 5.6 Elements that determine research strategy (Yin, 1993)

Strategy	Form of research question	Requires control over behavioural events?	Focus on contemporary events?
Experiment	How, why	Yes	Yes
Survey	Who, what, where, how many, how much	No	Yes
Archival analysis	How, what, where, how many, how much	No	Yes / No
History	How, why	No	No
Case Study	How, why	No	Yes

It was apparent to the author that the notion of brand experience could only be considered if its relationship with the offering and the consumer were established.

The table above (Table 5.6) suggests that there was a choice of data collection methods from sources available to the author. The author accessed information covering different aspects of branding by means of a literature review.

The advantage of the literature review process is that it is an efficient means for the collection of information. Time and cost constraints guided the decision to use published sources, although this was not the author's main consideration or restriction.

The research collaboration between Enterprise Integration - Cranfield University and Olympic Airways provided the author with a useful insight into the industry. This provided partial understanding of the central concepts of the research. The author judged that a review of current literature, along with the use of empirical data gathering, would support a more holistic understanding of the subject in terms of the time available for this study.

However, it is not possible to assess whether or not this approach was the most appropriate. There is a great deal of literature written on brand management. The relationship between offering, brand and consumer provided an interesting basis for the literature study, and was essential for the establishment of research questions and statements. The juxtaposition between the literature and industrial practice processes also provided information to identify gaps in our understanding, and how this is viewed by the consumer audience.

The challenges highlighted in the academic literature reviewed are the quantity of information available, along with the complexity of their messages, directions and research, which have not been validated in practice. In industry, the approach is dominated by the techniques and processes employed by practitioners and entrepreneurs, who use a plethora of confusing and custom-made terminologies (Sackett and Kefallonitis, 2003).

To elicit the consumer's point of view, the author employed two distinct methods, those of free-recall and picture-aided recognition, as clarity was required, and consumers do not always express themselves accurately.

There is limited academic research in the area brand experience; between the experience that the brand projects and that consumer subsequently lives via that brand, in terms of its design, the consumer, and the actual offering, although this is gradually changing (Kefallonitis and Sackett, 2003b; Ratner, 2003).

Research in brand management is not new, but investigating an 'emerging' brand and consumer understanding is. The novelty of this work is that its approach extends this work to other territories. The key element in this work was the identification of existing knowledge that would support this research in exploring the identified territories.

Single case study

The single case study approach was adopted, as this enabled the author to investigate in detail the parameters, challenges and opportunities in this particular case; an opportunity for research rigour.

An exploratory case study defines the questions of the case study or the deliverability of the research process (Yin, 1991:5). The three major methods/ strategies widely used and recognised are those of experiments, surveys and case studies (Robson, 1993).

Experiments are used for testing the theories and hypotheses used. The experiments/ tests are the responsibility of the researcher, and occur with the direct involvement of the researcher, who in turn is responsible for controlling and maintaining all the factors related to the experiment in a controlled environment, often a laboratory. The researcher is able to study all the changes which occur by manipulating the different variables (Gill and Johnson, 1991).

Surveys are usually undertaken by employing a standardised questionnaire of controlled and specific questions (Robson, 1993). Surveys collect information from specific individuals from the greater population, in order to understand a particular notion by reference to this smaller sample. The author employed a similar process in constructing questionnaires for use with a specific audience during interviews. This was deployed without the strict sampling parameters of a survey.

During interviews the author addressed the interviewees following the constructed questionnaires addressed to the specific sample, to achieve maximum diversity and depth of collected information.

The case study approach has been defined as “a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence” (Robson, 1993:52).

Case studies are intensive empirical investigations of a particular contemporary phenomenon within its real life context, using multiple sources of evidence (Yin, 1993). This evidence is of a single entity which is bounded by time and place, often associated

with a location (Daymon and Holloway, 2002). In case study research, the case, as opposed to variables, is at the centre of the research. This direction is appropriate in seeking answers to questions of how or why. This direction is also appropriate when the inquirer has limited control over the events being studied, when the object of study is a contemporary phenomenon in a real-life context, when the boundaries between the studied areas are not clearly identifiable, and when it is desirable to use multiple sources of evidence (Schwandt, 2001).

The subject being studied could be almost anything, including a person or an innovation. Its purpose is to develop information and understanding of a single case or a number of related cases (Yin, 1993; Berg, 1989).

Single case study research gives the researcher the opportunity to undertake a deep (but narrow) exploration of one particular instance of a particular phenomenon (Daymon and Holloway, 2002). In this research the author focused in the specific area of 'emerging' brand in the domain of brand management. Through case study research, the researcher develops knowledge concerning the particular case (Stake, 1995). It is agreed that case studies can be used for theoretical elaboration or analytic generalisation (Schwandt, 2001).

The deployment of case study as a research strategy provided the author with the flexibility of choice of the methods of investigation of brand experience management, as perceived by consumers. This has been identified as the most suitable method of formulating data relevant to the research theme.

During the exploratory period, research theory was developed, which was later linked up to the interview data collected and therefore comprises the descriptive stage of the research. The descriptive stage of this research adopted a survey-like technique due to the limitations discovered, to provide consumer insight in terms of brand perceptions/associations, rather than to develop a mathematical model or core numerical data.

- The research strategy chosen for this research is that of a single case study.

5.6 Research methods of data collection

The methods used for qualitative data collection vary and are not limited or restricted to interviews, questionnaires, observation, workshops etc.

The methods selected for data collection in this research are divided between documentary sources, such as a literature search and company internal documents, and projective and enabling techniques such as set questionnaires for interviewing and observation (Table 5.7). Specific approaches to the formulation of the questionnaires were shaped around the supplementary methods of free-recall and picture-aided recognition (word and picture associations). These will be explained at a later stage.

Due to time restrictions as interviews were taken place at airport and passengers waiting to board, set interview questions in the form of a questionnaire seemed appropriate and proved to be helpful for the purpose of selecting the necessary information.

Table 5.7 Selected data collection methods

Documentary Sources	Literature search	<ul style="list-style-type: none"> • Review of current knowledge in the areas of branding equity, consumer associative networks, product positioning and representation
	Documents (Internal)	<ul style="list-style-type: none"> • Company case study access and research associated internal documentation, Business Archives
	Interviews - Questionnaires	<ul style="list-style-type: none"> • Work with specific airline (Olympic Airways) • Structured questionnaires under the consumer associative networks theory, to consumers and airline business associates and brand mapping techniques
	<i>(Using supplementary techniques of word & picture association, brand mapping and sentence completion)</i>	<ul style="list-style-type: none"> • Questions used in the passenger interviews- based on these techniques. • In word and picture association key element is the spontaneity of the response • In brand mapping the linkages between other brands • In sentence completion spontaneity of response is the key along with the fact that the subjects' response applies to themselves too
	Observation	<ul style="list-style-type: none"> • Participate and observe subject related conferences and airline brand operations during the field study period
	Fieldwork	<ul style="list-style-type: none"> • Observe and understand day-to-day operations of the brand management department of Olympic Airways – hands-on experience

Research shows that advertisements that embody both the brand name and the visual elements of a brand, i.e., a picture presenting the whole brand experience, and presented

under one single entity, resulted in greater memory recall than brands that were not able to do this (Lutz and Lutz, 1977).

- It is apparent that an integrated brand model is appropriate for such an outcome.

A series of studies developed between 1989 and 1996 by the Market and Opinion Research International (MORI) focused on consumer perception of corporate identities in Europe, being a multicultural marketplace (Schmidt and Ludlow, 2002). The research focused in stating the importance of corporate identity perception.

- This was the reason for focusing on the brand element of corporate identity in this research.

The above research was developed to establish a systematic way of dealing with cultural, national etc. differences between the countries of Europe. The MORI research showed that there are substantial differences in consumer understanding of the perception and use of corporate identity by organisations. In some countries, corporate identity was perceived to serve only as an external image, whilst in others it had a deeper meaning.

In parallel, when a company operates within different national markets, it should determine the national elements that affect its brand positioning in each of them (Hsieh, 2002). Therefore it is important to determine, through consumers, the strength of brand positioning.

- This was the reason for addressing two distinct national groups; Greek and British.

This was one reason for focusing on two different national groups in this research, to distinguish any differences in perception. This was done in the interviews by testing through free-recall and picture-aided recognition.

5.6.1 Process of data collection from published sources

Data from published sources included information from academic literature search and business archival material. These will be explained in the subsequent paragraphs.

5.6.1.1 Literature search

Due to the interdisciplinary nature of the research, a number of other publications have been used, but only the ones used most often are listed in Table 5.8.

Table 5.8 Structured categorisation of main Journals and related sources of publications

	Theory Academic journals	Practice Popular management publications
Brand	<ul style="list-style-type: none"> • International Journal of Research in Marketing • Journal of Marketing • Journal of Marketing Research • Plus other journals and books 	<ul style="list-style-type: none"> • Harvard Business Review • Marketing Week • Plus books and internal documents
Brand & Design (Org. & Design)	<ul style="list-style-type: none"> • Design Management Journal • Plus other journals and books 	
Consumer (Offering)	<ul style="list-style-type: none"> • Journal of Consumer Research • Psychological Review • Plus other journals and books 	

5.6.1.2 Documents - business archives

During the period of fieldwork the author had the opportunity to investigate the business archives of Olympic Airways (collaborating company). For the benefit of the research, extensive analysis of business material was assessed.

5.6.2 Process of data collection with projective and enabling techniques

Additional data was collected using projective and enabling techniques. The particular dimensions of these will be described in the following paragraphs.

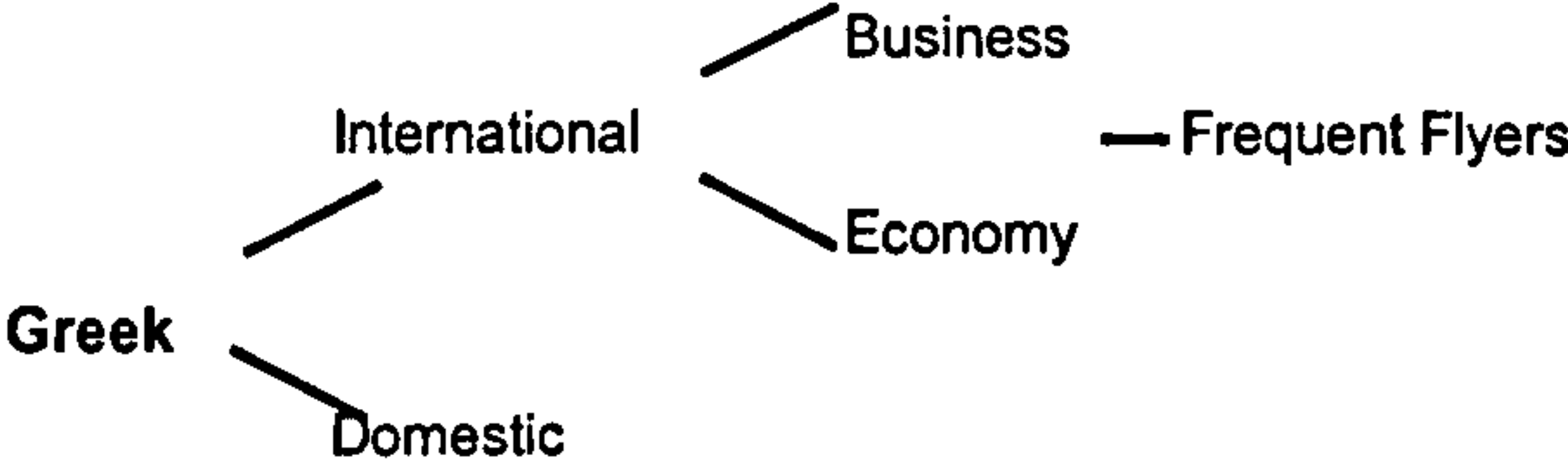
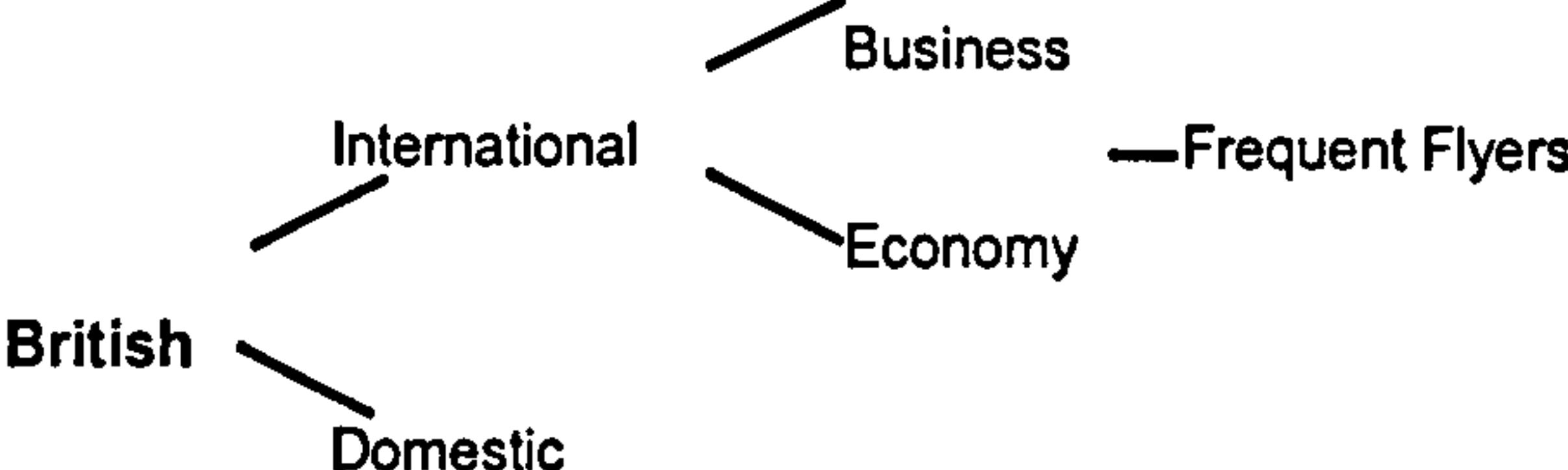
5.6.2.1 Interviews and sampling

As one of the main identified parameters of this research was the identification of the perception of consumers/ passengers, the process of interviewing was likely to be difficult due to the shortage of time available to the passengers, and to location restrictions. Therefore, the method of questionnaire interviewing was adopted as the most appropriate way to collect the necessary data. The questionnaires used were designed to capture and elicit consumer perceptions.

The research interviews focused on a cross-cultural domain of Greek and British respondents (Table 5.9). The sampling parameters in this research are identified within the needs of this research work. These are determined by the criteria for selection, as identified between the usability dimension (occasional users / frequent users, and thus occasional flyers / frequent flyers) and the cultural-national dimension (Greek/British). Cultural differences and national boundaries were tested in terms of brand perception. In the airport environment the author was able to concentrate on all possible interviewee samples, covering nationality, age, sex, domestic-international flights class of service. Olympic Airways having identified from previous research the most representing flights in terms of passenger content, provided the author with details of the destination of flights whose passengers he should target. These included flights to London Heathrow, Paris, Frankfurt, Heraklion, Thessaloniki, Kerkyra, Chania, Rhodes, Mytilini, Chios. It is possible to use sampling to maximise multiplicity and depth of information, rather than collect standardised information from statistically representative groups of consumers (Burns, 2003). This means that the statistical generalisation of the information elicited is not possible on such a basis. Although the research does not aim at statistical generalisation, the theories presented can be generalised. As cited in Burns (2003), analytic generalisation (Yin, 1993) and naturalistic generalisation (Stake, 1995) are still

possible in case study research. Specifically, analytic generalisation is feasible through generalisation of results grounded in a case, to the level of theory that may be applicable in other cases.

Table 5.9 Sample characteristics

Sampling Parameters	Specific Samples								
People	<p>Passengers</p>  <pre> graph LR Greek --> International Greek --> Domestic International --> Business International --> Economy Business --- FF[Frequent Flyers] </pre> <p><i>Pilot study interviewee numbers (Greek): total of 30</i></p> <p><i>Main study interviewee numbers (Greek):</i></p> <table data-bbox="519 1260 1514 1345"> <tr> <td>Free-recall</td> <td>Picture-aided recognition</td> </tr> <tr> <td>Men (39) Women (62)</td> <td>Men (11) Women (12)</td> </tr> </table>  <pre> graph LR British --> International British --> Domestic International --> Business International --> Economy Business --- FF[Frequent Flyers] </pre> <p><i>Pilot study interviewee numbers (British): total of 18</i></p> <p><i>Main study interviewee numbers (British):</i></p> <table data-bbox="519 1843 1514 1928"> <tr> <td>Free-recall</td> <td>Picture-aided recognition</td> </tr> <tr> <td>Men (56) Women (51)</td> <td>Men (08) Women (09)</td> </tr> </table>	Free-recall	Picture-aided recognition	Men (39) Women (62)	Men (11) Women (12)	Free-recall	Picture-aided recognition	Men (56) Women (51)	Men (08) Women (09)
Free-recall	Picture-aided recognition								
Men (39) Women (62)	Men (11) Women (12)								
Free-recall	Picture-aided recognition								
Men (56) Women (51)	Men (08) Women (09)								
Setting	<p>Greece – Athens “E.Venizelos” Airport (ATH) – Thessaloniki “M. Alexandros” Airport (SKG) & ‘home’ interviews (Pilot Study only)</p> <p>U.K. – London “Heathrow” Airport (LHR) & ‘home’ interviews (Pilot Study only)</p>								
Events and Processes	<p>Airside airport & ‘home’ interviews</p>								
Activities	<p>Flying (Air Travel)</p>								
Time	<p>Mornings and afternoons between 26/09/02 and 20/10/02</p>								

5.6.2.2 Techniques used to measure and quantify associations

The answers to the questions asked during interviewing come from stored information; information retrieved from memory (Anderson and Bower, 1973). This proves once more that a questionnaire, with the use of free-recall and picture-aided recognition methods, is a suitable form of testing consumer memory, the basis of consumer associative networks information.

In the industry generally, associations are quantified and measured and are distinguished between direct associations, i.e. those which extend across a variety of brand perceptions, and indirect associations, i.e. those which conclude in meanings originating in consumer responses (Aaker, 1991 cited in Krishnan, 1996:395). Direct methods provide quantifiable summaries of brand associations, whilst indirect methods support the researcher in understanding and evaluating what a brand means to people (Aaker, 1991:137 cited in Krishnan, 1996:397). As a key focus in this research is to understand consumer associations in terms of their relation between a 'mature' mother-brand (driver-brand) and an 'emerging' brand, the latter approach was followed. This was done particularly because of the novelty and the new domain of the research itself – no such research has been undertaken before, as far as the author is aware.

Questionnaires were used to identify word (verbal) and picture (visual) associations.

Sample questions relating to the consumer associations networks can be (adapted from: LePla and Parker, 1999):

- What is the first thing that comes to mind when I say 'New' Olympic Airways?
- Are there any visual images tied to the brand? Words? Sounds? Colours?
- If 'New' Olympic Airways was a washing-up powder, car brand etc., what do you see? What colour is it? What does it tell you about the brand?

Key research points that both methods include are the consumer verbalisations about a brand, that may answer a question such as "What do you think of brand X...?". Using these methods, the results reflect certain reliable parameters and refer to information gathered from other structured methods (Boivin, 1986:11).

5.6.2.2.1 Particular techniques

Completion techniques were also employed in this research, and are illustrated in the following paragraphs.

5.6.2.2.1.1 Sentence completion technique

The interviewee completes with his/ her own words an unfinished, semi-structured sentence.

As an example: "I believe that 'New' Olympic Airways will..."

Sentence completion relies on the spontaneous nature of the response given (Daymon and Holloway, 2002).

5.6.2.2.1.2 Brand mapping (brand association)

The technique of brand mapping is also referred to as a completion technique (Daymon and Holloway, 2002). The researcher provides a number of brands or offerings to the subjects so that they can choose and discuss any relationship or links between them. This process was used both in the free-recall and picture-aided recognition questionnaires. In this particular interviewing, using this technique, the subjects were given the freedom either to link a specific brand with another existing one from memory with complete freedom (free-recall), or in the second case, the subjects were provided with a specific brand and the logo (part of corporate identity - visual elements of the brand) of another brand, and asked to choose which of the presented logos best linked to the brand under investigation.

5.6.2.3 Free-recall - first phase of interviews

The recall technique is a memory test in which the offering is not available at the time of testing.

The free-recall technique presents the participating interviewees with a list of words, with one word being presented at a time. After the presentation of all of the words, the interviewee is asked to recall them in any order. The name of this technique comes from this practice, as the interviewee is not restricted to a particular order. Free-recall enables the researcher to note the order in which the subjects recall the words. The order represents memory organisations. With this methodology, we are able to determine the relationship between the interviewee's organised thinking concepts towards recall and the given words (Anderson and Bower, 1973). The free-recall tests can be successfully linked to the associative model as the author presented earlier in the thesis, by linking words and the subject's conceptual thinking.

The advantage of exploiting the use of free-recall to elicit brand perceptions is that the work required on designing and testing the questionnaire is minimal; researchers are keen to pick up new dimensions of brands as consumers talk and describe these brands (Boivin, 1986).

The challenge with free-recall tests is that they do not offer any further links ("cues" – e.g. pictures, offering) apart from 'a reference to the encoding context' (Krishnan and Chakravarti, 1993). Some elements, such as claims, offerings etc., support retrieval through encoding specificity, offering accuracy between the encoded and the retrieved (Keller, 1987). This is the reason why the author conducted a further series of interviews using picture-aided recognition.

In the free-recall test, the author presented a mix of aided and unaided questions to the participating subjects. Particular free-recall interviewee numbers: men GR (39), women GR (62) and men UK (56), women (51). The author linked free-recall in specific dimensions, e.g. brand names, colour, shapes, whenever possible, for the benefit and accuracy of the response. In this test, the subjects were asked to recollect information in relation to these specific aiding cues, linked to the brand e.g. colour, shapes, to support retrieval. The test of free-recall was used during Phase One (Questionnaire One) of the research and formed Questionnaire One. In a further step, the results of this phase (Questionnaire One – APPENDIX A) were quantified and formed the basis for Questionnaire Two, tested using picture-aided recognition.

This method was used to identify elements of the 'driver' brand being a mature and well-established brand (Olympic Airways), that could be established as characteristics for the emerging brand ('New' Olympic Airways). This supported the test of the association between the brand elements of the 'driver' brand to the emerging brand. The elements of the 'driver' brand, from previous research as portrayed in organisational internal documents, were used for the formulation of the interviews.

The free-recall questionnaire was devised based on previously used and validated questionnaires used by Olympic Airways for similar research. The questionnaires that formed as a basis to the ones the author used, were of MRB International, Greece and made available to the author by Olympic Airways (collaborating company). The questions were adapted to fit the nature and direction of the information seeking to discover along with the use of supplementary information. For reasons of confidentiality, the original questionnaires are not possible to become public.

The questions formulated under the free-recall parameters, were questions which allowed the respondent to freely reply in any order. The choice of provided answers to some questions (i.e. Q10, Q16 - APPENDIX A) were determined from answers given on the same question in previous research, with the difference that the examined brand then was that of Olympic Airways (driver brand).

- Questions were addressed to:

A mixed sample between Greek and British citizens to identify any commonalities and/or differences between the brand perception of 'New' Olympic Airways by the two nations.

- Questions were divided into categories referring/ looking into:

Brand-image associations

Q.10 “Could you tell me please which of these associations or which others you would like to recall, when you are thinking of ‘NOA’?” (Association(s) related to the image of ‘NOA’).

- Aiming to discover any associations: shared with Olympic Airways (driver brand).

Q.11 “Could you tell me please with which enterprise you would like to associate ‘NOA’ with and why?” (Association(s) with another enterprise equalling immaterial associations).

- Aiming to discover associations relating to if the given answers will reveal a: successful or unsuccessful company, Greek or foreign, airline, activity in which business sector, brand or not brand driven, young or mature.

Generally a company NOA would like to look at

Brand mapping

Q.13 “If ‘NOA’ was a car, which car brand would you like it to be and why?”

- Aiming to discover associations relating to: an upmarket or downmarket brand, nationality of the brand, popularity with people, car model and age, popular or unpopular brand.

A car I would like to own

Q.14 “If ‘NOA’ was a hotel, which hotel brand would you like ‘NOA’ to be and why?”

- Aiming to discover associations relating to: safety/ security, chain hotel or local, popular or unpopular brand, location of hotel.

A hotel I would like to stay or live at

Q.15 “If ‘NOA’ was a drink, which drink would you like ‘NOA’ to be and why?”

- Aiming to discover associations relating to a(n): alcoholic or non-alcoholic drink, known or unknown, regional or national, brand or not brand driven.

A drink I would like to consume

Brand personification

Q.12 "Could you tell me please with whom known or unknown you would like to associate 'NOA' with and why?" (Trying to draw the 'persona' of the brand based on a person).

- Aiming to discover associations relating to a: Greek or foreign person, background, active in which domain, known or unknown.

Someone I would like 'NOA' to be and look upon

Brand characteristics

Q.16 "...I would like you to tell me which three of these characteristics or which other you would like to exist in 'NOA'?"

- Aiming to discover associations relating to: the driver brand of Olympic Airways.

Attention

Q.17 "'NOA' should focus its attention on and why...?"

- Aiming to discover: the inner thought/ expectation about 'NOA', what the company ought to do.

Visual associations

Q.18 "...I would like you to tell me please the level under which the following colours, or which else, you would like to represent the corporate identity of 'NOA'".

- Aiming to identify: colour associations, national colours?, colours previously used/ not used by the driver brand, radical change of colours?

Q.19 "Could you tell me please which of the following geometrical shapes, or which other, you would like to associate 'NOA' with?"

- Aiming to discover: shapes previously used by the driver brand of Olympic Airways.

Sentence completion - Open-ended sentence

Q.20 "'NOA' seems that..."

- Aiming to identify: what people expect from the company.

5.6.2.4 Picture-aided recognition - second phase of interviews

Recognition refers to the memory test, when the offering is available during the test for retrieval. It tests the relation in linking the provided pictures (test items) and images to memory (Mandler, 1980).

In picture-aided recognition, pictures are used for aiding retrieval. In experiments, the cues and meanings of the pictures were identical to the brand and its experience, but with the brand name (or its characteristics) not always present. Using this test the subjects are given a number of brand-related pictures and asked to associate the specified brand with the cues provided. In this case, the original tested cue was provided along with the contextual/ associated cue. This was the case of this test too.

This tested the strength and solidity of the original associations presented during the free-recall test, which this helps us to validate them, as people do not always say what they actually mean. This also provides us with an understanding of how methodologically suitable and reliable the process of free-recall is for the formulation of parameters for brand revitalisation. The pictures that were used in Phase Two of the tests were formulated from the quantification of the results provided after the conclusion of Phase One (Questionnaire One) of the test. The most popular brand elements and characteristics, in percentages, were used in the form of an e-questionnaire (Questionnaire Two – APPENDIX C).

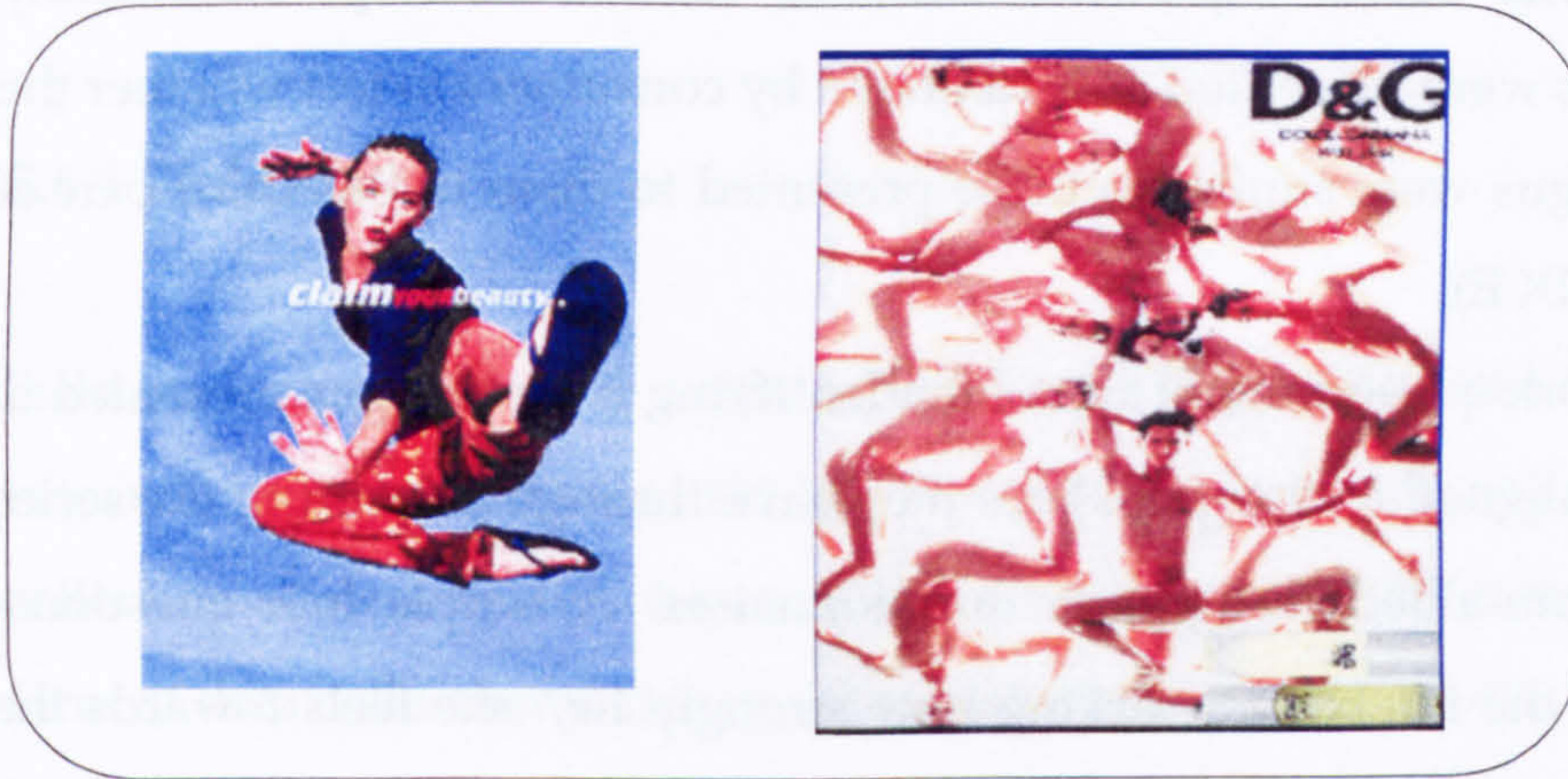
For these interviews, the common given answers to the questions asked during the free-recall interviews formed the basis of the picture-aided recognition questionnaire. The most popular answer to questions asked were formulated into pictures representing that exact answer. As an example colour blue with a blue square etc. Particular picture-aided recognition interviewee numbers: men GR (11), women GR (12) and men UK (08), women (09). The same or similar questions as in Phase One were used, but in this set of interviews, the interviewees answered the questions by choosing a picture.

The pictures used were part of archival material belonging to the participating company (Olympic Airways) and were the property of RISC International, an international research institute on social change. The photographic images used are part of the “Western Socio-cultural Scan and Trends” (RISC, 1999). The pictures used were verified and validated for their conveying meaning from RISC International, that uses pictures for similar research and conducts research for Olympic Airways. Exact process of the picture decoding cannot become public due to confidentiality.

Specifically, the images used represented European socio-cultural groups. As an indication, the author presents a sample number of images used (Pictures 5.1 to 5.4). These can be distinguished between the groups of consumers as enthusiasts, surfers etc.

Pictures 5.1 and 5.2 (Source: RISK, 1999)

Enthusiasts - Just try it



Pictures 5.3 and 5.4 (Source: RISK, 1999)

Surfers - What do I want to do today?



5.6.2.5 Findings implementation and design - third phase of interviews (selective)

After analysis of the data provided by Questionnaire Two, a semiotic analysis of the variables collected was conducted, to reflect consumer associations in terms of the 'emerging' brand. The interviewing questionnaire used in Phase Three was based on information on 'implementing' and 'resourcing' brands (de Chernatony, 2001) (APPENDIX F).

In further validation of the method used, the formulated parameters used were explored by means of a semiotic analysis that would determine a number of actual brand element designs that had been developed. These were limited in this research to designs covering aircraft exterior markings, aircraft interior products, on-board catering products and the further brand experience elements limited to corporate identity functions. These designs were presented and validated by consumers to test whether the original envisaged designs were similar to those presented to them in this third part of interviewing (APPENDIX E).

The practical design-work questionnaire aimed in identifying if the designs presented to the interviewees were aligned to the guidelines they gave through answering the series of free-recall and picture-aided recognition questionnaires. A simple four-questions-table was presented to the interviewee asking how strongly he/ she feels towards the provided designs. Responses were graded on how strongly affected the interviewee was ranging from "would be lost without the design" or "feel he/ she knows the design".

This interviewing process was addressed to a smaller sample size of interviewees, forming an additional validating and triangulating dimension to the processes of creating an 'emerging' brand from verbal to visual elements. Particular interviewee numbers: men GR (08), women GR (10) and men UK (07), women (11).

5.6.3 Observation

The technique of observation was used during fieldwork, when the researcher observed the business processes and related operations, which provided data for the appropriate positioning of the research.

A small sample size does not make the research unsound, but in certain research cases like this one, it is the nature and scope of the research that may need to be adjusted, and not the sample size (Simpson and Tuson, 1995). Using the technique of observation, the main purpose is not to generalise findings or present representative data, but to explore the variety and different possibilities from a wider range of associations and responses, linked to organisational practices (Simpson and Tuson, 1995).

During the pilot study, both airport and 'home' interviews were selected to determine whether or not any 'prior-to-flight-stress/ excitement-factor' would elicit different results. No such results were identified, perhaps because of the nature of the research, and the fact that the interview questions were not associated with real-time flight or challenges. The main study interviews took place entirely at the airports.

5.6.4 Fieldwork

Fieldwork does not only refer to location, but is often used to associate a specific research approach (Robson, 1993:40-41). In social anthropology it is used to refer to the collection of data under observational methods, or under from other researchers as a form of data collection under social survey (Robson, 1993:40-41).

In this research study, the fieldwork was conducted at the same period with interviewing; between 26 September 2002 to 20 October 2002. This included observation of brand management operations in Olympic Airways' head office in Athens, Greece. The author was provided with an office in the marketing/ brand management department able to observe and support with the day-to-day operations. This time enabled the author to have hands-on experience, to record actions, identify ways of dealing with the management team along with designers to cabin crew in delivering a customised brand experience.

5.7 Data analysis (qualitative)

Analysis involves the organising, reducing, and describing (interpreting – explaining – theorising) of the data. The analysis process continues with drawing conclusions, interpretations and validating them (Schwandt, 2001).

All elements of the analysis process are interconnected, providing the pieces of a wider picture. Methods for analysing qualitative data can be:

- Method of constant comparison.
- Analytic induction.
- Grounded theory.

5.7.1 Constant comparison

This is a method of analysing qualitative data by means of observations, interviews, field notes and others instructed inductively (Glaser and Strauss, 1965).

Each segment of data is:

- Compared with one or more categories to distinguish its relevance.
- Compared with other segments of data similarly categorised.

Through the process of the comparison of segments, new relationships and new analytic categories may be discovered.

5.7.2 Grounded theory

This is a term often associated with the method of creating theory from data, after the analysis of social phenomena, and is often used in a non-specific way to refer to any approach (Schwandt, 2001). In grounded theory, techniques of induction, deduction and verification are involved to develop theory.

Sets of hypotheses, data forms and generative questions may be created. Through this process, a concept indicator of model analysis is required that will employ the method of constant comparison. In this way, empirical evaluations created from data are compared, and similarities, along with differences, are explored, which in turn establish theory (Schwandt, 2001).

- In this research grounded theory was used.

5.7.3 Analytic induction

This is the method of qualitative data analysis using formulating propositions that applies to all cases of the problem under analysis. By examining the data, the researcher forms working hypotheses to explain the data. Each one is checked for validity to check whether it fits the facts. If it does, the researcher moves to the next instance and tests for

fit. If it does not, the hypothesis is revised, or the phenomenon redefined. An instance with no fit proves to be a negative case.

5.7.4 Consumer brand associations maps

Consumer brand association maps are used with verbal and imagery information (Figure 5.3a and 5.3b).

Figure 5.3a Sample brand associations of 'New' Olympic Airways as formulated with verbal links (from free-recall) - These represent organic associations

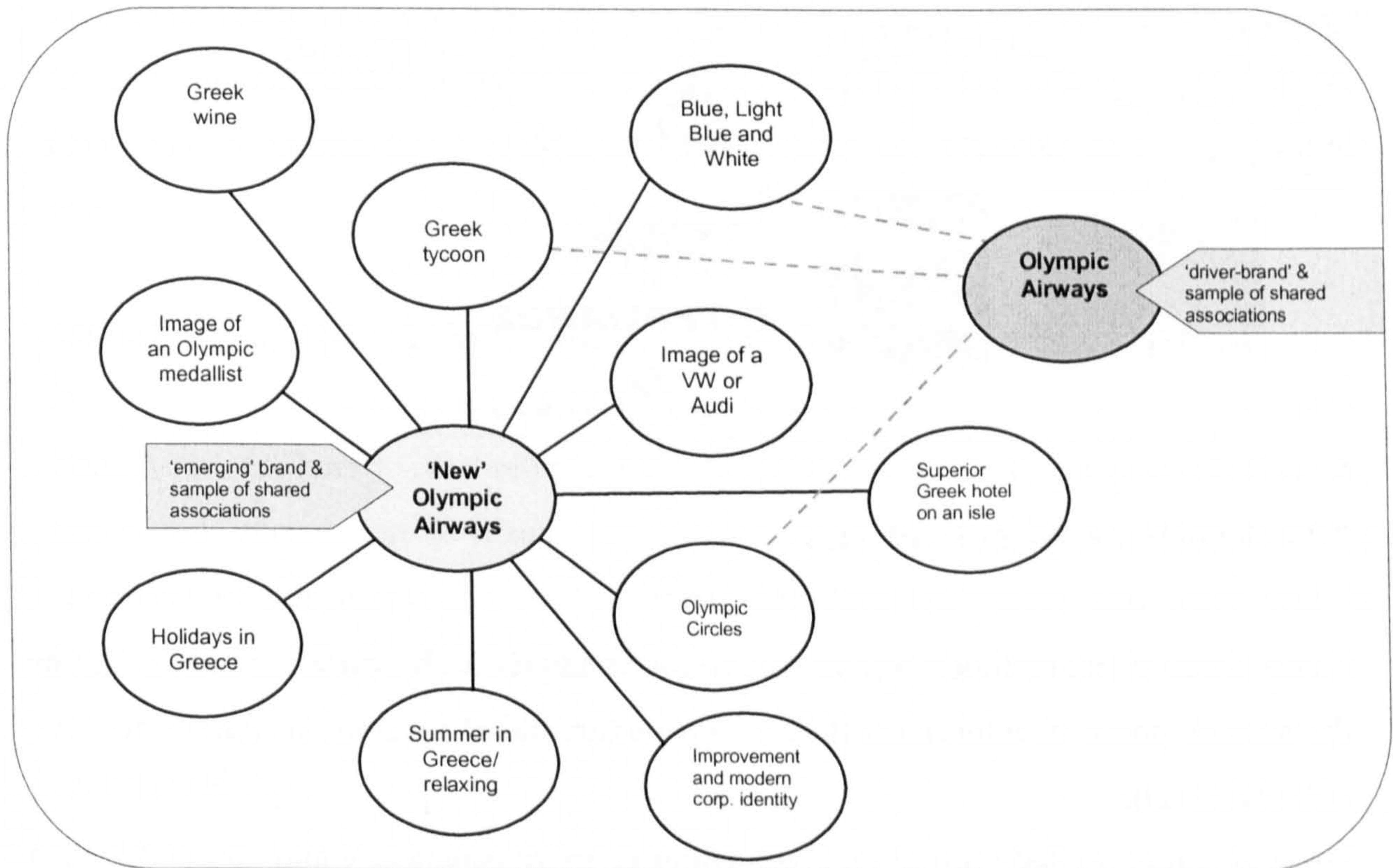
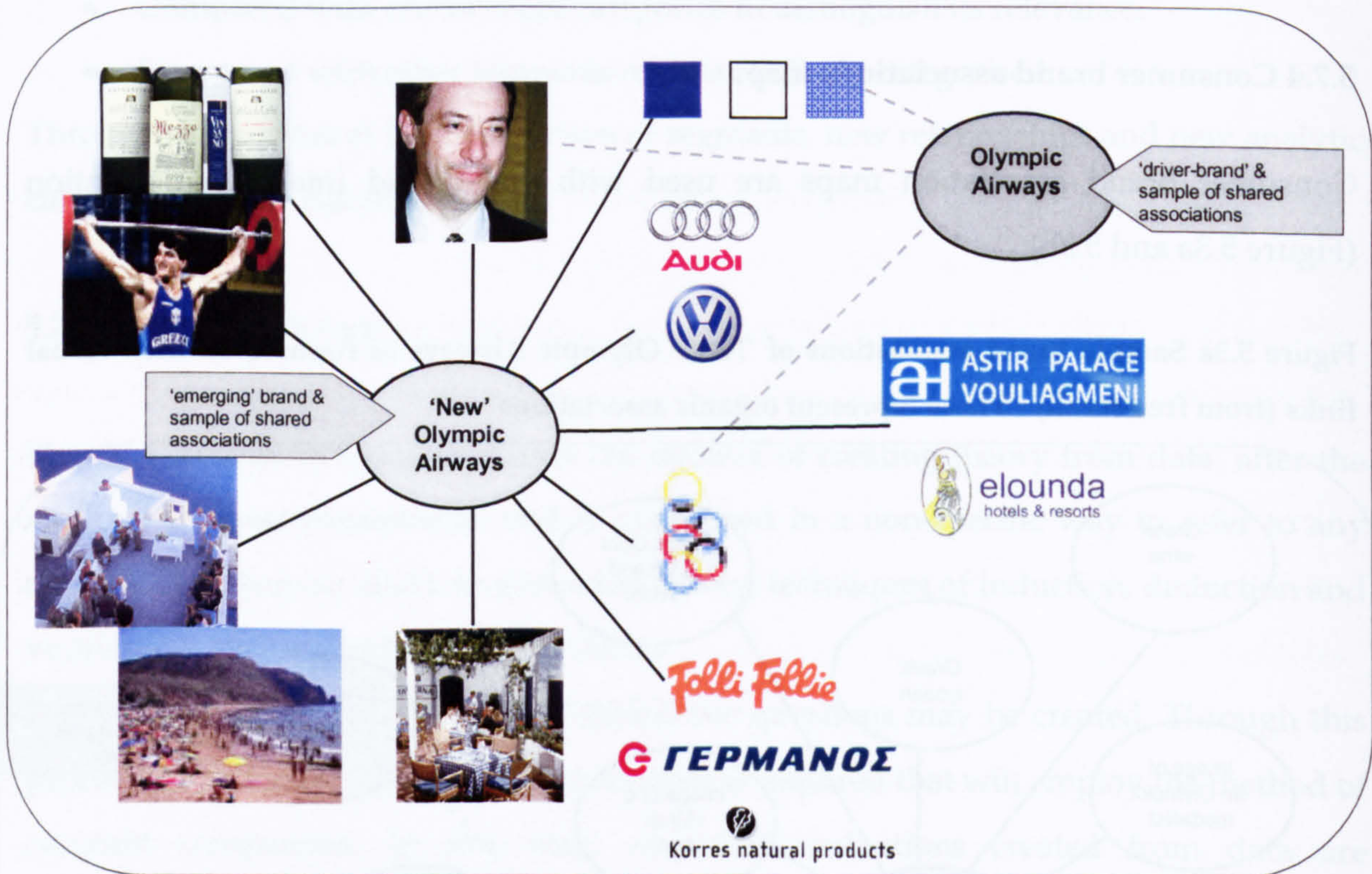


Figure 5.3b Sample brand associations of 'New' Olympic Airways as formulated with visual links (from picture-aided recognition) - These represent organic associations



5.7.5 Semiotic analysis of variables

Phase Three of the methodology was a semiotic analysis of the variables established by the second phase of interviews (Data from picture-aided recognition questionnaire - APPENDIX D).

Research suggests that semiotic analysis could be more beneficiary and specifiable than qualitative analysis of interviews or focus groups (Lawes, 2002). The author used selective semiotic analysis of variables found in empirical study to solidify and validate findings.

This included selective semiotic analysis of variables such as colour, shape, and text, in the context of culture, nation, etc. The parameters and initial analysis are presented in Chapter Seven.

5.7.6 Design characteristics variables

This is the identification of practical visual design characteristics. Such material derives from consumers' expectations of the imaginary brand's visual communications, and is applied to characteristics such as corporate identity, the offering's physical appearance, etc. These characteristics are extensively discussed in Chapters Seven and Eight.

5.8 Software used for design-work presentation

The author used a number of software packages available in the industry, specifically during the practical design process. These were professional graphic design packages used extensively in the industry, in particular: Corel Draw and Interior Planner for Aircraft Design, Adobe Illustrator, Adobe Photoshop, Macromedia FreeHand and QuarkXpress. Details of these software applications are available in the glossary of terms.

5.9 Validity and possibility of bias

Validity is relevant to the reliability and credibility of findings; i.e., whether the discovered information is actually what it appears to be (Robson, 1996). Validity according to Robson (1996) is subdivided into three categories, and these will be explored in the subsequent paragraphs.

5.9.1 Reliability

This is related to the necessity for triangulation in the research. This provides solid and reliable findings. The author presents a number of challenges possible in social research, such as bias. Bias can affect the research in a number of ways, such as in interviews, observation, document analysis, and observer bias. Additionally, there may be subject and/or observer error.

5.9.1.1 Interview bias

The use of face-to-face interviews provides the researcher with the advantage of gathering interesting answers, and explores motives in a way that postal questionnaires can not (Robson, 1996). This process, however, is not bias free, especially in unstructured interviews. The author addressed this by using structured questionnaires consisting of open-ended questions which also provided the flexibility required for the methods of free-recall and picture-aided recognition. Nevertheless, interviews can elicit in-depth and enlightening information (Robson, 1996). Such material is essential in exploratory research.

5.9.1.2 Observation bias

The literature shows that there are four main biases in observation. These are: selective attention, selective memory, selective encoding and interpersonal factors (Robson, 1996).

- Selective attention refers to the concentration of attention on certain circumstances or people, with the result of excluding others.
- Selective memory refers to the time of recall of data in a period of time.
- Selective encoding refers to the possibility of bias in the way in which the researcher interprets what he/ she observes.
- Interpersonal factors refer to interpersonal cases, such as the interviewer interrelating or cooperating with certain people more than others.

Being aware of these challenges, the author endeavoured to place his attention evenly, in order to avoid any possible biases he could in the same way, the author included all possible categories of people during the interviews.

5.9.1.3 Document analysis bias

Bias in document analysis refers to the analysis of data that were compiled for a different purpose from that for which the researcher uses them, being difficult to assess contributory relationships (Robson, 1996). The author was particularly aware of such pitfalls. He carefully stated clear evidence and analysis of information, referring only to strong relationships of data.

The literature clearly states that there may also be interviewee bias and/ or error, as opposed to observer bias and/ or error (Robson, 1996).

5.9.1.4 Interviewee error

In order to minimise the possibility of error, the author conducted the interviews outside any holiday periods, so that the interviewees were not subject to any feelings of excitement. Care was taken in the study and analysis of literature and observation whilst within the collaborating company.

5.9.1.5 Interviewee bias

This is a difficult task, as the researcher is not able to understand whether the interviewee is objective in his/ her responses. This was another reason why the author used both methods of free-recall and picture-aided recognition, to minimise such a possibility.

5.9.1.6 Observer error

The minimisation of any potential error was dealt by the author being aware of the possibility of this happening. Interviews were spread out in a few days so that the

author would minimise error, should he not be able to interview in case he was not in form (e.g. being ill etc.).

5.9.1.7 Observer bias

This refers to the challenges presented by the author's own expectations against the outcome of the research itself. This is the way that research questions are formed, along with building the conceptual framework. Research starts with a small amount of knowledge, which builds up over time.

The author was able to deal with such a challenge by being aware of it. He gave the same level of attention to all the information, and dealt with all the information carefully.

5.9.1.8 Construct validity

The literature shows that construct validity is essential for the methodology of testing, and that it is about measuring something towards what it is intended to measure and should be "central to the methodology of testing" (Robson, 1996:68).

The question of measurement is more appropriate to quantitative research. As this research is qualitative, the author focused on providing in-depth, detailed data, giving quantifiable results only when appropriate to highlight a particular finding.

5.9.1.9 Internal validity

This is concerned with internal casual relationships between variables. Such a technique was used to correlate information collected through free-recall and picture-aided recognition interviews. This only emerged after collection and analysis of the relevant data. Due to the novelty of the research, strong relationships, and their validity, are developed gradually through time and further research.

5.9.2 Triangulation

Triangulation is a valuable process when concern is raised over the validity of qualitative data (Robson, 1993: 383). Using triangulation, when two or more tested sources prove/ provide the same results, they validate the findings of each of the process selected (Miles and Huberman, 1994:266). This provides confidence in results and reduces bias, providing reliable research findings.

There are five types of triangulation (McEwan, 1999:31):

- Triangulation of data based on information gathered from a number of sources, people, and during different times.
- Triangulation based on the use of different methodologies for data collection i.e. interviews or questionnaires.
- Researcher triangulation.
- Triangulation of theories, which includes adapting different perspectives on the same data.
- Triangulation of data type, including both qualitative and quantitative data (Yin, 1993).

Demonstrating the reliability of a piece of research by means of triangulation is not easy, and researchers may fall into the trap of simply bringing together uneven/ mismatching data, which could produce false results (Silverman, 2000: 98-99).

Appropriate triangulation may be based on the following rules (Fielding and Fielding, 1986 cited in Silverman, 2000:99):

- Use a theoretical basis as a starting point.
- The methods and data ought to be chosen with the aim of supporting and providing meaning to the theoretical basis.

Miles and Huberman (1994) view triangulation as a direction for the researcher, rather than a tactic. By means of induction, unique characteristics of information are gathered and compared, and generalisations are formed inductively, highlighting their relationships.

In this research, triangulation is employed via a number of strategies and data sources within the case study. The single case study material was drawn together with the purpose of triangulating with data collected from literature in the domain of brand experience and consumer perception.

This data directed the formulation of the theoretical content of the conceptual framework. The case study data was also validated through triangulation with different data provided by questionnaire results from passengers, and observation throughout the case study.

Triangulation provides both confirmation and reassurance of results in one direction, or contradictory evidence of results (Miles and Huberman, 1994). The author needs to consider the outcome of the conceptual framework in comparison to the case study evidence.

5.10 Summary

This Chapter primarily presented a survey of research methodology and the directions the author followed in this work. In the beginning of the Chapter, the aim of study, research design, methods, analysis and research design are briefly introduced.

The research work follows a phenomenological approach and inductive research strategy as provided in this Chapter. The research approach is mainly qualitative due to the nature of the collected data and the fact of the domain being new, unexplored. The predominantly exploratory purpose of the study seeks new insights, asks questions and tries to understand an 'emerging' brand and its conception from consumers. The purpose becomes descriptive in relation to the employed structured interview questions, and the descriptive analysis of data findings. The research study followed a single case study strategy - focusing on an 'emerging' airline brand, providing in-depth

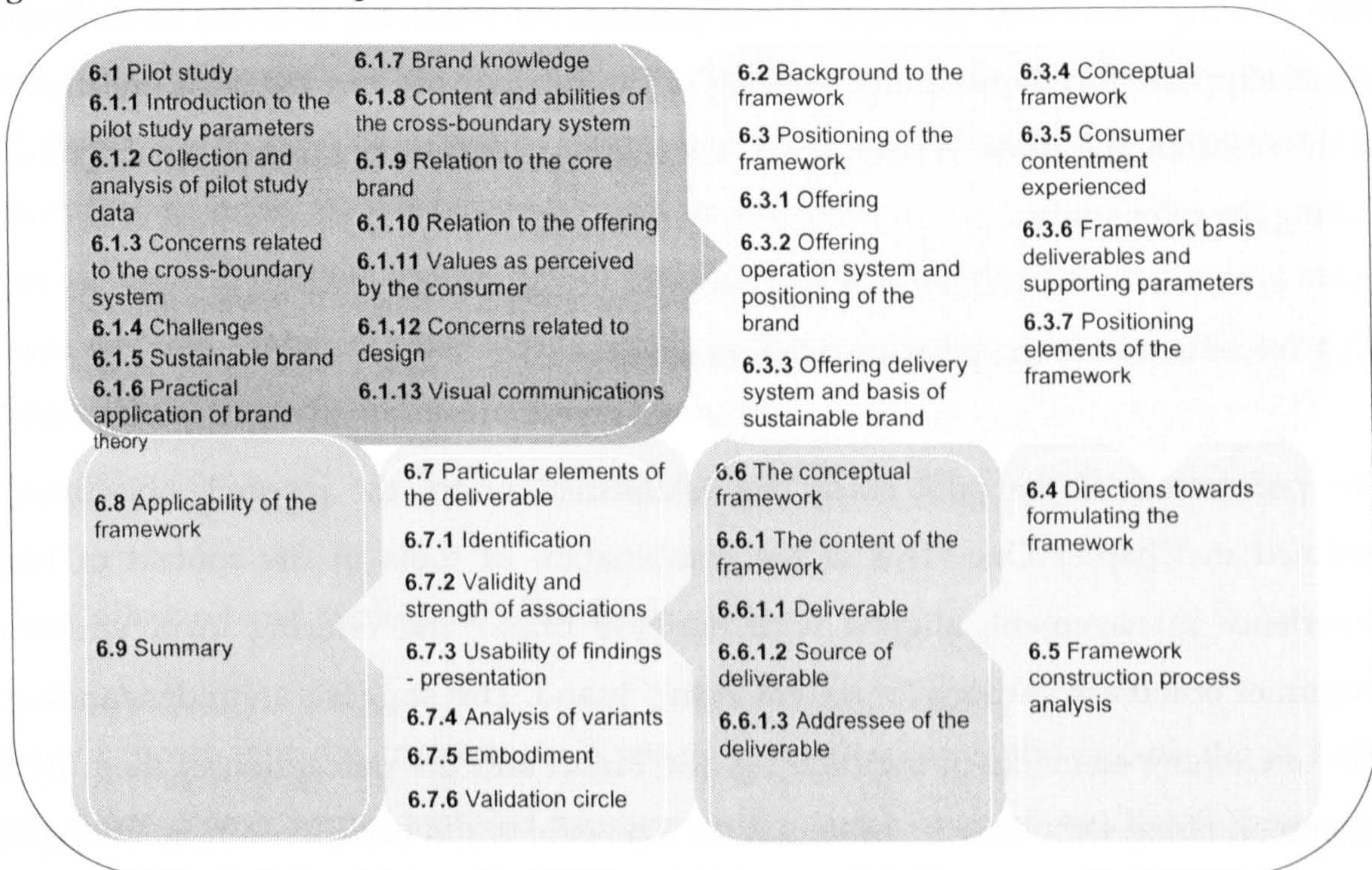
understanding and a deep/ rich information. The selected data collection methods were divided between documentary sources such as literature, company internal documentation, and with the use of projective and enabling techniques such as interviews and observation. During interviewing process, the two techniques of free-recall (first phase) and picture-aided recognition (second phase) were used addressing consumer group consisted of Greek and British nationals. Specific techniques used in the structured interview questions included sentence completion, brand mapping. Following analysis of the second phase of the interviews, design-work was conducted based on guidelines from findings. The third phase of interviews followed, validating design-work and a semiotic analysis of variables. Following, validity and possibility of observer, interviewee bias are stated along to triangulation.

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6 SUSTAINABLE BRAND EXPERIENCE ENABLING FRAMEWORK

6.0 Introduction

Figure 6.1 Outline of Chapter Six



This Chapter brings together theoretical knowledge from Chapters Two, Three and Four to construct a conceptual framework, designed to enable a sustainable brand experience, based on consumer brand associations for an ‘emerging’ brand.

The author uses the framework to construct practical visual communications for an ‘emerging’ brand’s corporate identity. This will be further explored in Chapter Seven. The purpose of this chapter is to focus on the core basis of the framework. Specifically, it aims to concentrate on the relationship of consumer memory and the conceptual elements of the ‘emerging’ brand (‘New’ Olympic Airways) and link the methodological elements of free-recall, picture-aided recognition and selective semiotic analysis to produce a sustainable brand. Here, the literature survey results, along with the pilot study and the notion of offering and consumer understanding are integrated, providing a sustainable brand experience framework.

6.1 Pilot study

The pilot study is characterised by a thorough understanding and exploration of the notion of brand experience from the conceptual stage, through to the final formulation. The aim of the pilot study is to achieve a maximum comprehension of brand experience and to create management directions/ statements in alliance with the consumer and the core offering. Data was gathered from participants following a series of interviews. These supported in-depth understanding of the subject area and the basis and function of the research questions. What follows is a summary of findings from the data collected during the pilot study.

6.1.1 Introduction to the pilot study parameters

The parameters of the pilot study are established under the research objectives, as outlined in Chapter One. This is the combination of tools in the context of brand experience management, aligned with the core brand and offering involvement via consumer brand associations for an 'emerging' brand. This suggests an understanding of the functioning elements of the offering, the brand and the perception of them by the consumer, along with their interrelation for a holistic brand experience from conception to practical delivery.

Such understanding is possible through a review of literature, as established in the preceding Chapters Two, Three and Four. The literature provides a solid basis for an understanding of organisations' desire for a holistic brand experience, but as this area of study is new and attempts to integrate new parameters, empirical information is also required. This will provide an accurate overall understanding of the operational dynamism required, which dictates the use of both theoretical and practical information. Research in the integration of all the parameters of brand experience management and the consumer is still fairly new. If we add to this limitation the necessity and importance of the accuracy of the practical delivery of a brand's campaign, which often remains unspoken, a pilot study is mandatory.

The pilot study focused on a major European airline (Olympic Airways), investigating the factors affecting brand experience management, along with the concept of its 're-birth' as an 'emerging' brand ('New' Olympic Airways). The organisation was studied by means of internal documentation and archival material, the company's website, and semi-structured interviews with passengers, the airline's consumers, about its brand operations. Interviews with consumers took place both at the airports at Athens (E.Venizelos) and London (Heathrow), as well as 'home' interviews. This 'dual' home and airport approach was taken to see whether there was any bias in passenger responses due to possible 'stress-of-travel'. No significant differences in responses were discovered to justify the existence of 'stress' or 'anxiety'.

This section will provide a summary of findings and ideas derived from the pilot study. These findings supported the development of the main study and the validity of the sustainable brand experience enabling framework.

6.1.2 Collection and analysis of pilot study data

A key concern was the consumer perceptive parameters over the organisation's brand experience. These were identified by means of a series of semi-structured interviews, and triangulated with organisational data, such as archival material etc., to establish the alignment and solidity of the findings. During the pilot study it became evident that there was system to facilitate the transfer of knowledge from the conceptual decisions regarding the brand to the practical designed solutions; in other words, from the ideas about the brand to the corporate identity, colours, shapes, text used to communicate the envisaged brands' key principles.

The pilot study served as a basis for further understanding of the research area and a starting point for answering the research questions, as described in Chapter One.

A number of data collection methods were used to gather empirical data from the industrial collaborator, Olympic Airways, and individuals, with the support of internal documentation and semi-structured interviews.

This section introduces the findings formulated from the empirical data analysis through the four key research clusters that were identified from the perspective of consumers and the organisation: cross-boundary system, content and abilities, consumer, practical design and applications. These were apparent from the review of literature and the empirical data. The statements given are linked to the organisation and the consumer.

6.1.3 Concerns related to the cross-boundary system (related to the brand)

It was apparent from the interviews that from an organisational perspective, a system that would enable cross-departmental comprehension of the brand experience would be desirable. A system that would support input from employees from different, but related departments, linked to the conception and formulation of a brand related activities. This would be a system that would enable the action – the reason-cause equation, where under agreed objectives, certain actions are agreed with specific deliverables and supporting missions.

Current literature and empirical data suggest that although there are some methods for the formulation of such a system, the results in realising a sustainable brand experience are discouraging. The following section presents empirical evidence that supports the necessity for such a system, and the importance of the parameters involved. This section will refer to the challenges and opportunities, some of which have been addressed extensively in Chapter Two.

6.1.4 Challenges

Consumers appreciate some of the challenges, as described in Chapter Two, and outlined as brand confusion, over-information, lack of brand differentiation, lack of brand reality, brand dysfunction and the challenges of global branding (Sackett and Kefallonitis, 2003). These are characterised as a negative shield around the brand, resulting in negative consumer perception of brand experience.

6.1.5 Sustainable brand

One of the most important elements for a brand is the ability to be sustainable in its values, operations and communications. For a mature, well-established brand, sustainable value is the factor that keeps consumers loyal. A brand is a living entity which requires attention and needs to be portrayed through appropriate campaigns and supported by a series of marketing and advertising activities. A brand without sustainable value is like a firework that only lasts for a moment.

6.1.6 Practical application of brand theory

There is no readily available information in the literature concerning the consistency of a brand's messages and the formulation of communications, ranging from core theoretical preparation to practical outcome; what consumers see. Empirical data confirms that the activities of a brand need to be spread equally between conception, formulation and actual practical design outcome. The brand's entire story, including equity, along with the associated visual, and verbal communications need to refer to the same focal starting point. All communications need to start and reflect the mutually shared strategy imposed by the brand's core principles so that there is no conflict over the messages delivered and the commonality of all projected messages.

6.1.7 Brand knowledge

Both the literature review and empirical data from the pilot study confirm that information about the brand, and experience of it, is difficult to gather, being dispersed widely in different directions. Furthermore, few people are aware of all of the functioning elements of a brand, and its cause and effect in terms of marketing actions and consumer behaviour.

6.1.8 Content and abilities of the cross-boundary system (related to the brand)

A cross-boundary system is required to bring together and bridge the foundations of the core brand, offering their perceptive value by the consumers as viewed by their intended tangible outcome.

6.1.9 Relation to the core brand

This relates directly to the functionality and image of the brand itself, leaving aside the notion of the offering. In other words, here we are looking at the brand, i.e. Olympic Airways, rather than the offering, i.e. flight. The author's empirical data gathered from the pilot study show the importance of the alignment between brand and offering, as they should share the same principles and be perceived as one. Any faulty or inappropriate context reflected by one of them will affect the other. As an example, a brand that appears stagnated may leave the consumer with an expectation of an equally declining offering.

6.1.10 Relation to the offering

This relates to the core offering, i.e. flight, and its delivery, with all the additional peripheral actions, including secondary commodities such as seats, cabin furnishing, in-flight entertainment, and meals. The author's empirical findings reveal that an offering may be linked to the brand and its name, as they are perceived as one entity.

6.1.11 Values as perceived by the consumer

The part played by consumer perception in the system is the most important one, as it reflects the level of success of the decisions taken concerning the brand and offering actions. The ultimate goal is that the consumer perceives the messages communicated by the brand as they were designed to be perceived. When what was designed equals the exact understanding of the consumer, it can be deemed to be a success story.

6.1.12 Concerns related to design

As it will be stated in Chapter Eight, the successful practical delivery of all the decisions concerning a brand reinforces its successful experience. Verbal, auditory and visual means are of highest importance as they reflect in 'human' terms the way we live and perceive the world around us. If the messages projected by a brand are faulty then this presents companies with a challenge. The empirical data shows evidence of certain colour and text associations with brands, along with imagery and stories. This reveals the 'living' condition of a brand and its parameters, as perceived by consumers. Consumers judge a brand through the appropriateness of its communications. For example they may differentiate a static old-fashioned brand that lacks sustainable value from one that has all the advantages of a modern and appealing image.

6.1.13 Visual communications

The pilot study showed that different imagery, colours, and text convey different messages. Consumers associate these with a brand according to past experience, but also in terms of what they want to see from the brand in the future.

6.2 Background to the framework

Models facilitate the comprehension of reality; they refine the notion of 'objects' and 'situations' to their most essential substance, and raise the level of understanding of insight between the major links (associations, relations) (Bailey, 1983).

Research shows that there is a need for a better understanding and collaboration between graphic designers and behavioural researchers (Nijhuis and Boersema, 1999), as discussed by the author in Chapter Four. This brings together the need for a cross-boundary system, between departments as explained earlier in the pilot study findings. This is apparent from the need for consumer behavioural information during visual

communications campaigns to promote a brand, and in particular, its corporate identity and advertising.

As an example, a graphic designer appointed to work on the visual communications of a brand, may require information related to patterns of consumer behaviour in terms of choice and use of offerings which is not readily available. Often, the help of a behavioural researcher is provided, as was noted in Chapter Four. Some of the information required is not directly available to the designer; furthermore, such information needs to reflect empirical research (Nijhuis and Boersema, 1999). This study brings together the information about the offering and the consumer, in the context of the specific brand and the employees involved in designing the communications of that brand, particularly visual, such as a corporate identity, although applicability is wider.

With offerings being only marginally distinguishable between one another, the opportunity for unique distinction rests with the designers, advertisers and marketing executives, who have to provide a unique face to the offering to stand as a characterising brand (Johnson, 2002). The framework provided in this chapter seeks to integrate information from a range of sources, such as marketing communications, graphic design and knowledge of consumer perception, to provide sustainable advantage to a revived or emerging brand.

The real challenge is to gain consumers' trust and faith in the 'unique selling proposition'. The success of an offering results from its exciting and unique proposition. This is made possible by identifying the unique and positive associations that a consumer has with an offering, and then embodying them into every channel of communication to project this offering through a specific brand. Consumers are attracted to the projected image and 'lifestyle' promised and embodied by that brand. Part of this attraction is shared by a brand's visual communications, and part of it is its corporate identity. The findings of the interviews undertaken for this particular case study were used for the creation of the corporate identity, and demonstrate that it is possible to have a brand that can be sustained in its visual communications and can match the desired with the delivered.

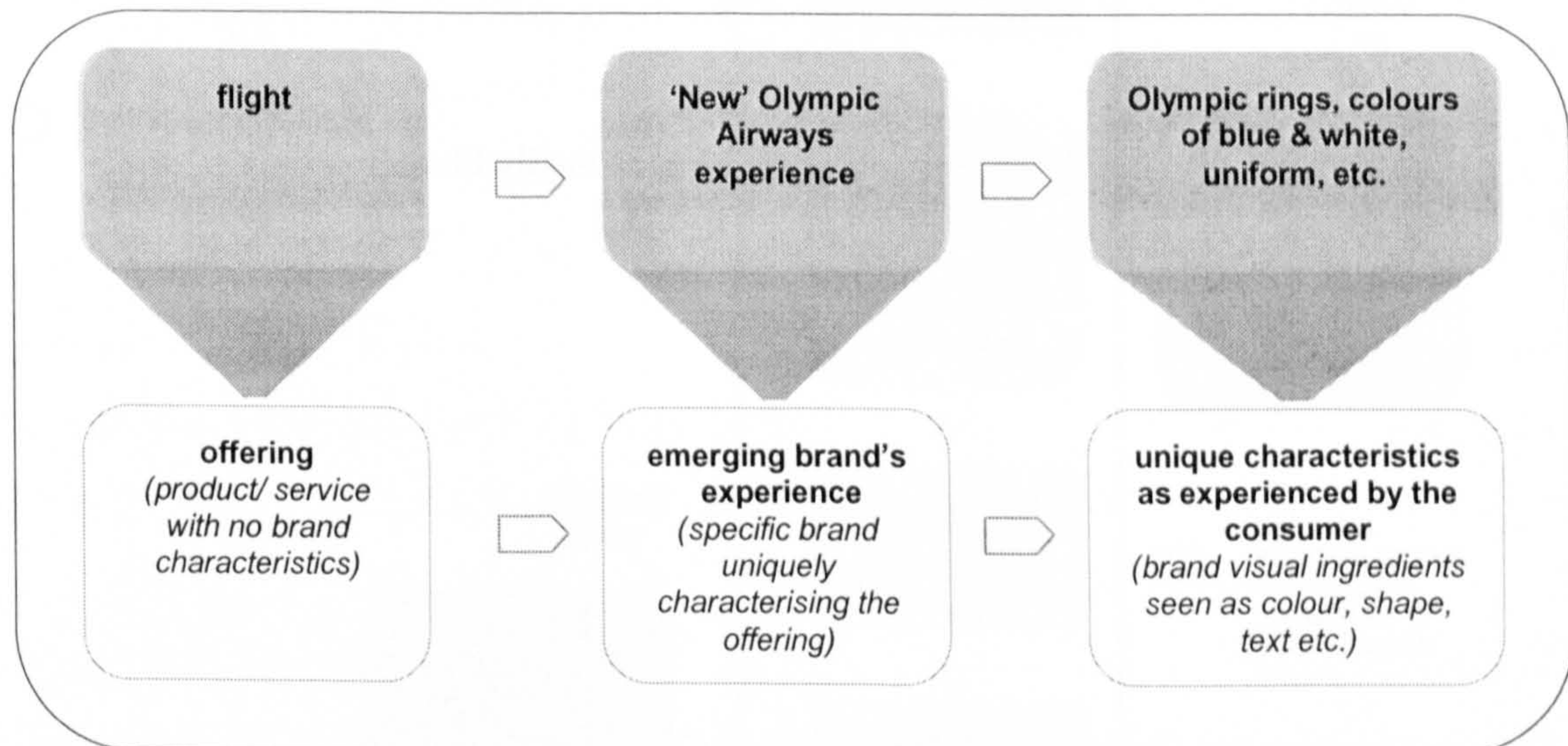
There are many voices to be heard relating to the conceptual and creative stages of an organisation's offering. In parallel, there are issues of clarity of information and its transition between the disciplines of marketing, sales, manufacturing, creative design studio (graphic and product designers), consumer psychologists etc. Effective communication between all of these disciplines and functions may be a challenge, and it can be difficult to arrive at a linear form of communication.

In the literature, a number of design models link design and design methodology. As is stated by Nijhuis and Boersema (1999), the model of design as a cycle (Roozenburg and Eekels, 1995) is appropriate.

6.3 Positioning of the framework

This paragraph positions the development of the framework within the notion of offering, brand and consumer (Figure 6.2).

Figure 6.2 Positioning of the framework



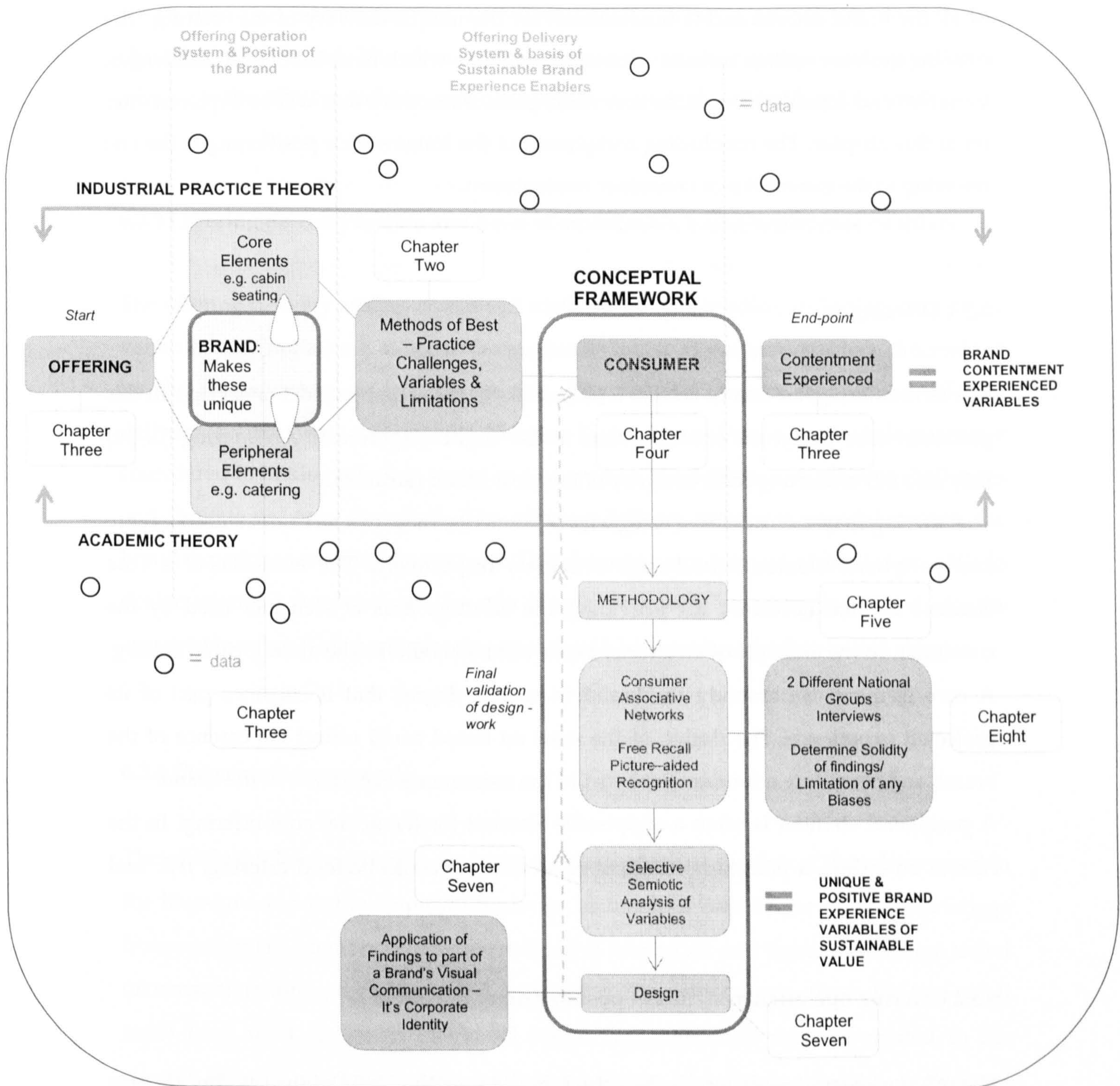
Offering refers to the actual product/ service, without any brand characteristics. It is what is provided to the consumer from the organisation that specifies the nature of that offering, i.e. flight.

Brand is the synthesis of the uniquely distinguishing elements of that specific offering. In this case, an example of an 'emerging' brand is 'New' Olympic Airways, with its differentiating characteristics uniquely distinguishing it within its offering category. The last element in the relationship between offering and 'emerging' brand experience is the unique characteristics as experienced by the consumer (Figure 6.2).

Looking further into the development of the framework, it is essential to view the positioning of the framework within the relationship between offering, brand and consumer perception (Figure 6.3).

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Figure 6.3 Location of the sustainable brand experience enabling framework between offering, brand and consumer



The author presents in Figure 6.3 the structural parameters of the framework between the offering; being the starting position, the offering operation system, which is the basis of all the brand actions and is fundamental for the unique delivery of the offering. The offering delivery system consists of existing methods which have been used, challenges, variables and limitations, and the core conceptual framework that will be explored later on in this chapter. The concluding component of the framework's positioning is the one referring to the experience of consumer contentment.

6.3.1 Offering

The term offering, as seen in section 6.1.10, refers to the actual product or service. In this particular case study, the offering refers to the 'flight' (Figure 6.3). An offering (flight) may also fall under a specific category of business sector (airlines).

The offering may consist of two categories of elements; these can be characterised as core and peripheral elements (backstage activities) respectively. The existence of a core element is often necessary for providing the offering. This is seen and used by the consumer. In the example of an airline, a core element could be the aircraft cabin seating. A core element can embody the brand to such a degree that it becomes part of its projected experience. The design of the seats on board could reflect the essence of the brand, and constitute a fundamental part of the consumer's experience of the brand.

A peripheral element is often a supportive element for the actual core offering. In the case of an airline, a peripheral element of an offering could be food catering, IFE, fuel etc.

6.3.2 Offering operation system and positioning of the brand

The offering operation system is the actual 'brand-enabling' part of the offering (Figure 6.3). In this part, the brand works as a catalyst in providing the offering with a unique and justifying position in the market. In an airline case study, justification is given to the offering of a flight by the brand of Olympic Airways. The brand is responsible for the appropriate formulation of an inimitable standpoint for that particular offering. A brand

guides and provides the story behind the operation and synthesis of the offering's core and peripheral elements. Taking the example of airline, this translates to the ways in which the cabin interior, seating, on-board catering, announcements, etc, embody the character of the brand. The elements that form a brand, its functions and operation in relation to the offering and consumer perception were explored in Chapter Three.

6.3.3 Offering delivery system and basis of sustainable brand experience enablers

The offering delivery system consists of methods of best practice, including challenges, variables and limitations, along with sustainable brand experience enablers, determined by the framework provided (Figure 6.3). The first component that of the offering delivery system was observed in Chapter Two. A number of methodologies were considered in linking offering, brand and consumer. In addition, a number of challenges and limitations were described. The offering delivery system is correlated with the brand experience enabling framework. This describes a process whereby it is possible to derive essential fundamentals for the brand, especially an emerging brand, for its sustainable value. This particular framework will be examined further in this chapter.

6.3.4 Conceptual framework

The offering delivery system is the heart of this research. It consists of data discovered in the literature and in the empirical findings. Its function is to derive brand associations from consumers' memories using the method of free-recall, and these results were tested on consumers through picture-aided recognition. The initial results (from the free-recall tests) were used to design the initial visual communication material related to the aircraft exterior markings along with the support of a basic semiotic analysis of variables. The final design was based on all forms of information, including free-recall, semiotic analysis, and picture-aided recognition, and was subject to further tests in order

to ensure that the actual envisaged visual means of communications were presented accurately. The particular framework will be discussed in the subsequent pages.

6.3.5 Consumer contentment experienced

The final constituent of the foundations of the sustainable brand experience enabling framework is that of consumer contentment. This element of consumer pleasure is related to the brand's projected experience, and its ability to prove realistic and trustworthy. This is the ultimate goal of a brand; a satisfied consumer who is happy to recommend the brand to others and is likely to become loyal.

6.3.6 Framework basis deliverables and supporting parameters

It is important to note a number of restrictions and limitations related to the framework before introducing it.

The framework supports identification and focus on the specification of each constituent ingredient.

In particular:

The nature and background of the offering and its potential core and peripheral elements are identified.

- Offering ? Flight (an airline's offering).

This identification leads to the core and peripheral elements of such an offering:

- Core elements ? main cabin, galleys (interior and exterior facilities), seating, IFE (equipment), pilots and cabin crew (contact personnel).
- Peripheral elements (backstage activities) ? cargo, re-fuelling, staff-training, cleaning.

The formulation, delivery and unique character of the constituent elements of the offering are dependant on the brand. In this particular case study, it is an 'emerging' brand.

- Brand? 'emerging' brand ('New' Olympic Airways, formed from the mother brand of Olympic Airways)? corporate identity, etc.

The key is to identify the distinctive parameters that construct the unique character of the 'emerging' brand. In other words, the arrangement of the fundamentally inimitable characteristics that derive from and refer to the specific 'emerging' new brand.

Identifying the brand also involves putting into perspective the geographic, national, cultural, references of a brand, and providing the consumer with a series of industrial partners and competitors.

As an example:

'New' Olympic Airways? European airline? Greek brand? Greek culture etc.

6.3.7 Positioning elements of the framework

The elements referred to were explicitly stated in the preceding chapters. In detail, the constituents of the framework were laid out in Figure 6.3:

Offering: Chapter Three

Core and peripheral elements of an offering: Chapter Three

Methods of best practice, challenges and limitations: Chapter Two

The consumer and consumer perception: Chapter Four

Methodology: Chapter Five

Interview findings etc.: Chapter Eight

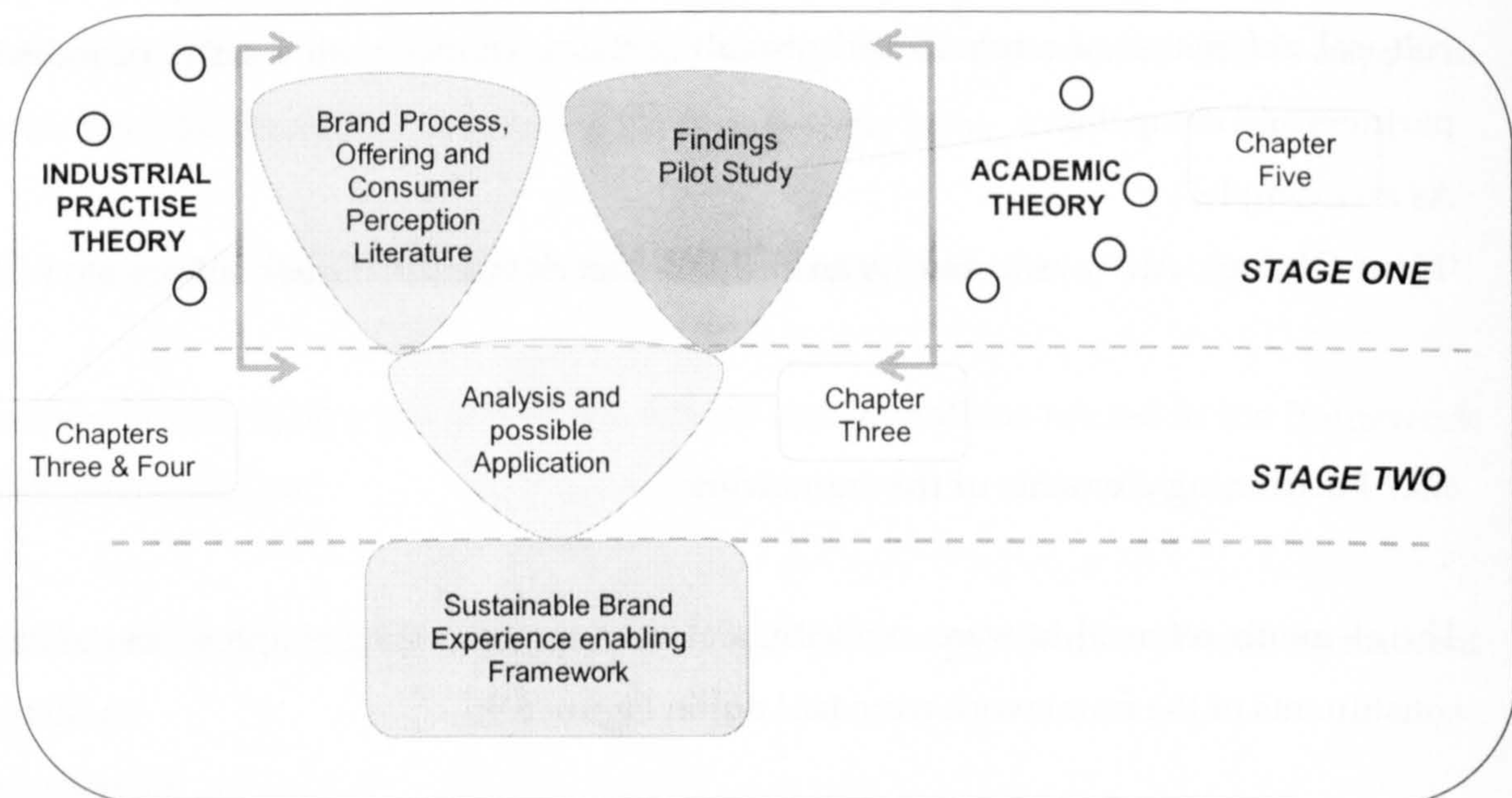
Semiotic analysis of variables: Chapter Seven

Practical design-work samples: Chapter Seven

6.4 Directions towards formulating the framework

In establishing the basis of the brand experience, we need to look into the concepts of offering, brands and what they are communicating, along with consumer perception. The crucial viewpoint is their initial contribution to the notion of a sustainable brand experience, and specifically to one of an emerging brand. The particular elements that make up the framework can be seen in Figure 6.4 below.

Figure 6.4 Framework construction process map



During Stage One, findings from the literature from the domains of brand process, offering and consumer understanding were gathered and used according to their relevance to the research, and essential findings are stated. Along with the findings from the pilot study, they were used to form the basis of possible applications. The parameters which emerged provided the groundwork for the creation of the sustainable brand experience enabling framework.

All the above matters relating to methodological issues have been addressed and further analysed in Chapter Five.

Stage one

During stage one of the framework construction process map (Figure 6.4) the first step was to collect information from published literature related to the aim of the research, and established by the research objectives. Literature was drawn both from academic theory and industrial practice, in the domains of offering, brand management and consumer perception. This part of stage one identified and categorised the literature in the domains established. Subsequently, the findings from the pilot study were aligned to those of the literature.

Stage two

During stage two of the framework construction process map (Figure 6.4) the collected material was analysed and clustered according to applicability.

6.5 Framework construction process analysis

It is essential to establish the basis on which directions for setting the framework will be based on. This will serve as a map highlighting possible directions taken from all the information which is collected and analysed. The reason for creating such a map is the need for clarification through the published literature and the multiple directions in the understanding of an 'emerging' brand's expected experience and consumer understanding. Alongside this it frames the route of research under a clear basis, so that objectives, directions taken, methodologies and deliverables can be easily identified.

This pre-framework map (Figure 6.4) is equally important when considering the number of challenges described earlier in this thesis; challenges in brand delivery, but also challenges and opportunities between academic theory and industrial practice, two domains that lack collaboration/ integration in the area of brand management.

This map supports company direction for understanding consumer perception in accordance with the brand and the offering. Developing such a pre-framework map

enabled the author to deal effectively and practically with a large amount of information, to categorise information into distinctive elements, and to use this map as a basis for the development of the 'sustainable brand experience enabling framework'.

Therefore this map sets out the groundwork for the formulation of the framework, facilitating clarity and integration of information. This type of mapping approach to the subject of brand experience management has hitherto been absent, and therefore constitutes a novel approach in addressing issues of sustainable brand experience management.

A brand experience enabling framework helps a revived or emerging brand to appear liberated from previous challenges, and to project its most powerful and recognisable features. Those organic or created associations existing in the previous state of the brand will be used through the new communication channels of the 'new' brand.

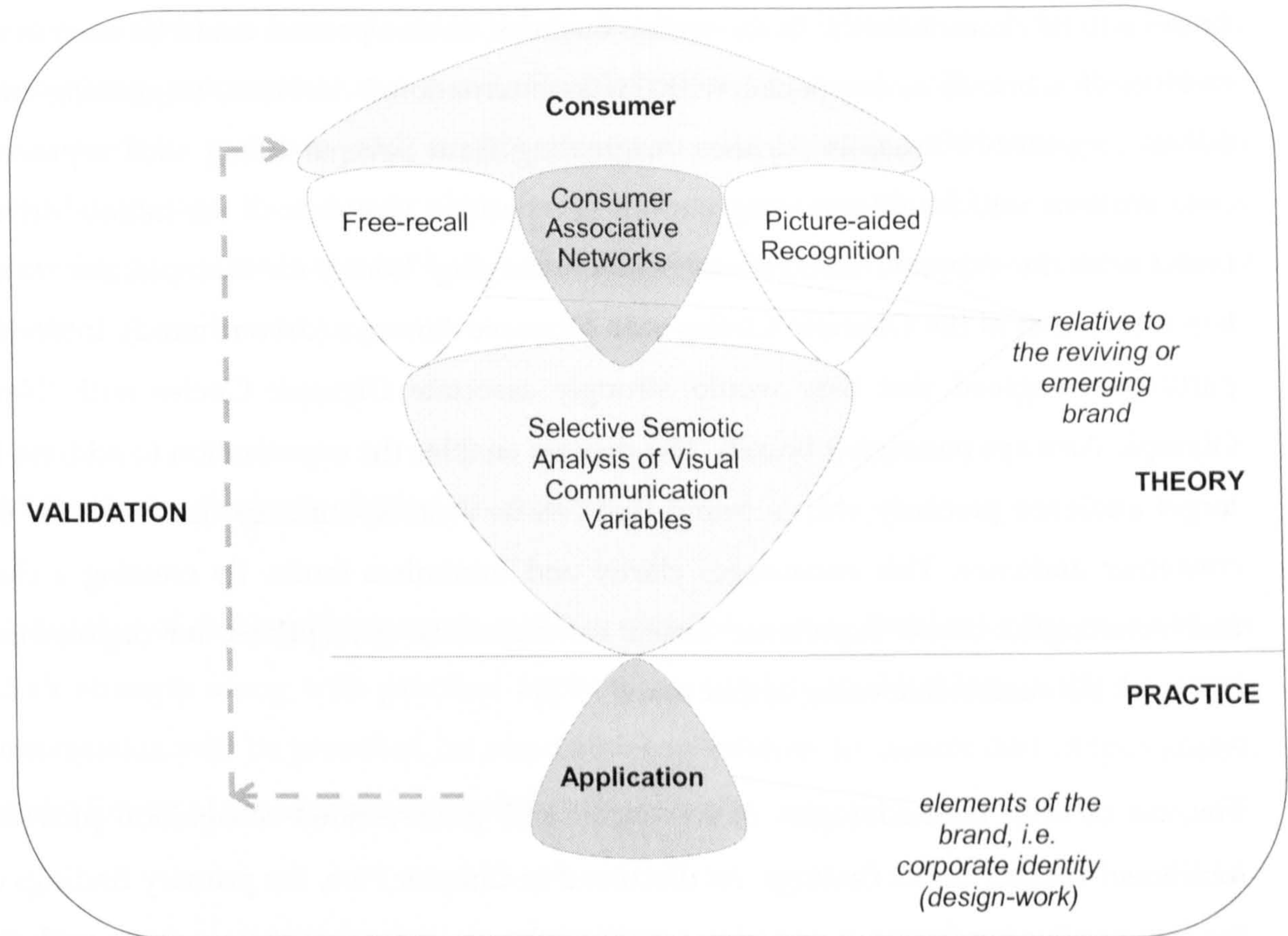
In such circumstances, associations ought to be specific and positive, thus supporting the need for a framework which will distinguish unique associations and support their reinforcement back into the brand; providing a sustainable value. These could be translated into all forms of information, i.e. visual, verbal, auditory etc., which will in turn translate to the consumer perception of that brand.

The framework offers this possibility to an organisation that wishes to revive its brand, and so construct the foundations of the 'new' brand.

This process enables the organisation to 'listen' to the consumers' indicative direction as to how they envisage the associations of the imaginary brand. Such material could be used both internally, when making decisions, but also externally, when appointing an external body or consultancy to produce work for the company. This will eliminate challenges that may occur if the external body is not able to adopt the history and values of the commissioning company within the short period of time of the project's duration.

6.6 The conceptual framework

Figure 6.5 Sustainable brand experience enabling framework for an 'emerging' brand



6.6.1 The content of the framework

The functioning of the framework will be introduced in terms of three dimensions; the actual offered deliverable, the source of this deliverable, and the addressee of this deliverable.

6.6.1.1 Deliverable

The intended deliverable of this framework is a process by which an organisation could identify key expected associations of an envisaged 'emerging' brand. This brand has its roots in a previously well-established, mature brand, and the company wishes to

revamp some or all of its characteristics. These associations are derived from the target consumer audience of the brand.

Application of such a process is appropriate for all companies that wish to enhance their brand and its characteristics. In the airline business, such a process could be used in the re-birth of a brand, as happened with Swiss International AirLines, originating from Swiss, or with SN Brussels Airlines, originating from Sabena. Using such a process, organisations will be able to integrate the key positive elements of the initial, 'driver' brand with the expected associations of the 'emerging' brand, for example, the strong key association of the Olympic Circles with Olympic Airways (driver brand). Interview participants agreed that they would strongly associate Olympic Circles with 'New' Olympic Airways (emerging brand). The process enables the organisation to address its target audience precisely with a brand that has its roots specifically derived from the consumer audience. This encourages clarity and minimises faults. By creating a clear and meaningful brand experience based on consumer perceptions, an organisation increases the sustainable value of that brand.

The use of both methodologies of free-recall and picture-aided recognition provides additional validity to the findings. As discussed in Chapter Five, the primary findings of the free-recall interviews were used to construct the second series of interviews, with the method of picture-aided recognition.

6.6.1.2 Source of deliverable

The driver of this process is the consumer. The consumer is placed in the centre of the progression as information derives from, and is directed back to him or her. Organisations often possess a large amount of information related to their consumer audience, including data on their regular customers, who form a key group of people who personify the target addressees. Frequently this data is not used accurately, or for the purposes of aligning a brand's strengths or communications. Another rationale for such a process is the often inaccurate or misleading brand communications and corporate identities appearing in the market.

6.6.1.3 Addressee of the deliverable

This system is appropriate for organisations that want to remodel their brand. In the last few years there has been a trend in the market for revival of brands, in industries such as in banking, automotive, and travel. Established organisations with a 'timeless' brand also need to maintain and sustain this value. In assessing the strength of their associations and their future plans for growth, a company should position its brand accordingly, so that it is suitably balanced between what is expected from it and what is by it.

6.7 Particular elements of the deliverable

A number of deliverable elements will be provided as identification of key associations, their strength along with practical applications (design-work). Along with the above, information will be provided on associations in relation to culture and other variants, embodiment of associations and validity.

6.7.1 Identification

The framework will identify distinguishing brand associations related to the reviving or 'emerging' brand. Such information is identified by the deployment of free-recall interviewing related the 'emerging' brand. The validity of these findings is determined by their use presented as possible pictorial answers to a picture-aided recognition questionnaire. This second interviewing process will use the same initial questions asked during the free-recall interviews.

In parallel specifying unique associations confirms the identification of positive, negative or weak associations, offering the opportunity to the organisation to eliminate these when the brand is introduced (emerging) or re-introduced (reviving).

Recognising positive associations enables the company to reinforce these in its communications process and brand experience. This is useful as it will provide the new brand with a positive perceptive image.

6.7.2 Determine validity and strength of associations

Deploying further the primary findings of the free-recall approach by means of an interview process using picture-aided recognition will validate and further provide concrete associations for the imaginary brand. This is an important step in the formulation of the characteristics of the 'emerging' brand being an envisioned entity.

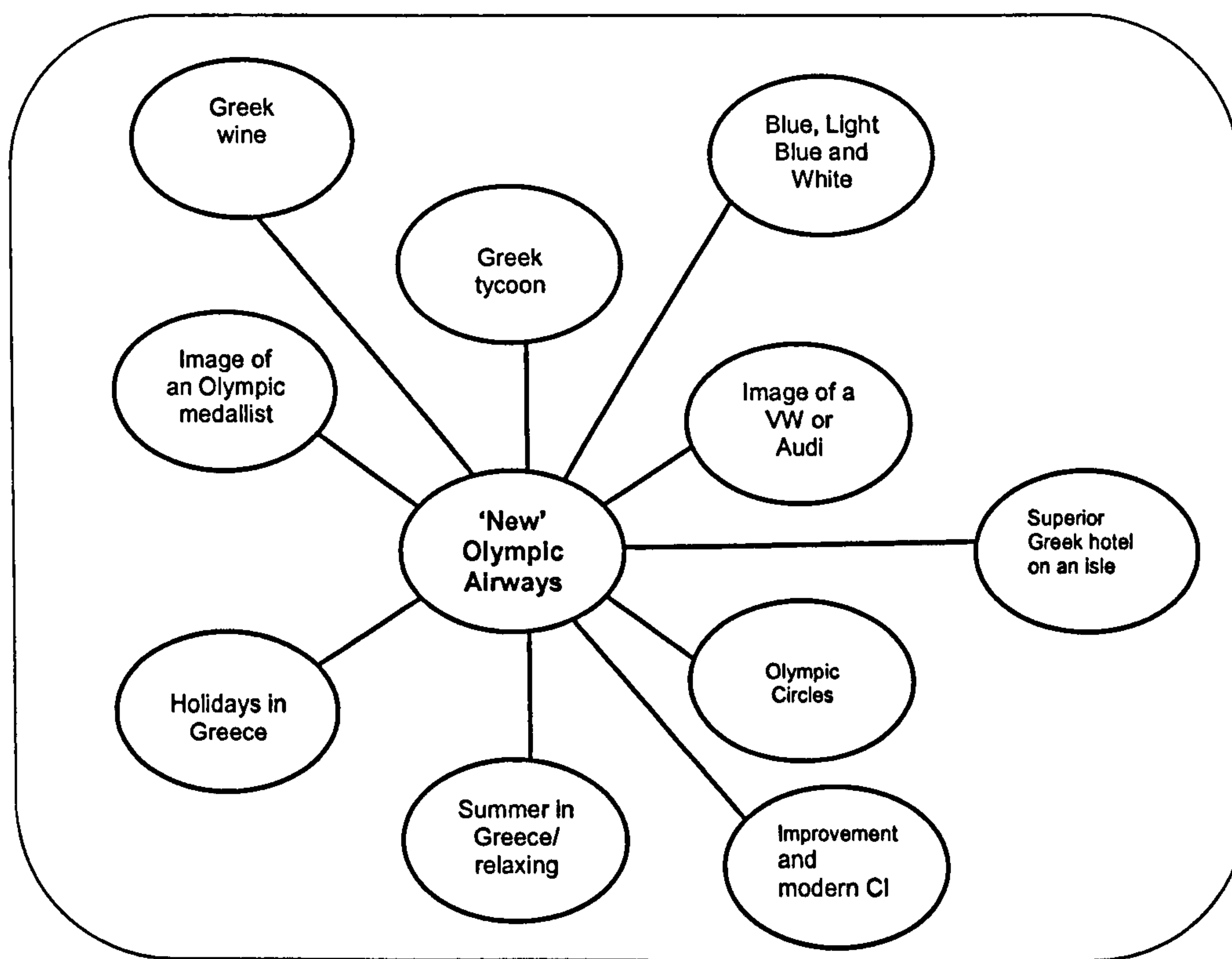
6.7.3 Usability of findings - presentation

Associations and related information presented within a consumer associative network is a format that can be understood by a large audience ranging from designers to marketers.

The employment of the methods of free-recall and picture-aided recognition, provides information provided in terms of key verbal associations (free-recall) alongside imagery associations (picture-aided recognition). Therefore, this information could be presented within a network of words and a network of photographic imagery, which could be understood by a large number of an organisation's employees.

As an example, the following two networks present some key associations of the emerging brand of 'New' Olympic Airways, elicited during the interviews (Figure 6.6).

Figure 6.6 Sample associations presented as networks with verbal elements (New and shared associations from the drover-brand, all positive associations)



Such information can be used for the reinforcement of the brand communication in order to become sustainable. It would also be possible for it to be extended to marketing operations and advertising campaigns, etc. The author will examine further possible applications in Chapter Eight.

6.7.4 Analysis of variants according to culture, nation etc.

The information collected from the interviews is subject to certain cultural and national variables, and will be studied in that particular context. For example, blue or light blue and white are considered to be the national colours of Greece, and it is therefore important to note the association between these cultural associations and the expected colours of the 'emerging' brand of 'New' Olympic Airways. Selective information will be subject to semiotic analysis.

6.7.5 Embodiment

The framework information enables the embodiment of the actual findings within the design process of the actual brand's communications. In the case of its visual communications, this information could be used to produce, expand or restore a stagnated brand's corporate identity. In this particular research the author focused on part of the corporate identity of the emerging brand of 'New' Olympic Airways. This can be extended to all verbal communications, i.e. announcements of an airline, phrases used, tone of voice, food offered etc. As an example, from the interview data it was apparent that consumers envisaged a connection between the Olympic circles and the brand of 'New' Olympic Airways; consequently strategic application of the circles in the airline's corporate identity and exterior aircraft markings was applied. Further information is illustrated in Chapter Eight.

6.7.6 Validation circle

The actual brand communication proposals are subject to further validation through a final series of selective interviews with consumers. They were asked to confirm or refute whether the designs originally envisaged were actually closely represented by the designs presented to them. The design process and the validation of the framework will follow in Chapters Seven and Eight respectively.

6.8 The applicability of the framework

The specific framework could be used for cases of stagnated brands that have lost their direction, or brands that require a revamp. Clarity and direction of information rooted in consumer associations is an important consideration for an emerging brand. If this process is disregarded, the results may be disastrous for the new brand. This can be

illustrated by the introduction of the 'world tails' by British Airways; a case in which a number of parameters were underrated.

This process derives from the consumer and consists of two methods of validating the findings of the details relating to the brand, using the methods of free-recall and picture-aided recognition, making it a secure and self-validating process.

It is important to use the positive elements of the 'driver' brand for the benefit of the 'emerging' brand.

The efficiency and accuracy of the information provided by the framework provides a solid foundation for the decisions which need to be made concerning the 'emerging' brand, as the brand will be based on the information discovered.

Previous inconsistencies can be eliminated. It is more appropriate to establish correctly the ingredients of the 'emerging' brand rather than trying to bypass any problems that may arise later on after its introduction.

6.9 Summary

This chapter has reported on the sustainable brand experience enabling framework for an emerging or revived brand.

Parameters such as the framework's positioning, ingredients and operations were stated. Elements such as the offering, offering operation system, position of the brand, and offering delivery system were explained.

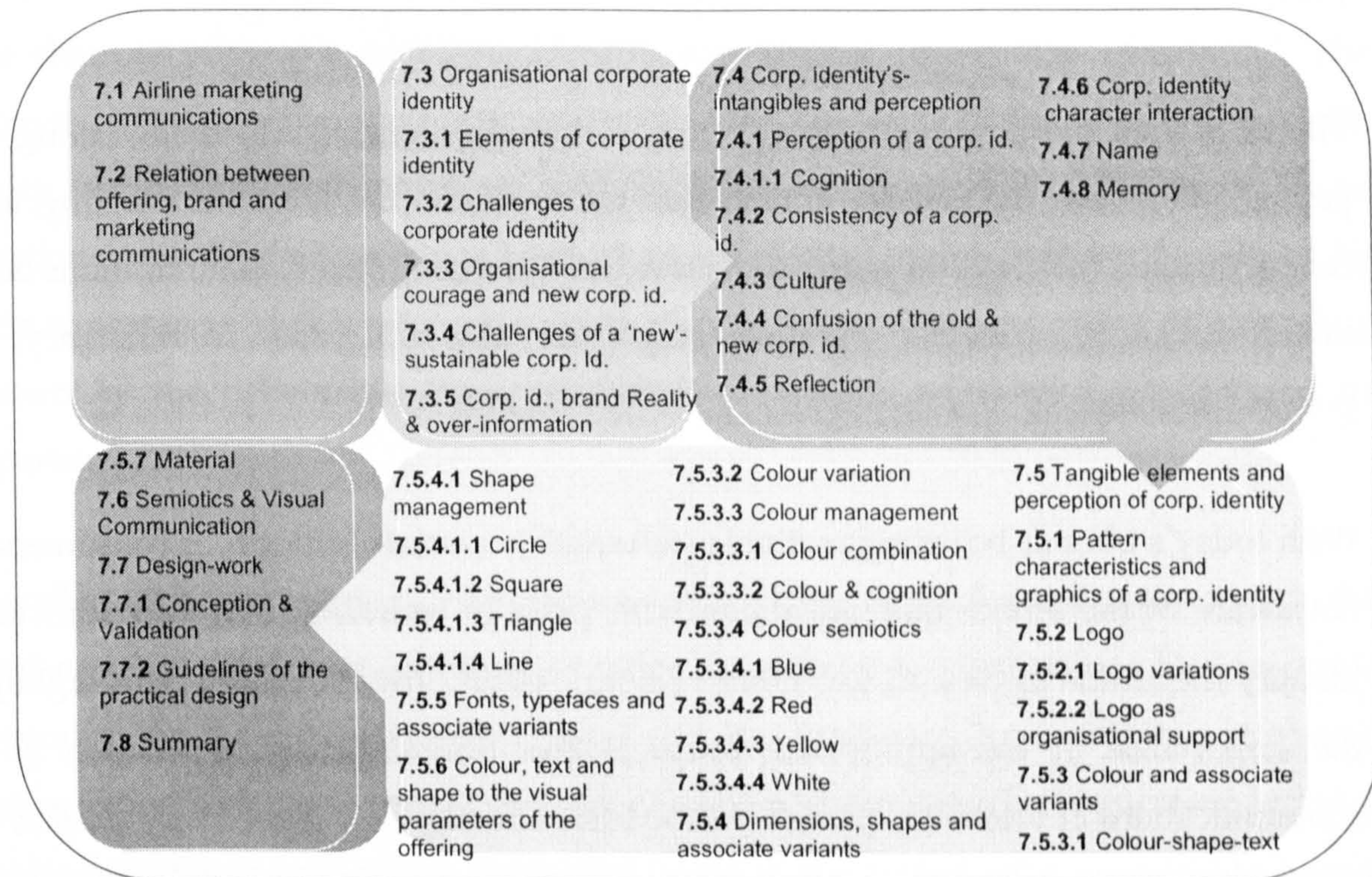
Furthermore, the framework was described in terms of its functional elements of identification of associations, their validity, usability of findings, and analysis of variants, and the embodiment of these associations in practical applications.

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7 CORPORATE IDENTITY DESIGN - IMPLEMENTATION OF THE FRAMEWORK

7.0 Introduction

Figure 7.1 Outline of Chapter Seven



This Chapter explores the practical design variants of the framework as portrayed by a brand's corporate identity. Focus is placed on the relationship of practical design and its semiotic significance.

7.1 Airline marketing communications - introduction

An airline is not only about its hardware (aircraft, IFE monitors, etc.), but about its projected identity as seen through its people, offering, on-board service, history, and the national associations that consumers form. It represents a synthesis of physical and non-physical elements.

Airlines use similar types of aircraft, on-board products, seats, cabin-furnishings, etc. It is the brand experience, those physical and non-physical elements, that differentiate the company from competitors and gives them an advantage or disadvantage (Schmidt, 1995).

This is of vital importance, that marketing communications should follow along with paying attention to the first line contact that the consumer has with the company; in the case of airlines, the check-in staff, cabin crew etc. If the projected communications do not match the service provided by these employees, this will cause inconsistency, and possibly rejection.

With today's aircraft boarding methods (terminal to aircraft bridges), if consumers are not aware of the airline they are flying with prior to boarding, it is very difficult to identify the airline as they all use similar colours, cabin furnishings etc. This highlights the importance of the appropriate practical and differentiating application of the communications of brand experience. As the basic offering is by nature very similar, that once a passenger is in the aircraft, he/ she may still have no definite sense of the airline's brand.

7.2 The relation between offering, brand and marketing communications

Often a brand's corporate identity is mistaken by consumers for the brand itself, although it is only its visual front. A brand appears to be an offering's identity, distinguished and recognised from similar service offerings of competing companies.

Although a brand may be considered as the projection of a differentiating identity, its meaning and existence is deeper than simply serving the function of a 'label'. An identity may act as a brand, but there is a difference between the projected, what the company is promising, and the reality, the actual deliverable - as perceived by consumers. Identity is part of the brand, a brand contributor, the visual graphic depiction, the facet of the brand. All the elements comprising a brand are represented as an almost living tangible part inherent of the brand, expressed through the corporate identity. This supports the notion of a certain created living experience - the brand experience.

The characteristics of a corporate identity contribute to the notion of a brand. The projected identity of the offering on sale may reflect the exact identity of an offering with which we identify, and which we wish to purchase. Consequently this choice is an emotional one. Not all offerings have elements, characteristics that can be judged by their appearance. That is why a corporate identity serves as an attracting or reminding element of the deliverable; being accurate and realistic refers to the brand and its experience.

A well-known name may receive greater appreciation than a lesser-known one, or the exact opposite. There are certain cases when a well-known identity may also be weak, depending on the condition of the brand and its experience. For example, a stagnated mature brand may cause unease to a part of the consumer group by being static and old-fashioned. This is one of the cases that support the notion of a sustainable brand. Previous experience over a specific brand also affects purchases. That is why first-time impressions are important, and this is partly based on a well-designed corporate identity, packaging, etc.; generally speaking, the visual representation of a brand.

The importance of the corporate identity is that it needs to be aligned to the elements of the brand; these being its visual front, offering and marketing communications. Their relationship is defined below:

Corporate identity – the visual front of what company exists for and endorses its values (i.e. the visual characteristics such as logo, colours, and fonts used by ‘New’ Olympic Airways).

Brand - what the company exists for and endorses (i.e. What ‘New’ Olympic Airways stands for).

Offering – the actual product or service without any concept of a brand. The company’s offering sustains and prolongs its values (i.e. The unique way a ‘New’ Olympic Airways flight prolongs and sustains the airline’s established values).

Marketing and delivery communications – the company decides on and uses marketing and delivery communications to sustain and prolong its values (i.e. The distinctive marketing and delivery methods under which ‘New’ Olympic Airways sustains and prolongs its established values).

7.3 Organisational corporate identity

The role of corporate identity is to be seen and noticed; being of visual characteristics. Consumers are attracted to variations from the norm, to something distinctive. The corporate identities that prove to be different are prominent without the necessity for highlighting uniqueness – after all every company declares itself one of its kind.

Trends in the industry show that only being different is not sustainable (Rowden, 2000). Difference should be supported with all the physical and non-physical ingredients of a brand. In the case of corporate identity, it should be attractive, motivate people and make them loyal.

An organisation should believe in its identity, an identity that reflects its promise. If not, the consumer and employees will feel cheated and dissatisfied. The identity should reflect the nature, business and vision of the organisation as portrayed by its brand.

A corporate identity may have adopted an inappropriate colour, fonts, use of shapes etc. Any irregularities in the context and form of the corporate identity that the organisation conveys may mirror equally contradictory responses. A company can expect more accurate reactions, and will be able to categorise and study the responses received through a clearly communicated planned identity.

7.3.3 Organisational courage and new corporate identity

It requires organisation, consistency, differentiation and the appropriate communication to enable a corporate identity to stand out effectively and be recognisable.

In addition to attracting attention, an organisation should be able to generate excitement and conditions of a unique experience to maintain the positive first-impression of the attraction. Through such a process it would be able to achieve maximum output from such a contact opportunity. Trying to stand out from the competition requires an equally strong planning process and a sustainable identity to support and prolong such a situation.

Trying to identify a suitable new corporate identity is a challenging process. Changing a corporate identity often accompanies a significant change, such as acquisition or merger of the company. This process could either be self-destructing or could signal a re-birth; one of the elements of a sustainable brand. Such a renewal challenges or destroys the old identity, and therefore could be discouraging as much as beneficial and advantageous, especially for a mature, well-established brand.

A new corporate identity enables the company to progress easier and re-establish the organisation on a new basis; ideally free from past problems. When a company

introduces a new corporate identity it should allow a period of employee and consumer adjustment, a period when both will become familiar with the 'new' face of the company. This is often a period of discomfort, which is why changes in corporate identity often include one extra stage before the introduction of the final design. As an example, we can refer to the case of bmi, british midland airlines. Pictures 7.1, 7.2 and 7.3 show the transformation to the new corporate identity as portrayed on the aircraft exterior. This took place in two stages, so that employees and passengers gradually became accustomed to the new corporate identity concept.

Picture 7.1 The initial aircraft exterior markings of a British Midland Airbus A320 (photograph © Chris Sheldon) - This picture shows the early corporate identity elements as applied to the aircraft exterior of the airline, used until approximately 1999-2000, when the new brand was introduced.



Picture 7.2 The intermediate aircraft exterior markings of a bmi british midland Airbus A320 (photograph © Tobias Rose) - This picture represents the corporate identity of bmi british midland as applied to the exterior of the aircraft in its transitional design, aiming to ease visual recognition for passengers and employees. In this design we have the introduction of the new name, logo and typeface on the fuselage and tail. This design was introduced gradually from 2000-2001 onwards after the decision to progress with a new brand.



Picture 7.3 The final aircraft exterior markings of a bmi british midland Airbus A320 (photograph © Mike Moores) - This picture shows the latest corporate identity elements as applied to the aircraft exterior. This corporate identity is the face of an attempt at a sustainable brand. The new design carries through from the previous design the use of blue and touch of red using two modern tones of the colours. The concept of the new brand is driven by speed, style and charm, revolving around classic and contemporary British values.



7.3.4 Challenges of a 'new' (sustainable) corporate identity

These challenges are similar, and are an extension of those seen as corporate identity challenges earlier. Corporate identities, and more commonly, logos, are characterised by uniting national colours, fashionable graphics, etc. In order not to appear alienating themselves within their market sector, companies often follow the corporate identity trends in trying to ease consumer discomfort. Such results acknowledge a standard look of corporate identities in the same market sector. Companies that try to escape those conventional boundaries of 'the norm' are often faced with distrust. In such cases they either decline or become leaders in their market sector, guiding the way to a move that will be copied by others.

Conceptualising and creating a new corporate identity challenges existing elements which have previously been considered fixed and taken for granted.

7.3.5 Corporate identity, brand reality and (over-) information

Looking further into the relationship between a brand and its corporate identity, we identify characteristics of the challenge of brand over-information. The corporate identity of a number of organisations extends beyond what is realistic or a feasible operational status, projecting a false image. In certain cases this may even promise an unattainable goal. This can only be excused when the identity is persuasive and convincing, bridging the company's promise with its genuine deliverable, providing proof of the 'agreed'.

In such instances the company is required to identify the particular corporate identity parameters, and their means of communication - that fail to link the real - with the projected and the perceived. Cases when an organisation fails to detect and bridge the division between those challenging parameters may lead to an exhausted consumer group, which will be attracted to alternative offering companies.

A corporate identity without a sustainable purpose will not sustain its existence.

7.4 Intangible elements and perception of a corporate identity

A consumer may be familiar with the company's offering through personal experience and from word of mouth. Corporate identity is the identifiable visual feature of the brand that the first-time or loyal consumer will be attracted to in order to choose to use or not use the specific offering between a number of similar choices. The stronger or more appealing the corporate identity, the higher likelihood that it will be noticed, and that the offering will be purchased.

7.4.1 Perception of a corporate identity

Intangible versus tangible - body and mind

Earlier the author explored the ingredients that comprise the tangible and intangible elements of a corporate identity. The number, coherence and consistency of these

elements guides consumer perception of the corporate identity. Often the intangible qualities are more valuable than the tangible. Intangible qualities are related to the unseen: the identity's projected culture, consistency, confusion of old-new, character, name, reflection, pattern characteristics which will be examined subsequently in this chapter.

Consumer minds are attracted to emotional information; this derives from our human nature. We make sense within a specific framework of time. Consumer associative networks support this notion in establishing a better understanding of the strengths of what is perceived.

Perceptions and assumptions can become solid after consideration and validation. Such an agreement may require time for hands-on experience and realistic appreciation.

Whether an organisation places greater attention on its corporate identity's tangible or intangible characteristics, or equally on both, their balance and direction ought to derive from the consumers; this is expected. Organisations are required to identify the preferences of their consumers regarding their identity. Such elements were identified through the interview questions and will be described in Chapter Eight. Through such a process an organisation would be able to create the basis of a sustainable corporate identity, deriving from a sustainable brand.

7.4.1.1 Cognition

An offering exists in the minds of a consumer because of the brand, its experience and the communications used to support these. Visual communications, such as the corporate identity, are based on the cognition of its components, i.e. bright colours, a particular logo, typeface etc.

The mental state of distinguishing and noticing one message over another is referred to as 'attending' (Britt, 1978). This is the human ability of the mental state of readiness towards stimuli of messages that catch our attention.

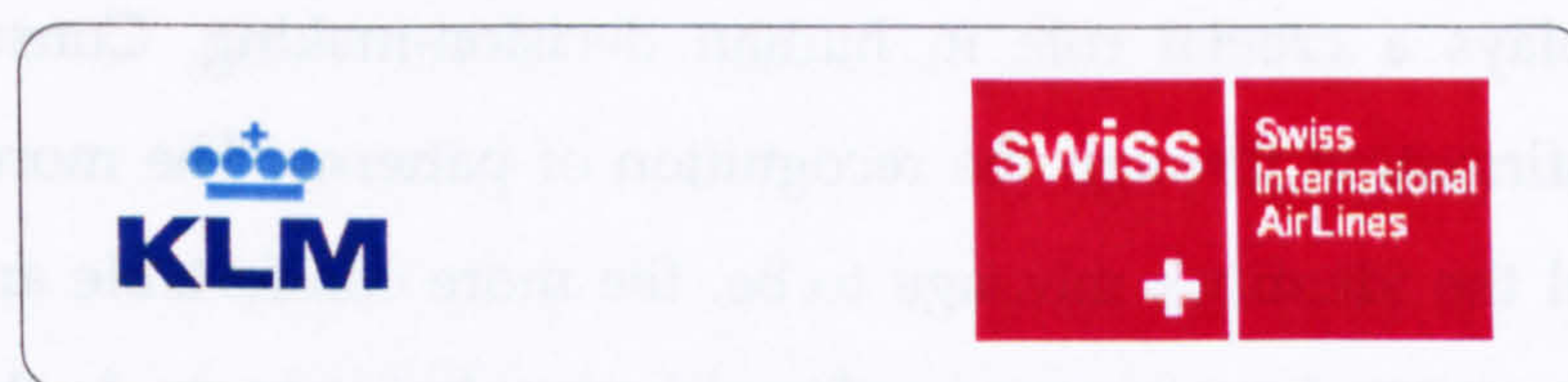
When this is predominantly done on a selective process of certain stimuli over others, it is referred to as 'selective attending'. This depends on the ways in which a particular audience perceives the message, but also on the medium and the actual message itself, as portrayed to the audience (wording, etc.) (Britt, 1978).

On the first encounter between the consumer and the message, the stimuli projected have to be interesting enough to attract the consumer in the first place; and then the projected message has to be sufficiently well constructed to maintain the interest of the consumer so that they will continue to view receive the message. If this does not happen, the viewer/ receiver will be will be discouraged, then will possibly reject the message.

7.4.2 Consistency of a corporate identity

Consistency of a corporate identity often remains unspoken although it is a factor that underlies a successful brand. Two of the most successful airline identities in terms of consistency are of KLM, Royal Dutch Airlines (Schmidt, 1995) and of Swiss (ex-Swissair) (Figure 7.3).

Figure 7.3 The consistent corporate identities of KLM and Swiss (both identities are the property and copyrighted by KLM and Swiss respectively)



Often people who manage a corporate identity underestimate the environment and the power source of the organisation's strengths, key points, which results in not being able to reflect this back to the identity. In such cases, a corporate identity stagnates, becomes old-fashioned and disintegrates. It is more cost effective and more 'healthy' for an organisation to maintain the good positioning of its corporate identity.

An inconsistent identity risks getting lost in the the company's endeavours to cover it up with a mass of additional projected information. Inconsistency breeds nonconformity, and this results in not having an identifiable and specific identity. An examples of inconsistent messages being sent can be seen in the simultaneous use of different Olympic Airways logos (Figure 7.4).

Figure 7.4 A number of Olympic Airways logos encouraging inconsistency (all identities are copyrighted and the property of Olympic Airways)

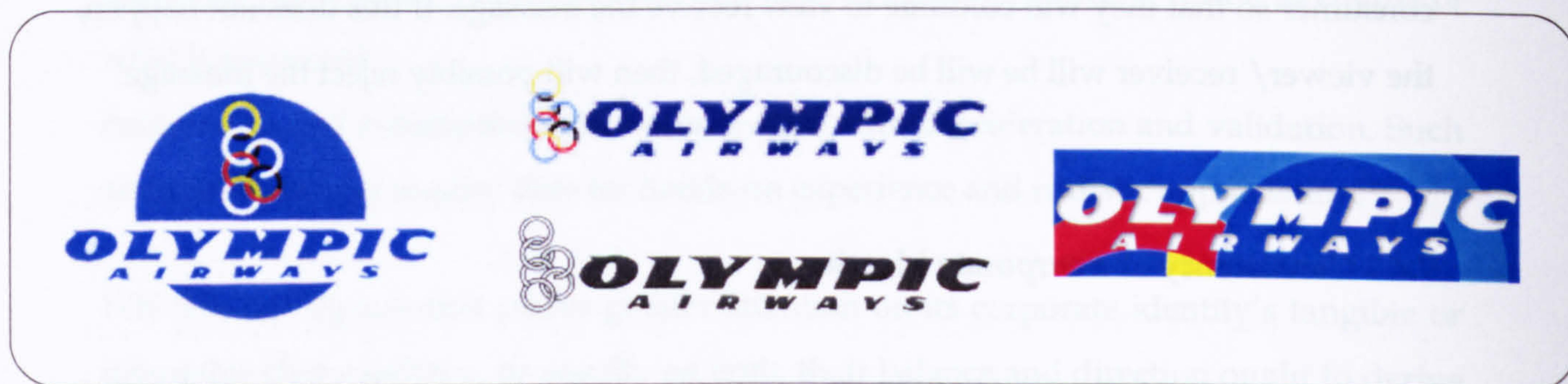


Figure 7.4 shows a number of logos used from Olympic Airways from past to present as seen from far left to right. The use of the same typeface is followed, a dominant blue colour, along with the use of the six circles motif. The far left round logo comes against the far right square one, presenting different dimensions. It is evident that such inconsistent logos in addition to the two most extensively used - as seen in the middle of the figure- causes confusion to the consumer/ passenger.

Consistency plays a crucial role in human decision-making. Consumers habitually search for confirmation through the recognition of patterns. The more understandable consumers feel the identity's message to be, the more comfortable and reassuring we feel about that particular identity, confirming our choice towards the company, and therefore the more secure we feel about the decisions being made. Whenever consumers want to purchase something and have a choice between a range of similar offerings, they use their sense of trust or distrust in the projected identity of the company. This of course is linked with parameters such as the age and popularity of the company etc.

Measures of consumer choice depend on the equation between the performance they look for versus the pattern of performance they identify from the brand identity. Such detection refers to word-of-mouth, and company communications such as advertising

campaigns, personal experience. The demand for consistency is therefore very high among the consumer group, as consumers seek information to match their level of trust and predictability.

In the case of 'New' Olympic Airways for example, as most of the passengers expect to see the colours of blue and white, with the characteristic circles, anything beyond that, for example an all red aircraft, may not gain their favouritism, as that would not be expected, and such an image would be difficult to associate with the company. This would not be consistent with what it is by the consumer audience and associated with 'New' Olympic Airways.

The level of success of an identity depends on the level of successful implementation and connection between what is expected and how able the organisation is to project it. Confirmation brings trust and loyalty, whilst contradiction brings confusion, and often rejection of a company. This is particularly true now that there is a large number of similar offering organisations, such as airlines.

If the identity being projected is offering the right manner and level of visual consistency, it is likely that consumers will be satisfied. Furthermore, recognising a pattern depends upon spotting the pattern repeat. Failure to recognise a pattern often results in insecurity and confusion, whilst recognition promotes feelings of comfort.

7.4.3 Culture

Despite the way a company presents itself, there are some cultural implications in the company culture itself, and these are evident in all its actions. It is a very complex task to try and alter this noticeable culture, as it depends on people.

This culture can only exist as a set of perceived statements, and as such, it is difficult to measure. Generalisations about culture may prove inaccurate, according to variance and different viewpoints between the observer and the observed.

It is the different elements that formulate the whole. Culture is a living entity, everything the company has done, is doing and promises to do. Its recognition is imposed and maintained through all aspects of its visual and audible representation.

When experiencing different brand identities' cultures, we are faced with a degree of confusion, and often a feeling of insecurity. We frequently try to identify the boundaries that exist within that projected culture. In the company's culture itself, self-knowledge allows the company to be more flexible and proficiently cross boundaries.

Differences of a culture in terms of language, traditions and value systems may create anxiety. There are situations when uncertainty and insecurity may represent excitement and/or novelty, such as in the context of an adventurous sport or holiday.

In order to understand a company we have to identify and process the information projected by the provided indications. Such understanding could be comprehending the terminology of a new technology, operating a complex machine, or locating the information we need. The success of our route finder depends on the organisation's ability to communicate its brand experience with its relationship to others. Understanding the rules is not always easy to comprehend.

7.4.4 The confusion between the old identity and the new

A company's age plays a crucial part in an organisation's corporate identity. This does not only denote the age of the organisation, but also all the signals from the period since the company was founded; the furniture used, the technology, the fashion, and signals of stance and ethics.

In the case of Olympic Airways, its corporate identity represents what the brand is in the mind of the passenger: a mature, well-established brand. The expectations of its passengers towards the 'New' Olympic Airways, the reformed airline, will incorporate

the values of the original company, based on its lengthy experience, but provided in a stylish manner.

There are cases when corporate identities of different ages will have to co-exist within an organisation, such as newer sub-brands etc. In this case we distinguish from OA's main mother brand the identities of Olympic Club (representing domestic flights business class club), ICARUS FFP, etc. (Figure 7.5).

Figure 7.5 Main corporate identity and sub-identities of the original Olympic Airways brand (all identities are copyrighted and property of Olympic Airways)

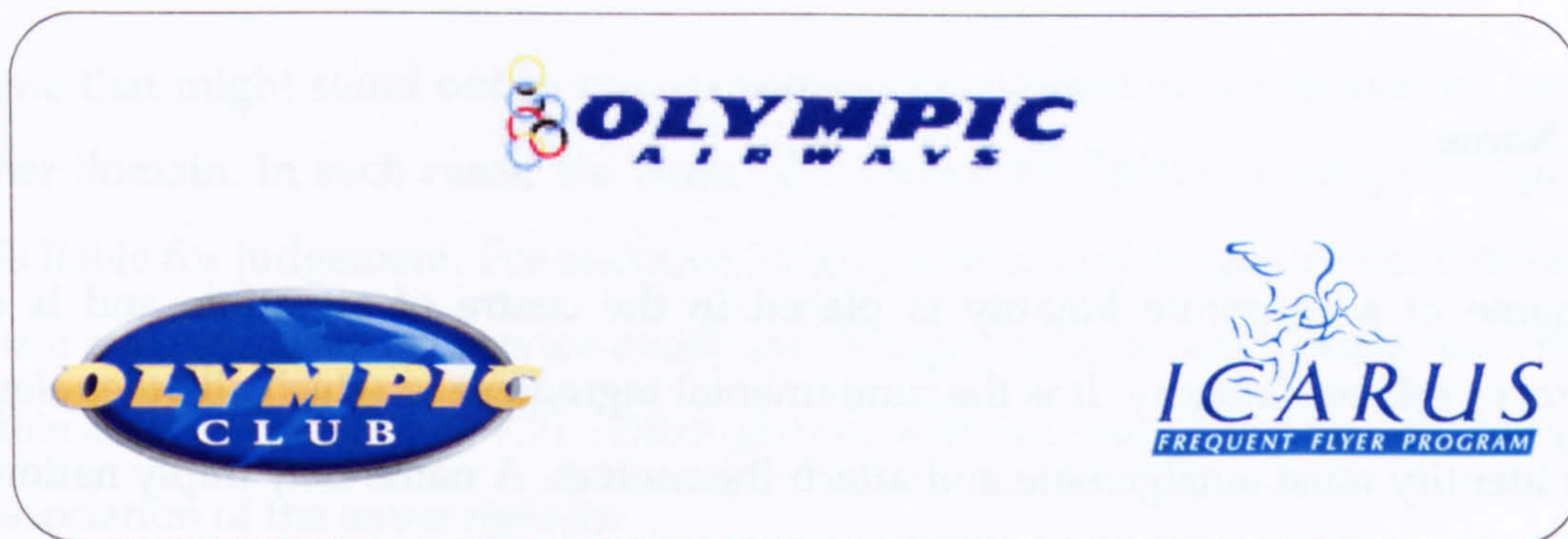


Figure 7.5 shows identities that use a dominant blue. A slight confusion may be caused between the identity of Olympic Airways and Olympic Club, as what the second represents. ICARUS logo in terms of typeface and design does not seem linked to Olympic Airways. Such examples suggest careful consideration and designs aligned to the brand directions.

7.4.5 Reflection

An organisation's corporate identity gives us a series of messages, and its cultural behaviour either supports or rejects them. A company, through its identity, should not test the limits of the patience of its audience. This may cause consumer irritation, and whilst trying to project the company's core message, may lead to rejection of the company.

7.4.6 Corporate identity character interaction

Company character is verified through the information received via human senses: as we hear, touch, taste, see and smell, we formulate opinions through one or more of our senses. One of the most intense senses is sight, as we tend to believe what we see.

By sensing a corporate identity, by 'living' the relative stimuli, an identity can be: pleasing, introverted, loud, inactive or assertive. It could possibly project the sensation of calmness, youthfulness, genuineness, humour, sensibleness, and reflect a state of social awareness, or political correctness.

7.4.7 Name

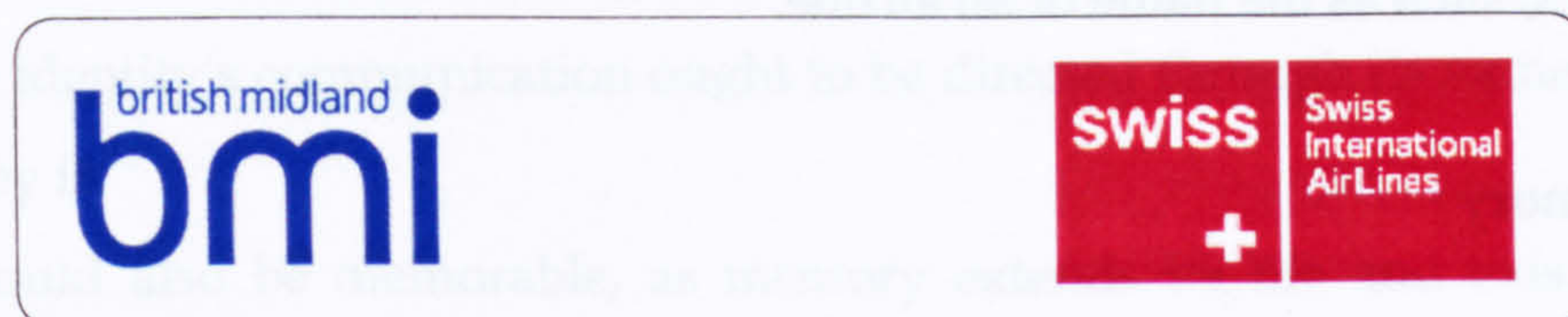
The name of a corporate identity is placed in the centre of attention, and is either abstract or self-explanatory. It is the fundamental ingredient to which all other elements of the identity must amalgamate and attach themselves. A name may imply nationality, gender, age, character, or other peripheral identifying features.

A name is the fundamental differentiating point of a company in the language of competition. It can be simultaneously a label, a trademark, a national symbol and the invitation to the company's offering. A name is the first thing we notice about a company, and it can be either formal or informal. It is the recall and identification component of a corporate identity that comes to our mind when we are about to purchase something.

This name holds a number of associations, as we saw during the interviews with passengers. As an example, the name of Olympic Airways with Greece, holidays etc. The role of the graphic designer, when formulating a sustainable corporate identity is to effectively maintain and further exploit the maximum number of these positive associations.

In the case of airlines, a name may denote nationality, geographical expansion, route operation etc. The identities of bmi british midland and Swiss denote airlines that have routes in the British Midlands and Switzerland respectively (Figure 7.6).

Figure 7.6 Corporate identities of bmi british midland and Swiss (both identities are the property and copyrighted by bmi and Swiss respectively)



A name that might stand out in one operational area might be a commercial failure in another domain. In such cases, the name of a corporate identity often gets stigmatised and is liable for judgement. For example, virgin atlantic and Virgin trains; although the first is a market leader for service excellence, Virgin trains do not always have the best possible associations (Figure 7.7). Although they are and operate as separate companies, the association of the name remains.

Figure 7.7 The corporate identities of virgin atlantic and Virgin trains (both identities are the property and copyrighted by virgin atlantic and Virgin trains respectively)



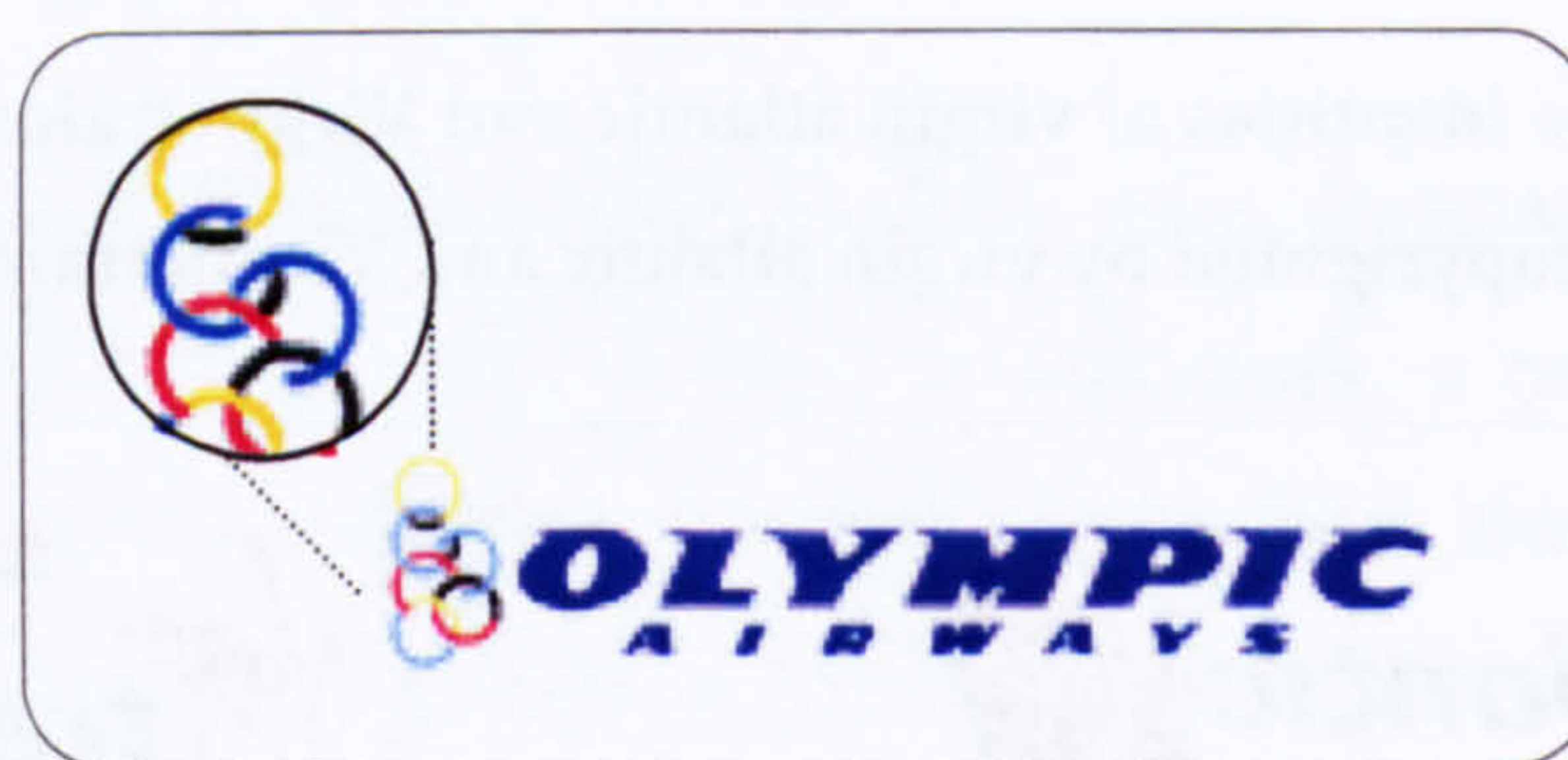
An identity obtains further value if the name that the company uses meets the objectives set by the company and its brand. This can be achieved particularly through the literal or metaphorical use of language, and an indisputable reputation developed through time, or via created associations. In the case of the 'emerging' brand of 'New' Olympic Airways, these are the association and values of the driver brand of Olympic Airways and the values of fair play, global equality etc. of the Olympic movement and the Olympic Games.

A name must be durable and enduring. The tone in which a consumer will pronounce, and its readability also add to the name's value. These create a certain setting, expectations and atmosphere. It is sensible for a name to require verbal management due to the necessary clarity and phonetics of the projected name. This is a critical parameter for success; especially when a name travels beyond regional or national boundaries, such as the name of an airline.

7.4.8 Memory

The memory of a name can also contribute an astonishing degree to visual appearances. In the case of Olympic Airways, the six 'Olympic Airways rings' linked with the five Olympic Games rings, remind the consumer instantly of the airline's name and identity (Figure 7.8).

Figure 7.8. The Olympic Airways' circles, a key memorable element of the corporate identity (the identity is copyrighted and property of Olympic Airways)



For an established name, reputation is of crucial importance. The ability to maintain a positive and sustainable name in everyday activities is the second most important action.

An organisation has to be consistent in its chosen name. The specific name should be used carefully. The parallel use of a large number of similar names is likely to depreciate the value of the main name; such a scenario was evident in the use of Olympic Club as the name of Olympic Airways' domestic business class flying club (Figure 7.9). The use of a name with such a strong correlation with the name of the main identity's can cause confusion.

Figure 7.9 The logo of Olympic Club (the identity is copyrighted and property of Olympic Airways)



A corporate identity's communication ought to be directed through its name, and not be obstructed by it.

A name should also be memorable, as memory extends its life and existence in the consumer's mind. Company initials, such as the two letter codes of airlines, support the notion of a memorable name. In the case of Olympic Airways, the letter code OA is currently used appropriately. In parallel, initials that form an acronym are useful in keeping the name alive and ensuring consistency.

7.5 Tangible elements and perception of corporate identity

Visual variables, symbolic representation and perception

Research shows that previous 'preattentive', concentration on a brand is likely to encourage its purchase (Shapiro *et al.*, 1997). Stimuli such as shape and brightness are perceived and concentrate attention when consumers are exposed to them (Bagozzi *et al.*, 2002).

Objects that symbolise a certain message are often visual, imagery stimuli. There are three kinds of symbols: conventional, universal and accidental (Britt, 1978). Conventional symbols are symbols that are mutually shared and understood by a culture. These are often colours, shapes etc. Universal symbols are symbols that are internationally understood and accepted, such as facial expressions of happiness and sadness. As an example, universal symbol can be the element of the six rings of Olympic Airways, correlating with the Olympic Games five-ring motif.

Accidental or personal symbols are symbols that relate to us on a personal level, linking back to our background, habits, and history. There a number of situations that affect the

way in which a communication is effective (Britt, 1978): Light and dark, colour, size, sound level, movement, realistic, message. These will be considered in further detail later in this chapter.

7.5.1 Pattern characteristics and graphics of a corporate identity

Pattern characteristics

The simplicity of a corporate identity's pattern encourages recognition and reinforces consumers' connection with it. The more sophisticated a pattern is, the more limited an audience will relate with it and understand it.

Sophistication of pattern may have negative results if the target audience is not mature enough or able to understand it; as an example the 'world-tails' identity of British Airways (Picture 7.4). The company failed to capture a holistic opinion of sustainable brand of British Airways, whilst its undergoing formulation. As an extension the identity was unsuccessful.

Picture 7.4 The abandoned 'world-tails' identity of British Airways as seen on aircraft exterior markings of a Boeing 737-436 (Photograph © Marlo Plate)



Difficult or incomprehensible patterns created without the background information derived from research into consumer perception often has unfavourable results. A complicated pattern may also be perceived negatively if it appears to be critical towards, or excludes parts of society.

Sometimes, when something inconsistent is discovered, consumers assess whether this has deeper roots, i.e. whether there are similar incoherent operational procedures or management. Furthermore, consumers may attempt to establish whether such an inconsistency has accidental or careless causes.

For an identity to be consistent it has to be predictable, along with being quantifiable. This also depends on the market sector to which the company belongs.

Graphics personality

Timeless or classic graphics literally characterise the company. They do not exploit the use of any surprising or excessive material, and do not aim to distract or mislead their consumer audience. Classic graphics hold the key for being 'traditional', or as some may argue, 'old-fashioned', being behind the current trends or fashion. Among such graphics may be considered those of Olympic Airways, Alitalia and Iberia (Figure 7.10).

Figure 7.10 Classic airline identity graphics (the identities are copyrighted and property of Olympic Airways, Alitalia and Iberia respectively)



A corporate identity needs to position itself just behind the current fashion to appear sustainable. This is what both set of interviews showed in relation to the 'New' Olympic Airways' corporate identity. Passenger responses revealed the need for Olympic Airways' brand reform, reflecting the 'new'. Such an airline needs to emerge as elegant, along with other qualities that we saw. That is what its customers need and expect from the company.

Other styles of graphics promote romantic and often quixotic qualities that embody a level of the unexpected, freshness, a new philosophy. If not consistent and careful in

their message formulation, such graphics sometimes use arguments that leave consumers bewildered. Such identities disorient consumers and make them wonder if the identity is original, or whether it is somebody else's.

Devising an identity that looks different from the expected or the leading norm as known by consumers is often faced with suspicion. An identity can be impressive when it is envisaged after careful thinking and implementation that include consumer perceptive parameters. In such cases, we will have a successful identity that may become a leader in its domain.

7.5.2 Logo

A logo is one of the strongest elements of a corporate identity. It helps the company to be identified amongst similar offerings. A name ought to have certain verbal characteristics, as stated earlier, and it should also be visually pleasing. This is the foremost function of a corporate identity's logo. The logo is one of the first visual stimuli upon which the consumer is going to judge the organisation. It is part of the means by which the organisation wants to be visually identified and projected externally to the market, but also internally within the organisation. Multipart, sophisticated and highly structured logos attract greater consumer attention and preference (Henderson and Cote, 1998).

Regardless the crispness and simplicity of some very successful logos, they often fail to be recognised. Occasionally, trying to draw a logo from memory without any assistance or indication proves to be a challenging task. What keeps them alive is our memory. What we actually recall is the logo's instant power to represent and support all the other characteristics of the brand, the elements of brand experience. Research shows that "logos that have significant meaning are least likely to wear out" (Janiszewski and Meyvis, 2001:30).

A logo has an ineffective function when representing something insubstantial, or reflecting something weak, or inconsistent. It should be attracting attention for the correct reasons, and not promising one thing, when the company delivers another.

7.5.2.1 Logo variations

A logo serves as display material; as an organisational symbol. It is an emblem or device used as the badge of the company. Logos can be roughly grouped into two categories (Rowden, 2000):

- The logotype, which is a name presented in a particular typeface.
- The symbol, which is an emblem or a badge consisting of shapes, etc.

In parallel there are three other categories, in which a logo can be:

- Combined: a combined logotype and symbol, in the case of Olympic Airways.
- Integral: an integrated logotype and symbol.
- Virtual: a virtual logo or icon.

The logotype

A logotype is a synthesis of group of letters that formulate a name, word or an acronym. It can be created by using a name and a specifically chosen typeface or personalised font. The objective of using a specific or even custom-made typeface is to give added value to that chosen name. Another appearance of a logotype is to be presented within a frame or geographical shape; such a logotype is that of Swiss International AirLines (Figure 7.6, p.221). Such a layout provides the logotype with a defined space.

A logotype is usually autonomous, independent, and able to stand on its own without extra symbols or supporting tools. A logotype ought to be simple to execute and should be designed to look self-contained, modest, suggesting self-assertiveness and

confidence. In the case of a sustainable corporate identity, a logotype concentrates attention on the value of the name itself.

The use of a logotype is ideal when an organisation requires clarity. A smart logotype design is preferred to a name or word which is difficult to spell. It is also suitable for a made-up name or family name, often the name of the founder of the company. Whether or not a symbol is needed in conjunction with the logotype depends on the nature of the name, or the business sector, principles, and consumer audience of the organisation.

A logotype can be decorated with graphics. These may be graphics that provide something exclusive to the identity. Such an exclusive graphic could be the use of special characters, typefaces, or shapes and imagery.

The symbol

The symbol of a corporate identity is the element that does not include a name, although in some cases it could be presented by a designed letter. In the case of Olympic Airways, the identity's symbol is the six rings (Figure 7.8, page 222).

A symbol is intended to be able to stand alone or adjacent to the logotype. It does not consist of any meaningful wordage; its value relies principally on the level of its recognition and recollection from memory. For this reason, companies ought to employ crisp and simple symbols that are easy to be remembered.

Symbol recognition assumes the existence of a common ground of understanding.

Another function of a symbol is to act as a label. Symbols are particularly heavily used in the fashion industry, and for mass-produced goods etc. In such cases a symbol acts as the communicator between the person who uses it and the person who sees it, frequently without the use of a logotype or name.

A symbol needs to be simple to reproduce and adjusted accordingly for printing. Its proportion between size and detail must allow an aspect ratio capable of reductions in size.

The combined logo

A logo can integrate both a symbol and a logotype as two separate items, but can also be used jointly in one to form a single working element. This is the case with Olympic Airways' logo, in which both are used (Figure 7.8, page 222).

According to Rowden (2000), a combined logo is useful:

- To suggest a prestigious existence.
- When the name refers to or has a history.

The integral logo

An integral logo is a symbol that consisted of a logotype within its own specific graphic boundaries. An example of this is the logo of Swiss International AirLines (Figure 7.6, page 221).

An integral logo has all the qualities of a symbol, but also has a name or other wording. Integral logos are particularly effective if there is a beneficial and advantageous reason for using a symbol significant to the company, along with a name that adds quality to the whole logo itself. This is the case of Swiss AirLines' logo, which incorporates the Swiss national cross, red and white with the name of the company, Swiss. Another example is that of Olympic Airways, which uses the word Olympic, linking the airline with its country of origin, Greece, the birthplace of the Olympic Games.

In creating an integral logo, the name or wording used should appeal to the target population and avoid creating social, language and cultural distinctions or barriers. The

name or wording employed should also be short, so that it can be used effectively alongside the symbol when reduced in size.

The virtual logo

A virtual logo uses its product as a trademark of the company itself. For example, the contoured Coca-Cola bottle, and in an airline environment, easyJet's aircraft image may be described as such a logo (Figure 7.11).

Figure 7.11 easyjet's virtual logo (the identity is copyrighted and property of easyJet airline)



Through a virtual logo the offering of the company has little need for the application of a 'badged' logo. The offering is so strong that the brand and its identity is self-defending and self-sustaining. This is not unusual in cases where the offering is strong enough to stand on its own as an instantly recognisable icon, constituting the brand experience and brand source itself. In such cases, a logo may not even be used, as the 'photographic image', the virtual logo, is enough to deliver the message.

In virtual logos we often see the use of national flags and colours. It is an instant reminder of the nationality of the product. Another example of an airline logo is that of Air Canada, which features the maple leaf of Canada and the national colours of red and white (Figure 7.12).

Figure 7.12 Air Canada's logo (the identity is copyrighted and property of Air Canada)



7.5.2.2 Logo as organisational support

The logo should also support the values of all the other messages that surround it. All messages should be secured from it. An identity is the interface between the physical and emotional reality; the real and the presented. The logo needs to sustain all of these within this dimension.

7.5.3 Colour and associate variants

The study of colours nowadays is principally focused on the study of colours in laboratories, rather than colour use and colour preference in our everyday life (Gage, 1999).

One body of researcher supports the decoding and analysis of colour studies by means of psychology (experimental) and consumer perception. Another stream of research rejects the reason for such analysis. This has partly occurred as historians have studied colour separately from historical facts (Pastoureau, 2001). Until recently, colour has been studied as a separate entity in science and art. The difficulties in trying to quantify sensations and emotions deriving from colour stimuli reveal that colour has not been studied holistically (Gage, 1999).

Colours can only be explained with views deriving from and referring to the present time. It is difficult to refer to the use of a colour in the past in terms of the way we think today. It is an epistemological challenge. We must see colours in the context of semiotic analysis of what each colour means within society (Sahlins, 1976).

The use of some certain colours signals a specific age, century, decade. Many colours in use today did not exist centuries ago. Inventions and technological advances have created new colours and the way that they can be used on new surfaces and materials (seat fabrics, cabin interior laminates etc.)

For example, the use of bright orange for an airline (easyJet, Figure 7.12). Being quite an inexpensive colour to reproduce, its use in the past would have been associated with

something which was not of equal or superior quality to other airlines. It would also be associated with something dangerous, being close to yellow, which is used for attention-grabbing statements (Figure 7.13).

Figure 7.13 Yellow warning signs



For the same reasons an organisation's identity colour palette should have a reason, purpose, and empathy, with focus placed on the objectives of the company.

Colour is one of the most expressive elements of the visual communication means of a company. Its ability to embody style, express emotions, clarity and quality often remains unspoken.

The vitality of brighter colours tends to suggest youth and optimism for the future, whilst darker colours tend to suggest maturity and organisational history; something of a certain age.

Pastel colours represent an alternative to bright colours, and appear gentle yet indefinite. They are often associated with calmness.

Colour fashion also affects the colours that companies use for their corporate identities, or to sustain their existing identity. Certain colours have a very long life-span, whilst others quickly become unfashionable. Such colours may harm the company's identity.

Neutral colours do not offer the differentiation required between similar offering companies, such as airlines. Their main contribution is to compliment and support the primary bright colours. They can often be used as the secondary colour of a company's palette. "Colour itself represents differentiation, one being different from another, diversity, the affirmation of light" (Cooper, 1978:39).

Colours are one of the primary elements of symbolism. They can be distinguished in two categories; the active, intense and 'warm' colours of red, orange, yellow and all their shades in between, extended as far as white. The category of 'cold' passive colours is represented by blue, indigo, violet, and all the shades in between, extended as far as black (Cirlot, 1962; Cooper, 1978). Green is positioned in the middle between these two categories as it shares attributes of both (Cooper, 1978).

There are three theories related to colour symbolism. One refers to the projected information of each colour as an objective fact, the second refers to the link between colour and the planetary symbol linked with it, and the third, the relationship between colour and the human perception of it (Cirlot, 1962).

Normally dark blue is linked with the night sky and rough seas; light-blue, the colour of the sky on a bright day; yellow, the colour of the sun; red, the colour of blood; green, an earthy colour, tangible and representing growth, freedom and life; orange, linked with fire, flames; silver represents the coolness of the moon (Cirlot, 1962).

Another dimension in the use of colour is the perceptions of being negative and positive. Usually bright colours are associated with positive feelings and environments, or convey action (Murch, 1987), whilst dark colours are negative and unpleasant. Brighter colours provide emphasis when applied whilst light-shaded colours have the opposite effect.

The purity of a colour has a direct link with the purity of what it represents (Cirlot, 1962).

The importance of local knowledge in terms of colour should not be underestimated. In the UK a black cat represents good luck; in Greece and other parts of the world, it signifies bad luck.

Colour is a 'social phenomenon'; a society attaches a certain meaning to a colour, extending it into different domains (Pastoureau, 2001). For example, red is associated with two football teams in the UK, Manchester United and Liverpool.

People's perceptions need to be channelled towards information received from a specific brand reflecting a national essence (Johnson, 2002). It is often difficult to explain why organisations and their offerings vary in the percentage that are favourable to consumers. The reasons for this change of consumer behaviour over the choice of a certain offering, and therefore making a certain brand favourable or not, still remain unanswered.

7.5.3.1 Colour - shape(s) - text

Words have never been able to fully and accurately describe a colour and the sensation it creates. Probably words are not capable of accurately describing a particular colour. This is why in languages there exists a generic colour description like lemon yellow, etc. with a number attached to it.

In graphic terms, the synthesis of specific colours and shapes or text also creates a certain form of symbolism. A red circle, or yellow square, suggests a certain type of synthesis between a logotype and a coloured shape, often forming the basis of corporate identity or organisational trademark.

7.5.3.2 Colour variation

Colour also reflects location. Different cultures and nationalities use different colours to denote their particular nation, culture etc. National colours are widely reflected on national flag-carriers, such as British Airways, Air France, Olympic Airways. The colours of each country of origin of each of these airlines can be easily identified in the colours used in the aircraft interiors and exteriors, brand colours etc.

Colour variations occur under different lighting conditions; bright sunshine, cloudy conditions, snow, extended daylight etc. Artificial lighting also affects the way in which colours are perceived. In the artificial light used in the aircraft cabin, this has been addressed with the introduction of what is called mood-lighting; when the cabin crew

are able to change the 'mood' of the cabin lighting to reflect dawn, sunset, midnight light shades etc.

Changes in climate and moisture content also affect the way a colour is perceived. For example, a Mediterranean blue looks different in the Mediterranean and in Scandinavia.

How a colour is seen also depends on the material on which it is used, be it a reflective or matt surface. Large surfaces also tend to reflect more light, so the question of size and dimensions arises. A small surface area tends to darken a colour.

7.5.3.3 Colour management

A poor colour choice may not compliment a company's offering. This also is of great importance bearing in mind the longevity of some offerings. In the airline industry, a change of colour may not be easily implemented, bearing in mind the longevity of an aircraft. Colour control in the airline industry is essential in terms of the use of the corporate identity's colours, from tickets to aircraft exterior markings. The last tends to 'live' for quite a long time and is a costly business.

Not all colours suit an identity. The influence of a specific colour should not be underestimated. Empirical data from this research shows that the consumer's personal likes and dislikes should be considered for consumer preferable results. Some consumers are more colour-sensitive than others. Consciously or not, we all have colour preferences when buying clothes, making choices for interior design at home or in the office, to the colour of our automobile etc.

The associations we relate to certain colours do not only rely on a biological basis, but are closely linked with our culture. For example, in the west, where most adults drive cars, it is clearly understandable that at traffic lights red is for 'stop' and green is for 'go'. Perhaps in countries in which cars are rare, these associations may not exist. As another example, in the west, black has negative connotations and is often associated with death,

whilst in the West Indies people use bright colours to commemorate deaths, as it is believed that the soul departs for a happier existence.

Colours transmit their own psychological language. Certain colour contrast can increase attention and focus the consumer onto an advertisement. Colour provides a particular mental label to the offering. This can be particularly remembered by the strong association of food and colour, such as the bright oranges, yellows and reds used in soft drinks, fries, ready meals etc. Another example is baby food, which uses softer palette tones to promote it.

Some colours can arouse extreme opinions in being acceptable or appropriate for certain occasions. A businessman in a pink business suit, for example, would not be appropriate, for a formal business meeting.

Colours are often associated with a particular offering, which becomes so attached to that colour that it becomes almost a trademark. We only have to recall the strong association between red and Coca-Cola or orange and EasyJet.

Such strong associations often derive from past history or originate from a region or a cultural area. Often certain colour schemes are more deep-rooted than we estimate. If companies choose to turn their back on customs or heritage, adopting a different or novel approach, the result may be disastrous. We would be very sceptical about purchasing a green bottle of Coca-Cola.

Effective use of colour is vital for an organisation's effective representation of itself. The use of colour is an important factor for the purposes of accurate and direct business communications and can provide a desirable condition (Jones, 1997). People prefer colour to simple black and white, ranging from colour newspapers, to colour TV sets, colour advertisements (Jones, 1997). Colour adds attention to an advertisement, although effective use of black and white may have positive results; for example heavy white lettering on a black background. Research also shows that the effective use of

colour requires less mental processing than black and white, in order to highlight specific information, and thus meets with greater acceptance (Meyers-Levy and Peracchio, 1995).

7.5.3.3.1 Colour combination

Certain colour combinations are associated to certain meanings. For example red, green and white for Christmas; red, white and blue the national colours of USA and France etc. (Britt, 1978).

7.5.3.3.2 Colour and cognition

One of the first psychologists who tried to quantify the effect of certain colours on human bodily functions was Charles Féré (Gage, 1999). He found that certain colours create stimulating effects (red) whilst others are calming (violet), though his results have limited applicability as he used colours as “variable vibrations” (Gage, 1999). In this domain of colour study, chromotherapy did not meet with the acceptance that the study of colour psychology did. Colour psychology proposes the use of certain colours based on preference as stated by laboratory testing and extensive use in the marketplace.

Colour perception depends on a number of variants such as time, place, culture, geographic location, age-group, profession, gender, etc. This is why any reference to a specific colour uniformly or globally is inapplicable. Statements should refer to a certain condition or situation in association with this specific colour.

Use of certain colours helps people to read faster (Horton, 1991), therefore maximising the advertising strength and capability of a brand and its campaign. The meaning attached to a certain colour is difficult to convey by words (Gage, 1999). Of the five thousand names listed in the European dictionary of colour names, only a few of them are used unchanged (Gage, 1999). This illustrates the inability of a language to create the

feeling of a colour. This is the reason why when we name a new colour we use a generic reference title and usually a number to make it easily identifiable. In the case of the use of colours in desktop publishing etc., the use of PANTONE colours is encouraged for accuracy. This derives from the need to quantify colours as quantifying perception is difficult.

This gap between the number of names and the inability of language or words to capture an accurate name shows the power of colours. This inability also creates space for colours and their association and symbolising. This happens by characterising colours as 'warm', 'cold', etc. A series of colours that could be used in parallel along with colours that could be used as opposite were identified as red-green, blue-yellow, light-dark etc. (Barlow and Mollon, 1982). In parallel, it is clear that colours are different and they have certain links with cases, such as blue: depressed 'the blues', once in a blue moon (Wittgenstein, 1978).

7.5.3.4 Colour semiotics

7.5.3.4.1 Blue

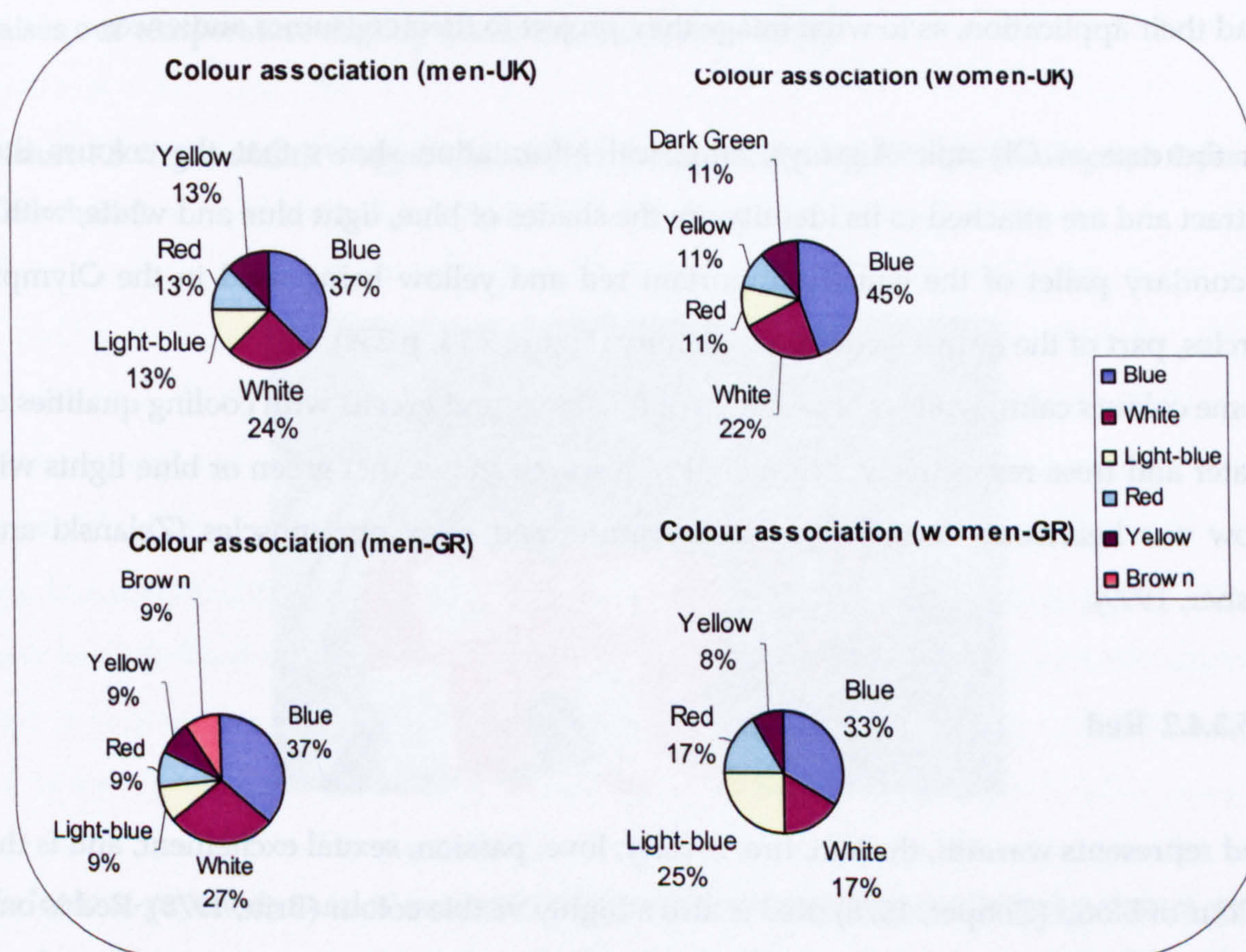
Blue represents truth, wisdom, loyalty, spotless reputation, coolness (Cooper, 1978). It is the colour of water (sea, rivers, lakes etc.) and the colour of the sky, and it is often used to represent these natural resources. It is also used to represent peace, and calmness (Britt, 1978) and is one of the most common colours used as a national colour in a number of shades and variations along with blue. Although blue is categorised a 'cold' colour, it has been used as the colour of the gas flame in heating advertisements.

According to Swiss psychologist Max Lüscher, blue is one of the most popular and preferred colours among Europeans. It is passive, a source of unity, sensitivity, and calmness (Gage, 1999).

Blue is a colour that connotes reassurance, and is the basic colour used by the European Union, United Nations and UNESCO flags. It is a colour that reflects peacefulness. Another example of the use of blue is in the corporate identity of the popular drink Pepsi-Cola. Blue proved to be a stronger colour than white, which was previously used, and proved to be an ideal contrast to Coca-Cola's red (Quelch, 1998). Consumers regard blue as modern, cool, in addition to being a colour that conveys the concept of refreshment (Quelch, 1998).

Empirical data with the use of picture-aided recognition technique, for the 'emerging' brand of 'New' Olympic Airways suggest that blue holds the strongest consumer position. In a question related to the colour use for 'New' Olympic Airways' identity, preference percentages ranging from 33% to 45% were associated to blue (Figure 7.14) (APPENDIX D). Light blue presents association in the range of 9% to 25% (Figure 7.14).

Figure 7.14 Colour associations to the corporate identity of the 'emerging' brand of 'New' Olympic Airways



These percentages are easy to justify as blue represents one of Greece's national colours (blue and white national flag), blue sea surrounds the country - being an element of Greek nature, churches blue roof-tops and the blue window shutters of Cycladic island houses. Consumers place blue colour still on the top of the list of available colours for NOA brand management team to choose from. Being the first choice of passengers, blue should be retained by 'New' Olympic Airways, but ought to identify a specific shade. Such a shade can be what we would call a 'Cycladic blue'. It represents a tone brighter than the one Olympic Airways (driver brand) currently uses. Blue is a colour extensively used in the airline industry, from corporate identity to aircraft exterior markings, to cabin products and uniforms, catering trays etc. It is a 'safe' colour to use due to its calming characteristics but also one that has been used from far too many airlines, not presenting anymore a unique association to a particular brand. As an example, Iberia, the national airline of Spain, uses dark blue furnishing for its cabin seating along to blue staff uniforms. This colour choice comes against the dominant colours of its corporate identity, those of bright yellow and red - representing the national colours of Spain. An airline or any company brand driven should be consistent in the choice of colours and their application, as to what image they project to their consumer audiences.

In the case of Olympic Airways, empirical information shows that the colours that attract and are attached to its identity are the shades of blue, light blue and white, with a secondary pallet of the equally important red and yellow being used in the Olympic circles, part of the airline's corporate identity (Figure 7.14, p.239).

Some colours calm, while other excite. We link blues and greens with cooling qualities of water and trees respectively. Physiological research shows that green or blue lights will slow our heartbeat, decrease our temperature, and relax our muscles (Zelanski and Fisher, 1999).

7.5.3.4.2 Red

Red represents warmth, the sun, fire, royalty, love, passion, sexual excitement, and is the colour of blood (Cooper, 1978). Red is also a highly visible colour (Britt, 1978). Red is one

of the most common colours used as a national colour and portrayed in world's national flags (UK, USA, France, etc.).

According to Max Lüscher, red and is active, passionate, and aggressive, and it is one of the colours that can easily stand on its own with high levels of recognition (Gage, 1999).

In both consumer groups (Greek and British) the association of 'New' Olympic Airways and red came third favourite along with yellow in the range of linkages to the 'emerging' brand with percentages varying between 9% and 17% (Figure 7.14). Red is a colour already used by Olympic Airways current corporate identity in the Olympic circles symbol. It provides a strong contrast against the dominant blue used. The choice of red also suggests a polychromatic identity rather than a single colour one.

A red aircraft cabin interior may seem less appropriate than a calm blue, although it has been used in the cabins of virgin atlantic airways (Picture 7.5). The red image of virgin atlantic airways invokes the fresh, young feel it wants to create. Red is associated with warmth (fire, light etc.), and increases our blood pressure, our rate of breathing and raises our temperature slightly (Zelanski and Fisher, 1999).

Picture 7.5 virgin atlantic's upper class cabin interior of a Boeing 747 -200 (Photograph © Justin Cederholm)



In 'colour-psychodynamics' research, colours that seem to increase blood pressure, pulse and respiration rates are, in order of increasing effect, red, orange, and yellow. Those

decreasing these physiological measures are green (minimal effect), blue and black (maximum effect) (Wohlfarth and Sam, 1982).

7.5.3.4.3 Yellow

Yellow represents the light of the sun, daylight (Britt, 1978), intellect, faith and goodness (Cooper, 1978).

In both consumer groups (Greek and British) the association of 'New' Olympic Airways and yellow came third, along with red, in terms of association with the emerging' brand, with percentages varying between 8% and 13% (Figure 7.14, page 239). Yellow along with red are the third most popular colours, suggesting a polychromatic identity, along with the use of blue, white and red. This is another colour presented in the Olympic Airways' six-ring symbol.

7.5.3.4.4 White

White characterises simplicity, light, air, purity, innocence, holiness, spiritual authority (white Holy Spirit dove, white background of the Olympic Games flag, white details of the UN flag) (Cooper, 1978). White is also linked with hygiene and medicine (Britt, 1978). White is associated both with life and love, death and burial. In marriage it symbolises the death of the old and the entrance into a new life. In death it represents birth in to a new life (Cooper, 1978). In Christianity it also represents virginity, purity, innocence, holy life, integrity, and is worn in all sacraments, namely baptism, confirmation, first communion, marriage, death. In Ancient Greece, Rome and the Orient, white represented a triumph of the spirit over the flesh, it was used also as a sign of mourning.

In both consumer groups (Greek and British) the association of 'New' Olympic Airways and white came second in terms of association to the 'emerging' brand, with percentages

varying between 17% and 27% (Figure 7.14, page 239). White appeared to be quite popular, just after blue. It is another national Greek colour, used on the identity, aircraft exterior markings and uniforms of Olympic Airways. Consumers/ passengers by choosing white want a continuation of its use by 'New' Olympic Airways. White recalls the whitewashed houses on Greek islands, presenting a landmark and samples of Greek architecture. It also presents re-birth and 'cleanliness', as during late spring/ early summer Greek islanders use to refresh with white paint the walls of their houses and courtyards.

7.5.4 Dimensions, shapes and associated variants

7.5.4.1 Shape management

The circle and triangle are simple and basic symbols (Cirlot, 1962). Simple shapes are linked with simplicity and straightforwardness.

A difference also is noted when different or similar shapes are linked together to represent a new one. The use of the circle, the square and the triangle is an expressive means of communication. These three shapes symbolise the relationship (represented by the triangle) of earth (square) and heaven (the wheel, rose-window etc.), this is perhaps one of the reasons why they have been used extensively in Christianity (Cirlot, 1962).

Another important factor is the dimensions of the actual shape; its two-dimensional or three-dimensional significance. A three-dimensional shape is linked with the macrocosmos as opposed to a two-dimensional shape.

Space management is also of great importance for the company. An identity marks the boundaries of an area, physically, psychologically, or both. Those borders define an area that is able to be managed and defended easier along with the ability of providing a focus for that space. Shapes help to ground and defend an identity. Borders prevent unsuitable use of the company's identity or even mistaken or inappropriate use.

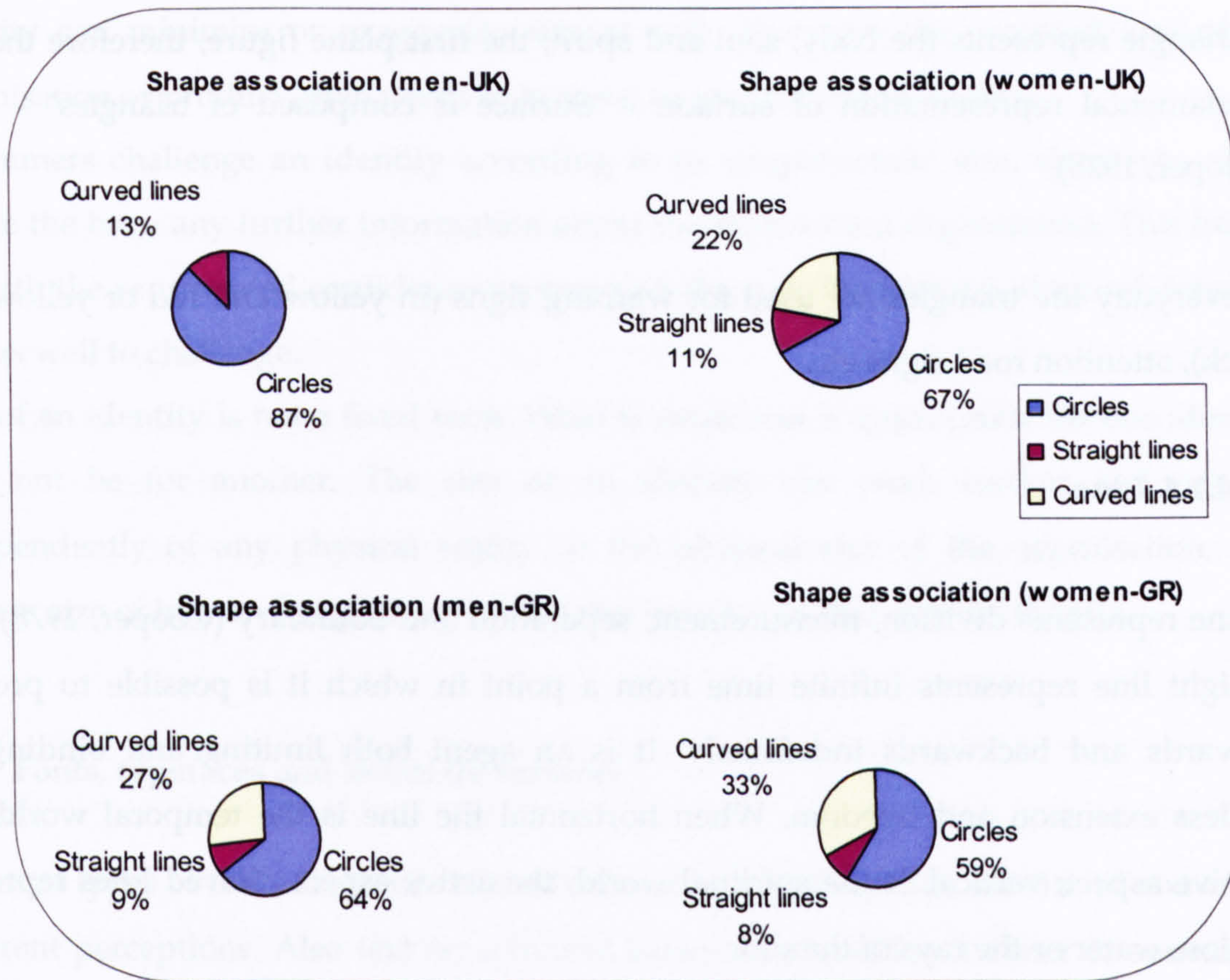
The choice of shape, and its actual use has a great amount of emotional value. One shape may complement or reflect the nature of business better than another, although this is a difficult concept for many to understand and evaluate. In this case the circles of Olympic Airways represent a global element.

7.5.4.1.1 Circle

The symbol of a circle is global. A symbol of totality, whole-ness, original perfection, roundness is sacred as one of the most natural shapes. It is self-contained; it also represents infinity, eternity, timelessness as it has no beginning and no end. It embodies dynamism in being linked to the solar system, and the sun (Cirlot, 1962).

Empirical data referring to shape associations and the identity of the 'emerging' brand of 'New' Olympic Airways showed that the strongest association was that of circles. This was provided from information in the question of which colour consumers would be most likely to associate to the corporate identity of 'New' Olympic Airways under the percentages ranging between 59% and 87% (Figure 7.15) (APPENDIX D). The second most popular was that of curved lines, with a percentage ranging between 13% and 33%. The choice of circles as part of the 'New' Olympic Airways' identity suggests the continuation of their use - being originally introduced by Olympic Airways (driver brand). The six circles symbol recalls the five Olympic rings representing the five continents, peace, friendship and respects amongst nations. Likewise the six circles symbol represents unity of people and places under one airline, under the name of 'New' Olympic Airways. The three-dimensional symbol of interconnecting rings represents an almost 'living', approachable entity.

Figure 7.15 Shape associations of the corporate identity of the 'emerging' brand of 'New' Olympic Airways



7.5.4.1.2 Square

A square represents a static dimension/ perfection. It also denotes straightforwardness and integrity; morality (Cooper, 1978; Cirlot, 1962). It represents enclosure as portrayed by gardens, courtyards (Cooper, 1978); permanence and stability, firmness (Cooper, 1978; Cirlot, 1962). This is the reason why it is often used in architecture and construction industry. A square symbolises dynamism and stability in the world as exists in the four seasons, the four points of a compass etc. (Cirlot, 1962). A square is also used to frame the latest corporate identity of Olympic Airways, providing a defensive space around it.

7.5.4.1.3 Triangle

A triangle represents the body, soul and spirit; the first plane figure, therefore the first fundamental representation of surface. - 'Surface is composed of triangles' - Plato (Cooper, 1978).

In everyday life triangles are used for warning signs (in yellow and red or yellow and black), attention road signs etc.

7.5.4.1.4 Line

A line represents division, measurement, separation and boundary (Cooper, 1978). The straight line represents infinite time from a point in which it is possible to proceed forwards and backwards indefinitely. It is an agent both limiting and binding, an endless extension and freedom. When horizontal the line is the temporal world, the passive aspect; vertical, is the spiritual world, the active aspect. Waved lines represent motion, water or the rays of the sun.

Each shape is suggestive, presenting you with a 'truth' that calls us to agree, passively accept or dismiss. Whatever the outcome the power of a shape manages to make consumers think, challenges our thought process. It may have created a thought that may have not existed otherwise. Shape used alongside with colour can be suggestive of gender, age, geographic location, culture, maturity, function, domain, wealth, social status.

Space along with size contributes to an identity. In any design, layout, shape of an identity each shape fits well with each other. The relevance and use of space, size etc. define and characterise the single entity of a company's identity. Some space or size ratios are better suited on one's organisation identity than others. Identifying the ideal measurements is essential and can be discovered through experimentation, consumer testing, and expert advice.

Every element used in a company's identity relevant to its shape should and has to be positioned correctly, as this will make it instantly recognised and understood. Clever identity can minimise or exaggerate size at will. Therefore the accepted size of an organisation or product often needs to become an issue of virtual reality.

Consumers challenge an identity according to its proportionate size, shape etc. often before they have any further information about the represented organisation. This has to do with the represented confidence represented through the identity, the confidence to rule as well to challenge.

Size of an identity is not a fixed term. What is small and is appropriate for one identity may not be for another. The size of an identity can work further and operate independently of any physical reality or the physical size of the organisation. The endless size of human imagination means that its size can therefore be infinite.

7.5.5 Fonts, typefaces and associate variants

Different types of fonts are easier to read than others, italic bold or the size of text create different perceptions. Also text on coloured backgrounds makes it easier or sometimes even challenging to be read. Type legibility has been studied from early dates, Table 7.1 (Tinker, 1963: 490)

Table 7.1 Ten typefaces ranked according to reader opinions of relative legibility (Source: Tinker, 1963: 490)

Typeface	Average Rank	Rank Order
Cheltenham	2.3	1
Antique	2.4	2
Bodoni	4.2	3
Old Style	4.6	4
Garamond	5.4	5
American Typewriter	5.5	6
Scotch Roman	6.2	7
Caslon Old Style	6.4	8
Kabel Light	8.2	9
Cloister Black	9.8	10

Typeface choice for a brand is an important factor, as typefaces influence how consumers perceive brands. Typeface of a brand convey unique associations, beyond the content of the written word(s) they present (Childers and Jass, 2002).

Research also shows that people prefer lower-case lettering than italics or boldface type, as it proves to be easier to read, although boldface is easier to be distinguished from a distance. The use of different styles of type does not support readability, although the use of different typefaces is encouraged (Britt, 1978).

The use of increased line spacing increases readability. In parallel the use of indentation in the beginning of a paragraph along with the use of use of two columns is preferable (Britt, 1978). Perhaps this comes from the fact that newspapers use two or even more columns as they represent news; fresh news. This shows that the human mind this has a positive association towards newspapers, news and columns.

Type used on certain coloured background may also increase readability. This along with the position of certain types of font increases readability. There is no preference in word, line or paragraph spacing. There is preference of typography that is easy to read and conveys a certain message rather than used for attention. Although a synthesis of the two would be desirable.

The use of type that reflects contrast along with a unified look proves to be more noticeable and attractive by the consumers in contrast to exclusive use of type that is constructed either to look unified or constructed (Britt, 1978).

Other factors that affect the impression that the consumer gets from typography is the weight, size, colour, texture, direction of type that differs one family of type from an other. Line spacing in paragraphs, italic or bold lettering provide the basis for an attractive or non-attractive type.

The appropriate mix of all these variables will defend the organisation's message in competition and encourage consumers to indulge and purchase the offering.

The effects that a little warm-colour mix on a black-and-white advertisement has a high noticeable effect, although cold colours should be used in a greater extend than the black-and-white ones (Britt, 1978). The impact of the use of capital lettering in contrast to small is of substantial note.

The main scope of a typeface is to reflect the message of a certain text without making the reader aware of the messages it conveys. Summarising, we may say that a type should have at least three features, be attractive to look at and readable (legible), be appropriate to the message and the proposed offering (Britt, 1978). The choice of typeface should be able to embody and be based on the character of the provided message, the other communicative material (illustrations, colours etc.), sizes, shapes, the exact copy that will be used.

Another parameter is the relation between typeface and the actual message that needs to be projected and its communication. There are different typefaces appropriate for a wedding invitation, a birthday party, an article in a scientific Journal, a newspaper, an advertisement. Each will probably convey a certain meaning that will be able to support the projected message in an accurate way. As an example the type used for the cigarette brand Marlboro would be inaccurate for a drink, a perfume or a food product.

The bold and capital typeface of Olympic Airways' corporate identity recalls the era back in the seventies when question of speed was important. The italic lettering along with the little corners extended on the top left on each of the letters support this. The particular typeface and what it represents is out of fashion nowadays, as question of speed is unjustifiable – most aircraft fly at an average similar speed. This will need to be attended when revising and choosing the typeface for 'New' Olympic Airways.

Voice of typefaces

Typefaces can be distinguished between the ones that have 'soft' and 'hard' effect (Britt, 1978). The typeface used by a company symbolise a specific character. The best

typography is a successful channel through which the message is imparted, with little or no false or negative bias delivers the identity of the company.

Some typefaces present a strong character on their own and other become almost a trademark of the organisation that uses them. As an example the Johnson & Johnson typeface. This is so recognisable that seeing just part of them justifies the company. This is often the case when the companies operated under custom-made typefaces, that they own the copyright. The advantage with this is that no other company may use this typeface, which eliminates confusion.

The distinction of one typeface with an other sometimes is too minor to notice. This is useful when companies need a typeface modernisation or identity shift.

Typefaces can be distinguished between several categories such as: clinical, serious, dull, expanded, bulky as well as a number of other categorisations mood or pretence the company wishes to project. Some shout and some other whisper whilst other may refer to upmarket and downmarket. Some look vintage or are associated to history or other associations. Every typeface is a voice of personality.

As verbal language has its own dictionary and alphabet, the same is happening with visual language too. Group of typefaces within the same type character can be categorised as a type family. The bold character of the typeface used by OA in its corporate identity denotes a confident character, giving the impression of a sharp and dominant company.

7.5.6 Colour, text, and shapes in association to the finished visual parameters of the offering

An important factor in the successful positioning of an offering is its visual positioning in the communication means. As an example a full page advertisement in a newspaper has a wider impact than a half-page one.

7.5.7 Material

Consumers are more prone and attracted to materials that reflect pleasurable design features as proportion, balance, unity, progression, emphasis (Nelson, 1973).

Balance throughout all the visual and verbal communication of the company, proportion in the means of the relative sizes, weight, depth of the communicative material. Sequence in the means of the logic and aesthetically pleasing in being from one source and clearly identifiable. This as ranging from the company uniforms to advertisements, all the communicative material. Unity in relation to the appropriateness and unified look of the layout, emphasis in the contrast, text, colours etc. as portrayed by the communication material.

7.6 Semiotics and visual communication

In order to have clarity and minimisation of fault, a semiotic analysis of the findings is essential. The study and analysis of the verbal, and visual stimuli that are provided by the offering.

In this research study, the author proceeds the author way around, knowing which stimuli is positive (as recognised by consumer associations) and want to reinforce it back to the actual offering as expressed by the consumer.

7.7 Design-work

The empirical data collection process and further parameters analysis as described thoroughly in Chapter Seven and extended in Chapter Eight involved actual design-work. The design-work is the practical outcome of this research. It delivers the development of a number of corporate identity characteristics for a sustainable brand for 'New' Olympic Airways; the case study airline. The practical outcome focused on a number of corporate identity characteristics due to the large number, variability, and

extend of all the parameters that consist a sustainable brand. Analysis of all the practical parameters of all characteristics would occupy an extensive number of pages and would require additional time which is beyond the scope of this particular research.

For the design of this practical work a number of background activities were conducted such as colour photography along with the use of computer graphic design software programs including Corel CorelDraw and Interior Planner for Aircraft Design v2, Macromedia FreeHand, Adobe Illustrator and Photoshop. Along with these series of colour photographs and their study took place.

7.7.1 Conception and validation

After the two analyses: consumer associative networks and semiotic analysis, the author proceeded with the actual design of the visual only offering characteristics. In this case this work being developed under a case study scenario, the aircraft exterior marking, aircraft interiors, and company stationery and communication material as letterhead, business cards, luggage tags, etc.

Then the author checked if what it has been decoded as suggested by the interviews has been actually implemented correctly or not. This was determined by the answers of consumers following Phase Three of the Interviews (APPENDIX G).

7.7.2 Guidelines of the practical design - a designer's guide

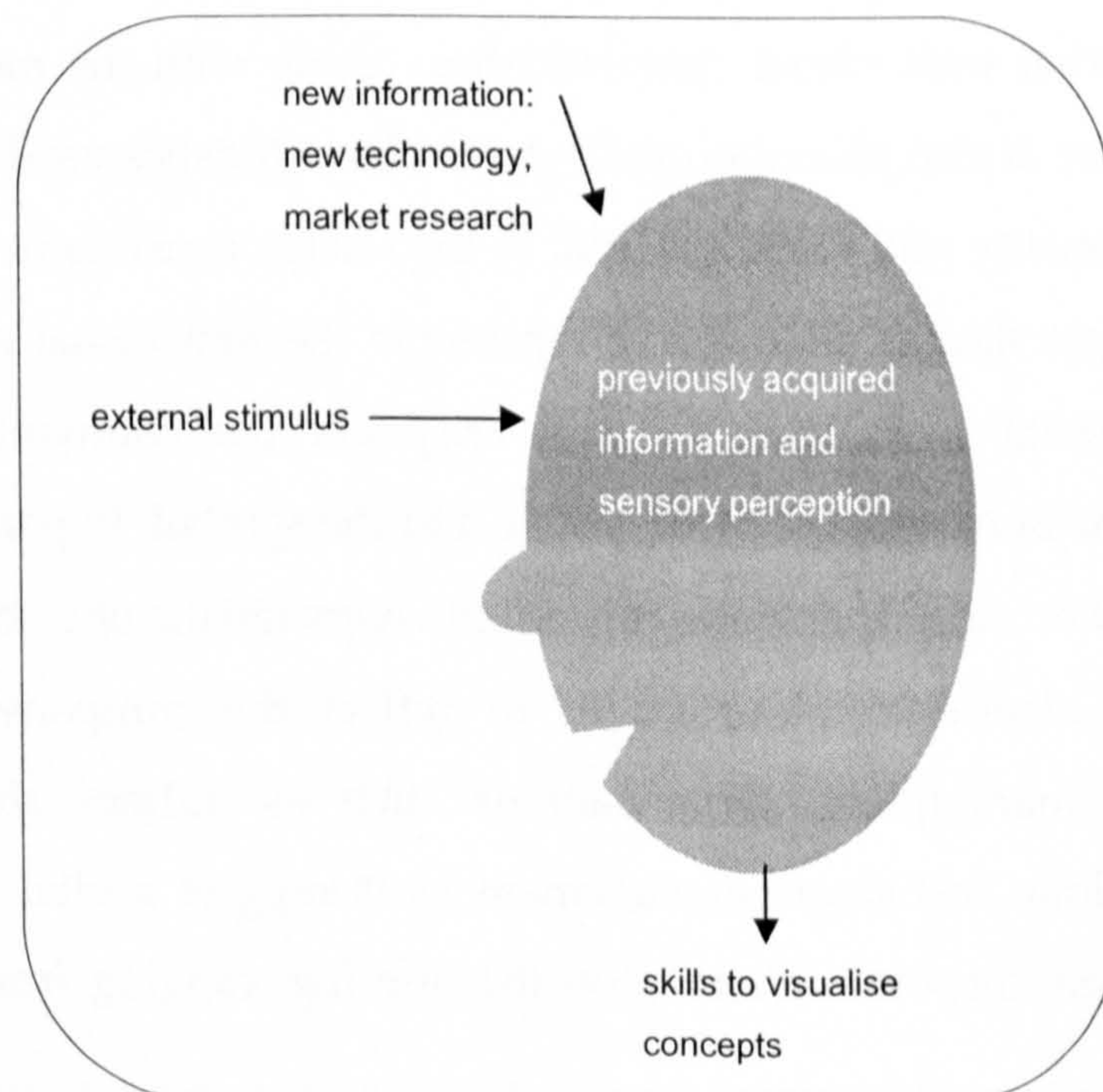
The highest percentages of the associations given from the consumers were used as the basis of the presented design-work. The initial first designs were based entirely on the results of interview responses as researched through free-recall along with the cultural significance of their characteristics and their possible semiotic importance.

During the second form of interviews, another set of designs were presented to the interview participants to validate if their indications have been taken into account in the new designs.

A designer is capable of evaluating needs established through market research and presenting answers via presented designs (Cooper and Press, 1995).

Qualitative information is as important as quantitative for the designer as it enables them to work with it adjacent to their own knowledge. With qualitative information the designers depend on instinct of knowledge stored in their subliminal (subconscious) minds (Cooper and Press, 1995). Such subliminal information refers to all human senses and their synthesis; how a designer makes sense of the world. The information that a designer would use is a balance between subliminal and sensory information (Figure 7.16 Cooper and Press, 1995). We therefore understand that the more accurate information is provided to a designer the better practical design-work we will have. The clarity and simplicity of the information provided to the designer based on the min of the user - consumer (user-centred design) will result to an equally consistent design (Norman, 1988). The author through interview processes as discussed earlier in this thesis was targeting to such information from the interviewees.

Figure 7.16- The design process and market research (Source: Cooper and Press, 1995: 152)



7.8 Summary

A corporate identity is a brand's most essential visual ingredient. It comprises tangible and intangible characteristics. Tangible are these of name, fonts- typefaces, text, colours, shapes, materials and logo. Intangibles are these of an identity's projected culture, reflection, age and the unspoken. If these characteristics do not meet consistency and integrity towards the brand values they may cause an array of challenges. The cognition of the ingredients of a corporate identity depends on the consistency of the mirrored information to the consumer audience. Consistency of a corporate identity and its communication supports formulating a successful brand. A consistent corporate identity helps consumers over their decision-making over the choice of a brand. In the example of the emerging brand of 'New' Olympic Airways, consumers/ passengers expect to see the extended use of blue and white colours along to the six-ring symbol part of the driver brand's identity. Another important dimension is the way company culture is projected to the corporate identity and the confusion between the old identity and the new. A number of identities may often co-exist within a company; identities that were adopted along the years are frequently used at the same time. This may result in confusion between the old identity and the new. One of an identity's vital elements can be its name, being a mark of nationality, chosen carefully to support a brand, a label or an invitation to the offering. A name being one that is easy to recall, may also link sometimes the verbal with visual characteristics. Along with the name of a corporate identity, importance is also placed on the pattern characteristics used on its visual front, the graphics personality and the logo used. A logo helps consumers identify the brand they prefer amongst similar offerings. It represents the first visual stimuli of a brand, and should represent with accuracy and crispness the company. Logos may be distinguished in major categories: the logotype and the symbol. In parallel, a logo can be combined, integral or virtual. Another important characteristic of a corporate identity is its colour(s). An identity's colour ought to reflect the company's objectives and directions in the marketplace. Organisations such as airlines should place great significance on colour and shape management as it suggest a vital ingredient for the embodiment of their corporate identity on the offering, ranging from cabin products,

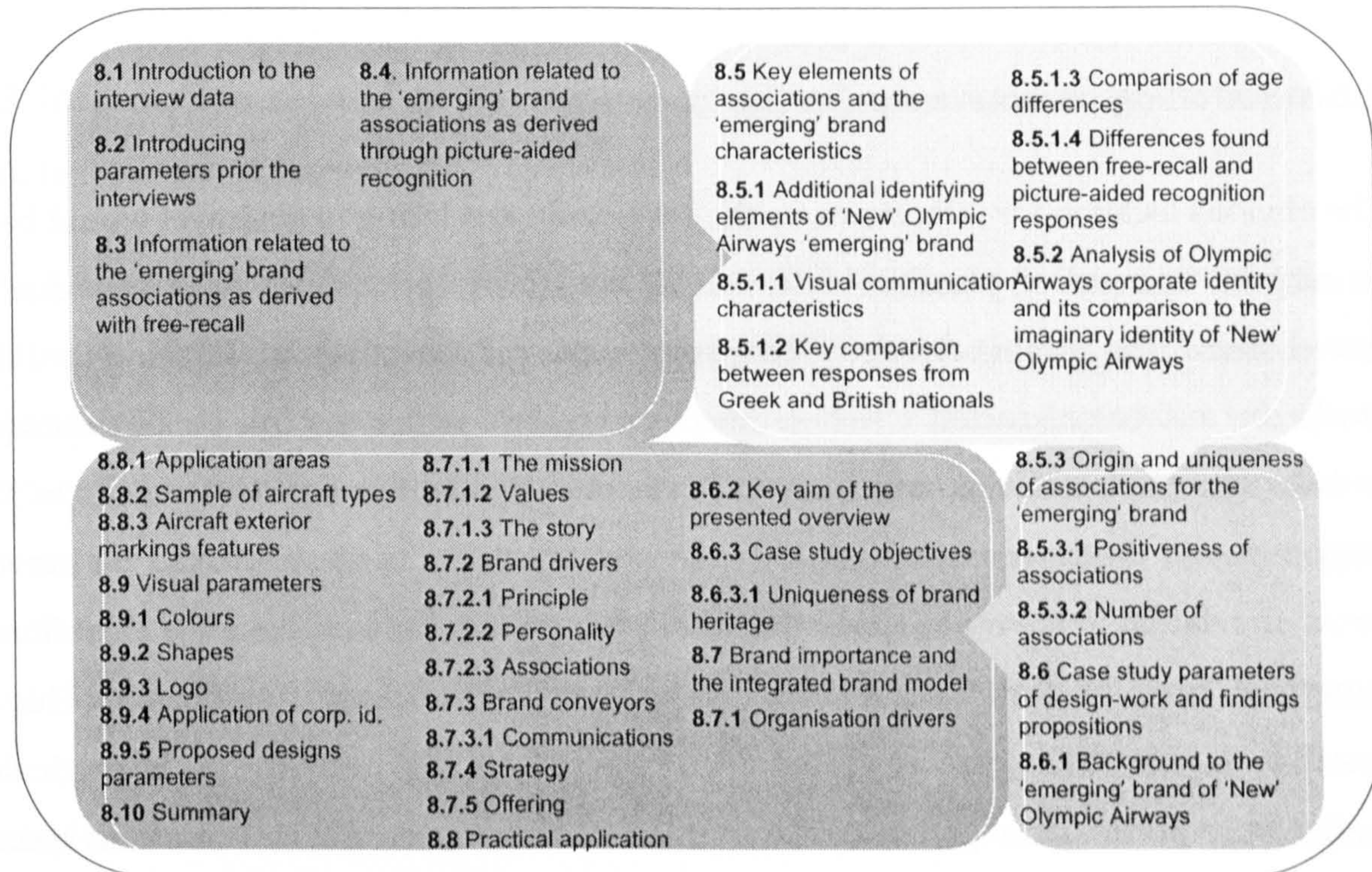
uniforms to tickets etc. In the particular case study, interviewees suggested that under the 'New' Olympic Airways' brand colours of blue and white should be used as most favourable followed by yellow and red – representing the four colours already in use by the driver brand of Olympic Airways. Regarding question of shape, rings appeared to be most popular, especially the six-ring symbol used by Olympic Airways (driver brand). Another parameter of a corporate identity is the typeface used and its characteristics.

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8 CASE STUDY FRAMEWORK VALIDATION

8.0 Introduction

Figure 8.1 Outline of Chapter Eight



The scope of this Chapter is to present and juxtapose the findings of justified data. Specific directions are formulated and explained in relation to the chosen emerging brand airline case study and linked with the proposed framework. In particular guidelines related to the brand's corporate identity formulation and application according to passenger perception are explored and presented.

8.1 Introduction to the interview data

As it was stated in the Methodology Chapter Five, the process of using two consecutive methodologies was followed for collecting information from consumers. The methods of free-recall and picture-aided recognition were used. In the subsequent pages we will observe information gathered using these two techniques, firstly the one of free-recall and then the one of picture-aided recognition.

8.2 Introducing parameters prior the interviews

The obvious location for interviews, as the case-study is relating to air-travel would be at an airport. Because of possible biases in the consumer (passenger) responses due to 'travel-stress', the author considered two approaches for collecting data. During the Pilot Study the author conducted a first series of interviews under the free-recall technique both as 'street' interviews and airport interviews to identify any differences in the responses and therefore evaluate if the interview participants were affected by 'travel-stress' in relation to the asked questions. Comparing the results of the initial Pilot-Study interviews revealed that the interviewees' answers did not vary significantly. This is possibly due to the nature of questions as they were not referring to a particular challenge or particular experience relating to air-travel but to brand associations linked to an 'emerging' airline brand. Beyond the different interview locations of the Pilot Study of the initial free-recall questions, the first interviews were also executed to the nationals of two different European countries, those of Greece and United Kingdom. Greece was chosen as it is the country of origin of the emerging brand and therefore it was of particular importance to get the opinion and association of the local people as of what they envisaged of the 'new' brand. United Kingdom was chosen as a fellow European state with a large movement of British nationals to the 'new' brand's country of origin per year and observing their opinion would add an interesting dimension to the results. During the fieldwork it was discovered that airlines do not normally validate market research findings in any other location apart from the country of origin. The only restriction opposed was that the interviewees had to have flown at least once with the 'driver' brand (Olympic Airways) within the last twelve months, so to be familiar with

the brand. The range of interviewees ranged from second time flyers to Gold Card Frequent Flyer holders of the 'driver' brand airline (Olympic Airways). In the first phase of interviews (free-recall), the author's main concern was to identify parameters and associations related to the 'emerging' brand. The answers were then presented as pictures to the same questions during the second phase of interviews of picture-aided recognition. Main concern during this process was to validate and solidify free-recall answers and determine their popularity.

8.3 Information related to the 'emerging' brand associations as derived with the technique of free-recall

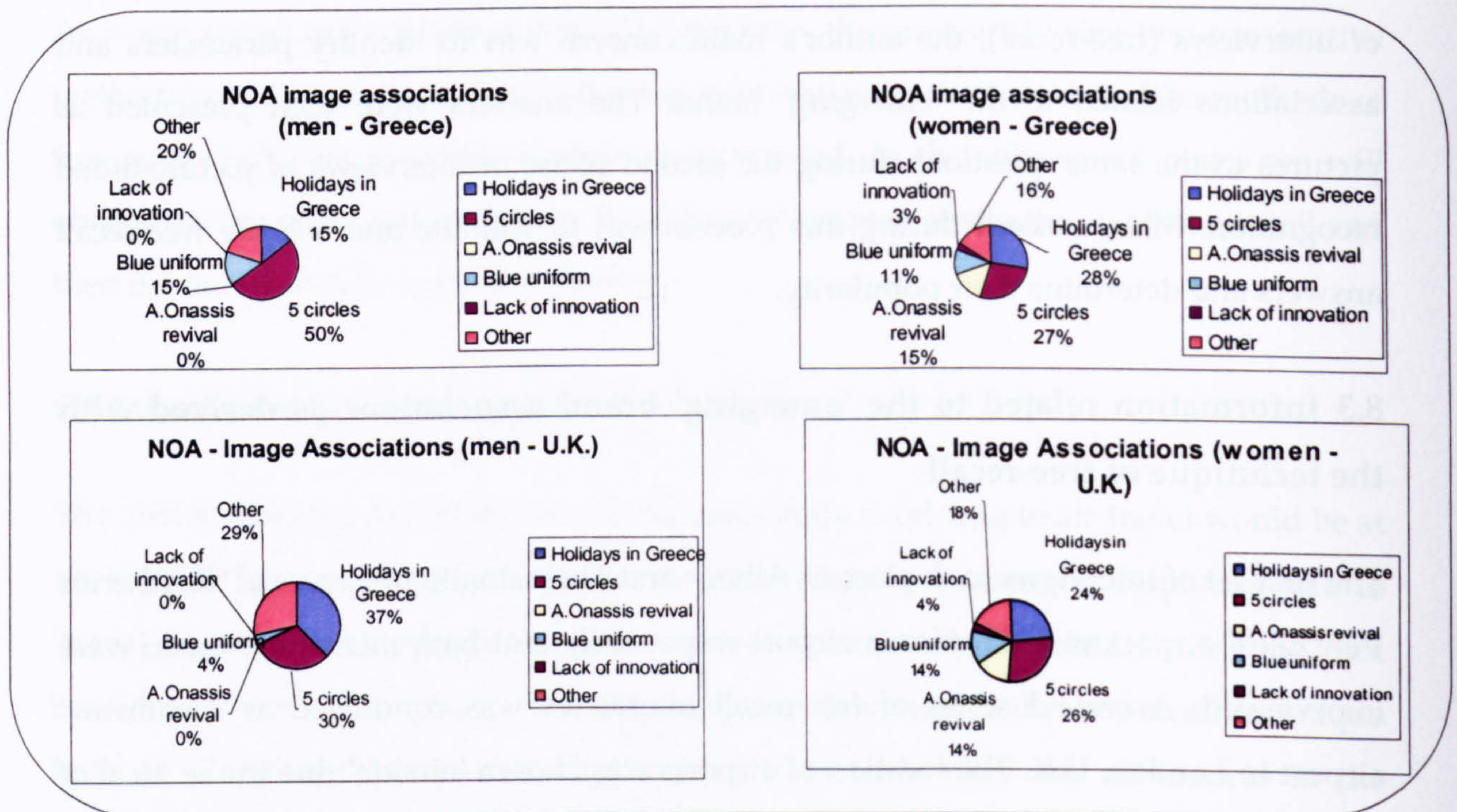
The first set of interviews took place in Athens and Thessaloniki in Greece at 'Eleftherios Venizelos' airport and Macedonia airport respectively and both men and women were interviewed. A second series of free-recall interviews was conducted at 'Heathrow' airport in London, U.K. The location of airports was chosen 'airside' due to the ideal of the target captive audience. Particular free-recall interviewee numbers: men GR (39), women GR (62) and men UK (56), women (51).

As explained in Chapter Five, the interview questions varied from car brand associations to sentence completion and questions related to corporate identity.

Sample results relating to specific questions/ areas can be seen below and further information is available in APPENDIX B.

Below the author presents the responses given in a given series of associations linked to the envisaged image of the 'emerging' brand of 'New' Olympic Airways (Figure 8.2).

Figure 8.2 'New' Olympic Airways brand associations related to the expected image under the free-recall technique



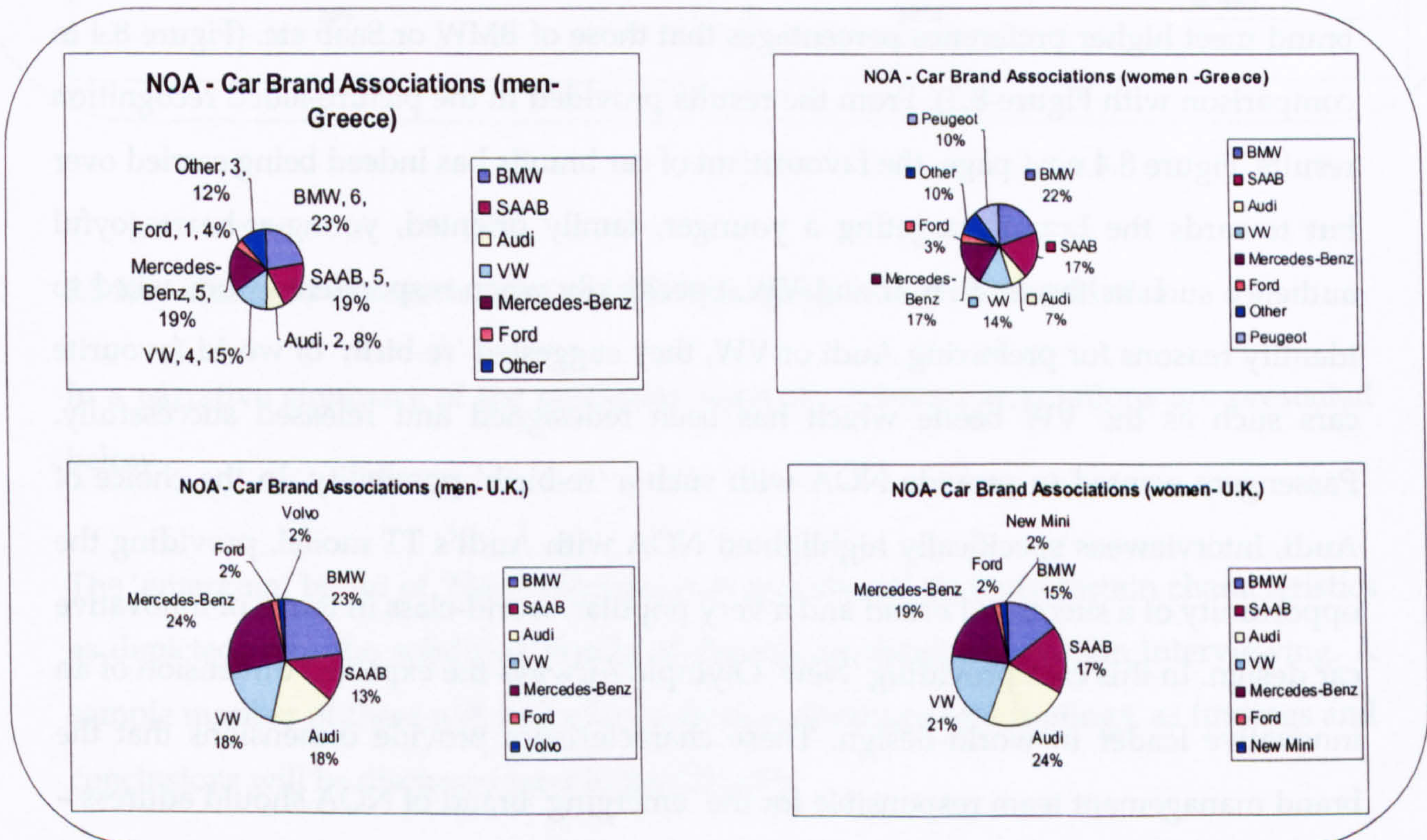
The figure presents percentages of the question "I will read you a list with associations that construct the corporate image of Olympic Airways (driver brand). Could you tell me please which of these associations or which others you would like to recall, when you are thinking of 'New' Olympic Airways and why?" The associations presented as possible answer to the interviewee, were taken from previous results on research on Olympic Airways' associations and were provided to the author by the collaborating airline.

These possible answers were presented as an aid to the respondents but not limiting the as the choice of an other reply was provided. Main scope for this question was to identify any shared associations between driver (OA) and 'emerging' brand (NOA).

Judging from the above associations, the strongest are those linking 'New' Olympic Airways (NOA) with Holidays in Greece and the 'five' rings. These associations present unique associations of NOA shared between driver and 'emerging' brand. This suggest the continuation of the use of such a three-dimensional ring symbol by the 'new' airline brand.

Another example is offered with the results from the question (Q.13) "If 'New' Olympic Airways was a car, which car brand would you like it to be and why?" (Figure 8.3 & APPENDIX B). This question is part of 'brand mapping' questions in the interview process. Under such questions, the interviewee is asked to link the brand under investigation with an other(s). In this case an imaginary - 'emerging' airline brand is asked to be identified with a brand in the automotive industry. The question is aiming in identifying ownability - A specific car brand is something "I would like to own" and I would like NOA to be like this brand. The most popular answers included brands such as BMW, Mercedes-Benz, SAAB, VW and Audi. The choice of such car brands denotes an expectation for an upmarket, "classy" feel from 'New' Olympic Airways. We note that brand choice ranges from brands targeted at senior professionals (Mercedes-Benz, BMW) to brands aimed at younger executives (Audi, VW). These choices would be further liquidise when the same question is asked under the picture-aided recognition providing this time the logos of those specific car brands as a choice of answers.

Figure 8.3 'New' Olympic Airways car brand associations under the free-recall technique

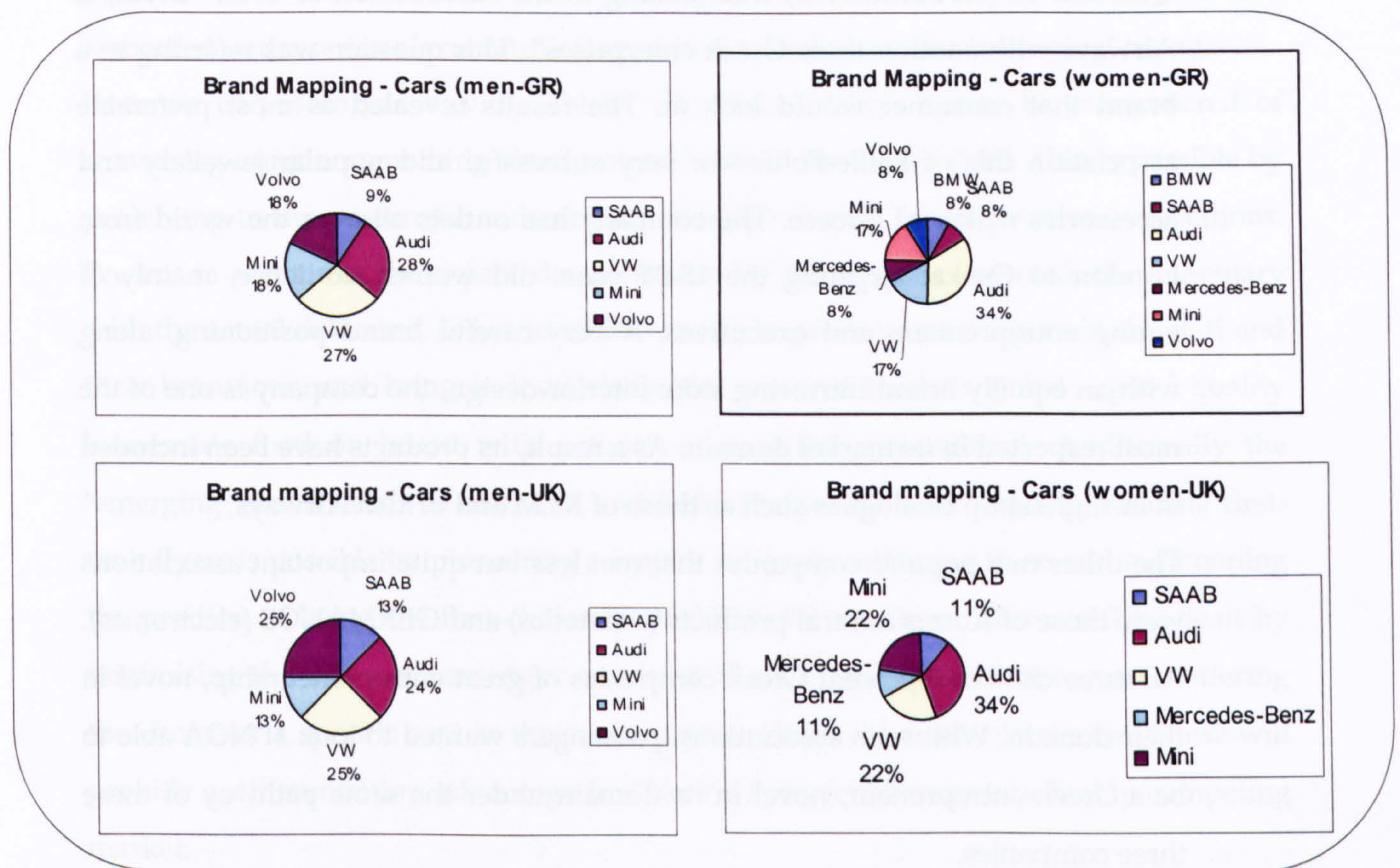


8.4 Information related to the 'emerging' brand associations as derived with the technique of picture-aided recognition

After the run of the first phase of interviews under questionnaires using the technique of free-recall, the results provided were quantified and the most popular answers were formulated into imagery that were presented as given answers to the same interview questions as used for the free-recall interviewing. The interviews in this second phase of took place with the same interviewees that participated during the free-recall technique. This was followed due to the small sample size used, and aiming to test similarity or differences of responses. Looking into the results we see that there is a slight deviation in the provided answers through the choice of picture (APPENDIX D). Particular picture-aided recognition interviewee numbers: men GR (11), women GR (12) and men UK (08), women (09).

As an example, if we compare the car brand associations provided from the free-recall interviews with those of the picture-aided recognition, associations to Audi and VW brand meet higher preference percentages that those of BMW or Saab etc. (Figure 8.4 in comparison with Figure 8.3). From the results provided in the picture-aided recognition results, Figure 8.4 next page, the favouritism of car brands has indeed being carried over but towards the brands targeting a younger, family oriented, young-at-heart, joyful audience such as those of Audi and VW. Specifically when respondents were asked to identify reasons for preferring Audi or VW, they suggested 're-birth' of world-favourite cars such as the VW beetle which has been redesigned and released successfully. Passengers wanted to provide NOA with such a 're-birth' possibility. In the choice of Audi, interviewees specifically highlighted NOA with Audi's TT model, providing the opportunity of a successful brand and a very popular, world-class in terms of innovative car design. In this case providing 'New' Olympic Airways the expected dimension of an innovative leader in world-design. These characteristics provide dimensions that the brand management team responsible for the 'emerging' brand of NOA should address - having in mind the parameters framed by Audi and VW.

Figure 8.4 New' Olympic Airways car brand associations under the picture-aided recognition technique



8.5 Key elements of associations and the 'emerging' brand characteristics

In a narrative summary of the particular elements of brand associations are presented below.

The 'emerging' brand of 'New' Olympic Airways should embody certain characteristics as depicted from the solidified results of the picture-aided recognition interviewing. A sample number of these will be explored linking questions and findings, as findings and conclusions will be discussed later in the Chapter.

- Question 10 (APPENDIX C) was looking in the feeling passengers would like to have when flying with 'New' Olympic Airways. The choice of pictures by

interviewees suggested senses of belonging, feelings of togetherness attached to group activities and celebrations.

- Question 16 (APPENDIX C) was looking in the “association of ‘New’ Olympic Airways with another three Greek enterprises”. This question was referring to a brand that consumer would look at. The results revealed as most preferable association this of Follie-Follie – a very successful and popular jewellery and accessories maker of Greece. The company has outlets all over the world from London to Osaka, targeting the 18-35 years old women audience, mainly of young entrepreneurs and executives. A very careful brand positioning, along with an equally brand mirroring store interior-design, the company is one of the most respected in its market domain. As a result, its products have been included in in-flight shop catalogues such as those of KLM and British Airways.

The other two popular companies that met less but quite important associations were those of Korres natural products (cosmetics) and GERMANOS (electronics). All three choices represent Greek companies of great entrepreneurship, novel in their domain. With such associations, passengers wanted to look at NOA able to be a Greek entrepreneur, novel in its domain under the same pathway of these three companies.

The ‘driver’ brand (Olympic Airways) is known by its passengers for its excellent safety record, according to internal documentation. This is a value that is almost taken for granted. It is important therefore that the ‘emerging’ brand of ‘New’ Olympic Airways prolongs and carries through this asset.

Safety though it is not enough, as all airlines have to meet certain safety standards according to the regulatory bodies (e.g. CAA, FAA, HCAA). ‘New’ Olympic Airways should project safety along with other values. A combination of established, identifying values but at the same time values that mirror modern Greece.

The ‘new’ brand promise needs to be delivered throughout the customer journey and across all communications. The ‘new’ brand promise needs to be delivered throughout the customer journey, from the time of telephone reservation, to ticket purchase, to

check-in and arrival. This may be possible by following a unified and planned brand process presented across all communications. For precise brand message delivery, the positive brand associations of 'New' Olympic Airways needed to be identified and embodied in the series of communication processes related to the 'emerging' brand.

In terms of passengers services, 'New' Olympic Airways has to be remembered of something unique, something clearly identifiable as the brand itself. This is possible by presenting to the passenger audience an offering catering for its positive expectations. Present in real terms the expected associations by aligning the expected, the imaginary with the actual delivered. It has to endeavour to improve its offering, train the staff and their behaviour, and bring in local chefs (the sense of local to global – good quality homemade food on board with a touch of a stylish atmosphere). Additionally the 'emerging' brand needs to maintain and build further customer loyalty. Pleasing first-time flyers is possible by pioneering a way of uniquely satisfying them and maintaining the position of being the first-choice for ICARUS FF members. This could be dealt by minimising the delay of passenger queues at the telephone reservation centre, offering the choice of a specific seat in the cabin, greater choice of meals, drinks etc. These will provide a differentiating advantage for 'New' Olympic Airways in a highly competing market.

The new model should be recognised internally (between staff etc.) and externally (between company and airline, passenger to passenger etc.) in being of high quality of service and continue motivation.

The 'emerging' brand should reflect a unique character, hospitality and the confidence of matching the past with the future. An airline must talk to the past and the future. Additionally the 'new' brand needs to discard any misconceptions of the 'driver' brand's current status. The re-birth of Olympic Airways (driver brand) as 'New' Olympic Airways ('emerging' brand) will not solve the airline's problems but it will give the airline a breathing space.

Perceptions of airlines, and particularly national carriers, are indelibly linked to their country of origin. The key is identifying the positive and negative associations of that country and then deciding how to meaningfully express the positive ones with

eliminating the negative ones.

In a conclusion, the creation of an effective framework that will serve as the basis of all communications, deriving from and reflecting to this is essential.

8.5.1 Additional identifying elements of 'New' Olympic Airways 'emerging' brand

Although the average user of the company is a Greek male professional. Interviews showed that the Greek female passengers were more aware of brands and provided larger extend of associations.

Additionally some interviewees in the question of which colour they would like to associate with the new corporate identity of 'New' Olympic Airways, provided answers with colours beyond the ones they were provided with in the picture-aided recognition questionnaire. This was perceived as giving the 'new' airline the possibility of breathing space, and the flexibility for changes.

8.5.1.1 Visual communication characteristics

The emerging brand of 'New' Olympic Airways should:

- Emphasise in the use of a distinctive and unique to the brand blue. As blue is being used by the majority of airlines today, 'New' Olympic Airways needs to distinguish which exact blue shades it will use and apply be persistent in their application. As suggested earlier in this Thesis, the proposed blue can be referred to as 'Cycladic' blue.
- Refine the series of the sub-identities in use currently by Olympic Airways (driver brand). In particular the identities of Olympic Club, ICARUS Frequent Flyer programme, Olympian Executive Class, are not linear in design terms neither

coherent. They almost seem identities of more than one airline. These should be redesigned being close to the brand parameters identified for NOA.

- Present the same face – of identity – uniformly between all the countries it operates to and from. At present the use of three or more different logos referring to the ‘driver’ brand presents different and inconsistent colours, along with the use of different letterheads, business cards etc., and different national websites.

The answer to this challenges can be tackled with the use of a unified communications strategy.

This could specially focus on a number of general statements:

- In the beginning keeping close to the house style of Olympic Airways (driver brand). This equals the colours, text, graphics etc. in use. This scope in keeping the consumer group and not alienating them with something radical new. A transition in the change of characteristics is beneficial as it will not present the company as new-born but will be based on the use of positively chosen elements from the ‘driver’ brand.
- Move upmarket but also include elements of joy. At present the brand of Olympic Airways is considered a mature stagnated brand. Consumer responses to the interview questions suggest association of NOA with successful upmarket brands such as Audi, VW and Folli-Follie. Companies that pioneer in their marketplace including elements of joy.
- Being suitable for use over a long period. Changing and introducing a ‘new’ identity is of a lengthy process and involves great costs. In the case of an airline this is extended from new staff uniforms, ticket design, baggage labels, aircraft exterior markings livery etc. – providing such this huge investment, the new brand ought to be sustainable.
- Its use should be effectively applied both internally and externally, between management, other staff and the consumer audience.
- Consistency of visual and verbal material.

- Use of positive associations shared associations between the driver' and the 'emerging' brand.
- Communications grounded on the brand.

Achievement and solidity of the above characteristics is possible through the approach of picture-aided recognition. In particular, visual elements that are constructs of the 'emerging' brand are described below:

- Circles and the colours of blue, white. Light blue are a direct reference to the airline and its principles. These are strong and identifiable even without the existence of the airline logo.

The conducted research showed that 'New' Olympic Airways ought to reflect values of Greece: tradition, unique culture, service, fun, bonding, and Greek heritage. The identified values will support the mission of the emerging airline and support a superior flying experience. In particular the emerging airline should:

- Use a combination of best of OA and imaginary 'New' OA qualities as outlined by passengers.
- Build on its strong airline experience.
- Be dynamic, focused and innovative.
- Incorporate modern Greek values of Mediterranean lifestyle.

8.5.1.2 Key comparison between responses from Greek and British nationals – interviewees, nationality and associations

(Greek passengers) Although the identity of the average Olympic Airways passenger is a male professional in his late thirties, the passengers that are more aware of brands and aware of brand identities, plus colours, text, shapes etc. are women. The Greek men interviewed were less aware of brands etc.

The Greek females that were interviewed seem to be more aware of brands etc.

(British passengers) There were no particular differences between the responses of male/ female interviewees.

There were no particular differences between the responses of Greek and British nationals. Empirical findings agree with previous research that showed that nationality is not the only cause of culture differences in their formulation and expression between passengers (Kim and Prideaux, 2003; Ohmae, 1995). Empirical findings suggest that although nationals of the brand's country of origin are more aware of the brand's qualities, functions etc, there are changes in perception and associations.

Expectations of offering levels along with passenger personal behaviour, often form a varying or conflicting puzzle of differences between passengers (Wirtz and Shamdasani, 1997; Kim and Prideaux, 2003). In terms of brand expectations and knowledge they seem similar - not with great differences.

The key characteristic of the responses of all nationals regarding the envisaged identity of 'New' Olympic Airways is the expectation for it being upmarket, being associated with upmarket Greek brands.

8.5.1.3 Comparison of age differences

Interviewees of ages >40 appear more conservative in their responses, link the imaginary image of 'New' Olympic Airways to traditional established Greek identities (blue sky, whitewashed houses with blue windows etc.) with some elements of modernisation needed.

Junior age groups seem to go beyond these expectations, suggesting the exploration of new 'directions' from the 'new' airline. This is concentrated around an identity that is daring, innovate and different from the norm. It is expected as to be an 'ambassador' of best of Greece to the world.

8.5.1.4 Differences found between free-recall and picture-aided recognition responses

Whilst in free-recall interviewing the majority of associations, with the image of 'New' Olympic Airways, were with mature leading foreign brands, in picture-aided recognition interviewees associated the imaginary brand with leading Greek brands. This verifies the use of picture-aided recognition technique alongside to this of free-recall. People do not always say what they actually mean and validation of their responses towards a specific question proves important. In particular, whilst interviewees associated 'New' Olympic Airways with upmarket car brands such as Mercedes-Benz, BMW under free-recall, following picture-aided recognition respondents provided answers related to car brands of a different target group, often youthful, stylish, modern, playful with their design such as Audi and VW. Brands that are 'more' approachable by anyone. This provides NOA with a feel of an accessible airline brand.

Colours of blue, white and light blue outperform the rest with secondary red followed by far by yellow. Both in free-recall and picture recognition these colours appeared with great percentages. It is interesting to note that a small proportion of younger age groups insist in 'an air' of colour change often with an example of an extreme pink, silver etc.

8.5.2 Analysis of Olympic Airways visual identity and its comparison to the imaginary identity of 'New' Olympic Airways

There is poor consistency in logo use; all three logos shown below are in use (Figure 8.5). This is reflected specially in company communications via business cards, letterhead, fax paper etc.

Figure 8.5 Different Olympic Airways' logos currently in use



The 'modernised' version logo although brighter, proves difficult to read and cannot be reproduced in black and white which is a challenge for the baggage label printing, fax messages, single colour printing etc. (Figure 8.6).

The embossed style of type does not offer any added value to the brand name as appeared in the identity.

Figure 8.6 'Modernised' version of Olympic Airways' logo in colour used in different applications

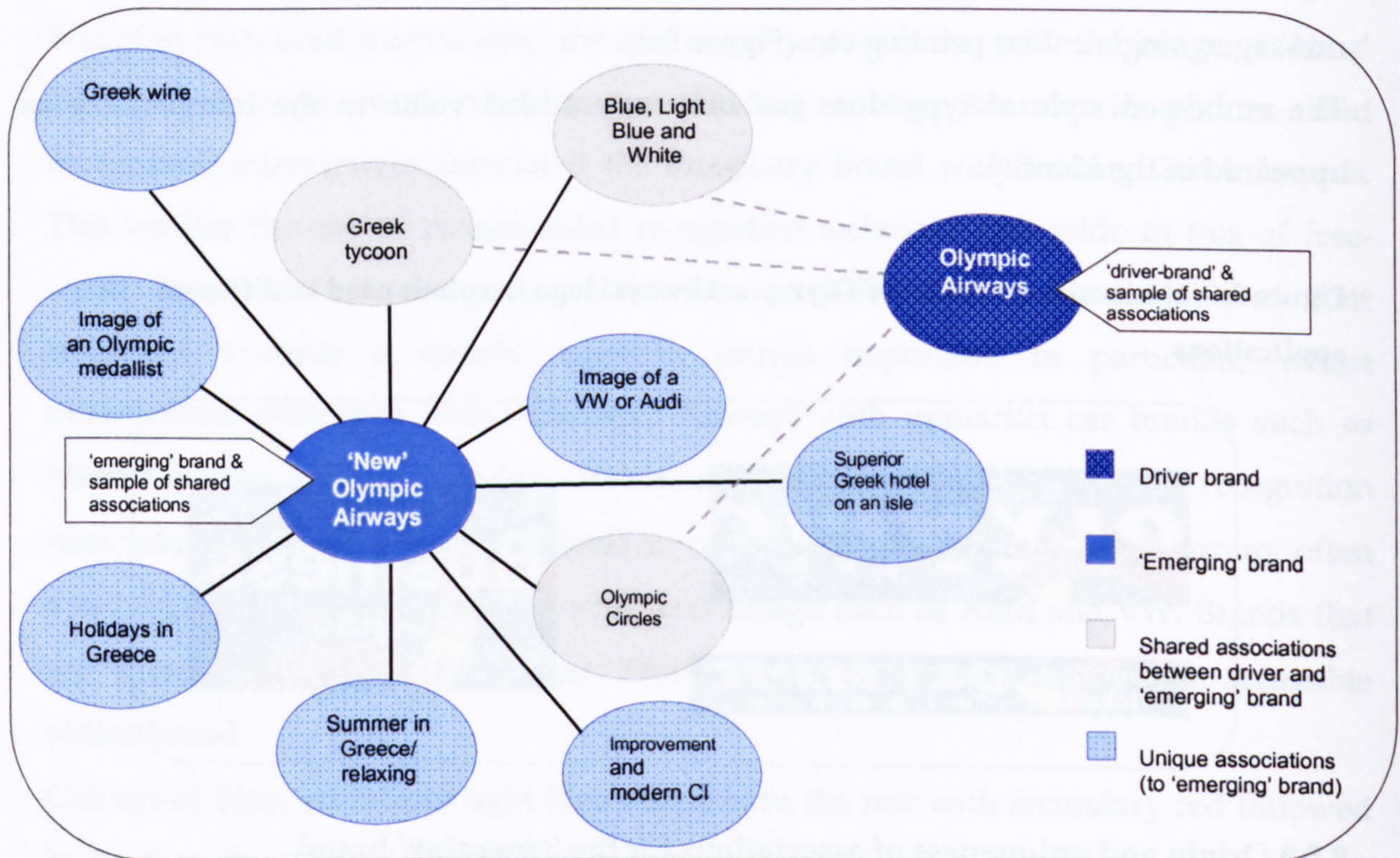


8.5.3 Origin and uniqueness of associations for the 'emerging' brand

As 'New' Olympic Airways derives from the driver-brand of Olympic Airways, it shares a number of its associations (Figure 8.7).

- A number of associations are shared between the 'driver' brand and the 'emerging' brand. These are all positive associations.
- All additional 'new' associations were unique, linked to the qualities expected from the 'emerging' brand.

Figure 8.7 Shared associations of 'New' Olympic Airways' with its driver-brand (Olympic Airways), and unique associations



8.5.3.1 Positiveness of associations

- The associations shared between 'driver' and 'emerging' brand were all positive.
- The new associations (related to the 'emerging' brand) were positive.
- No particular negative associations were discovered in relation to the 'emerging' brand.

8.5.3.2 Number of associations

Although the method of free associations was followed; used normally to assess the number of associations (Krishnan, 1996), the research did not focus on the number of associations. The interview participants were particularly familiar with the brand, having flown at least once with the driver brand (OA), and they were aware of the 'emerging' brand, therefore a large number of associations were expected.

8.6 Case study parameters of design-work and findings propositions

The specific parameters as outlined during the study of Olympic Airways brand to a sustainable brand of that of 'New' Olympic Airways will be outlined below.

8.6.1 Background to the 'emerging' brand of 'New' Olympic Airways

Based on latest information, in a few weeks we will witness the birth of a new company in the airline industry, promising to be one of the key impressions of and for travel in Greece - being a passenger's ultimate choice. 'New' Olympic Airways will be formed under the merger of Olympic Airways and its subsidiaries Olympic Aviation and Macedonian Airlines.

Flying under the wings of 'New' Olympic Airways would be instantly recognisable, linked with the warmth of its staff and new designs, supported by a strategy ensuring high level of quality and service. In the following paragraph the author presents a brief overview of characteristics that may be used to comprise the brand elements of 'New' Olympic Airways.

8.6.2 Key aim of the presented overview

The main aim of the following statements is to explore ideas supporting:

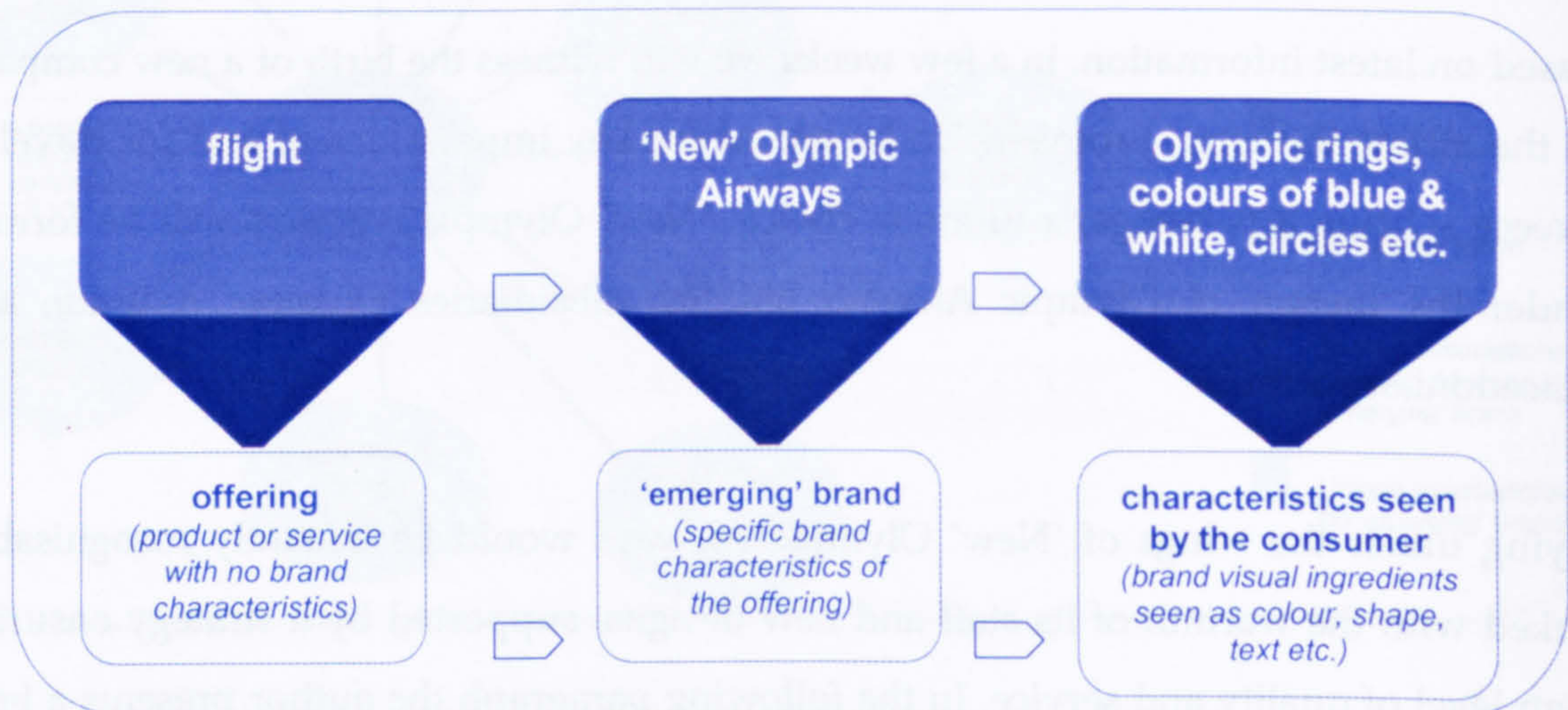
- The establishment of 'New' Olympic Airways as a sustainable and profitable Greek airline that Greek citizens are in favour and proud of.

This is going to be achieved by combining the most positive brand attributes highlighted from the 'driver' brand of Olympic Airways and imaginary ingredients for the 'new' airline as depicted by passengers.

8.6.3 Case study objectives

This particular case study is placed in the context of 'New' Olympic Airways (brand) to flight (offering involvement) in the level of passenger awareness and perception (Figure 8.7). This supports a basis for the creation of a better brand generated offering (flight).

Figure 8.8 The map between offering, 'emerging' brand and consumer perceptive characteristics



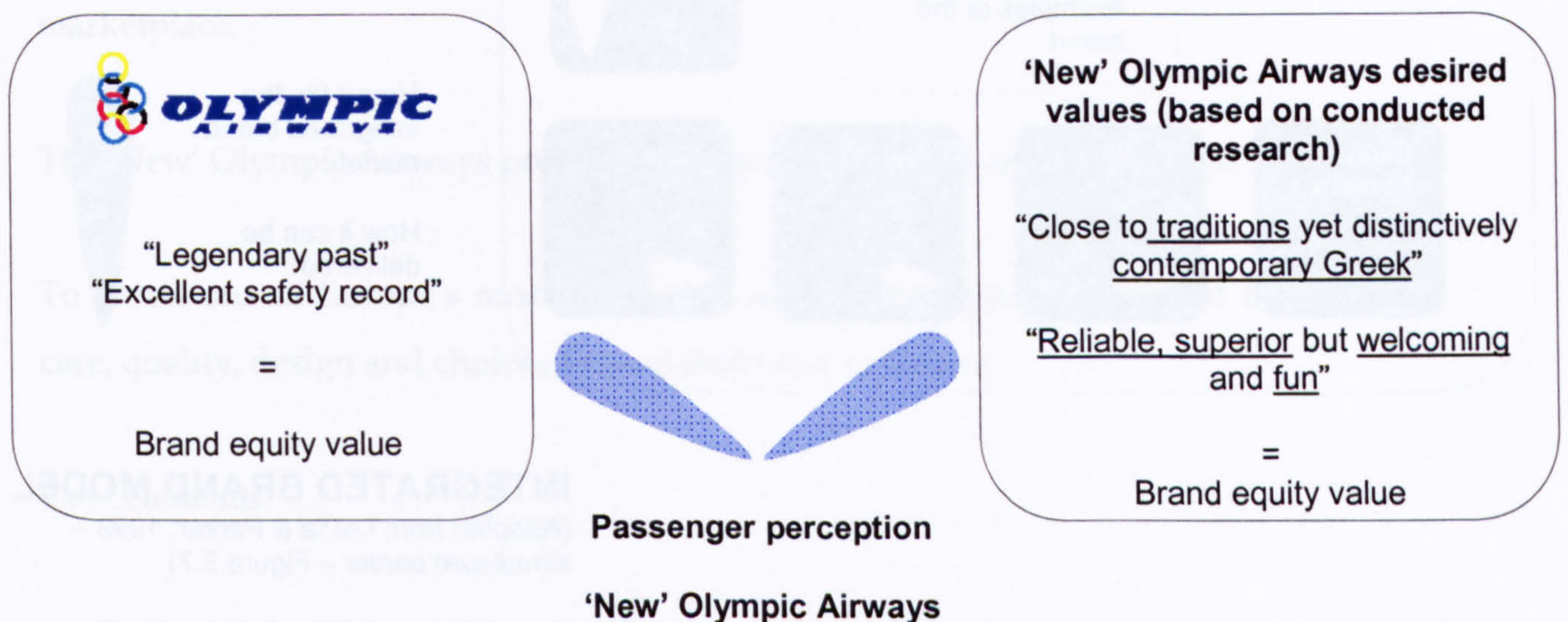
Particular objectives

- Identify the current strengths of the 'emerging' 'New' Olympic Airways' brand associations through verbal and visual territories.
- Determine the link between verbal and visual associations and the impact on the corporate identity elements of 'New' Olympic Airways.
- Explore and present the 'imaginary' brand linkages of 'New' Olympic Airways with other brands in the marketplace.

8.6.3.1 Uniqueness of brand heritage

'New' Olympic Airways carries a unique and powerful heritage that could guide the airline forward (Figure 8.9). The legendary past and recognition of the 'driver' brand along with the formulated passenger expectations and trust, along to employees' dedication will bring 'New' Olympic Airways to a healthy start.

Figure 8.9 'New' Olympic Airways brand heritage basis

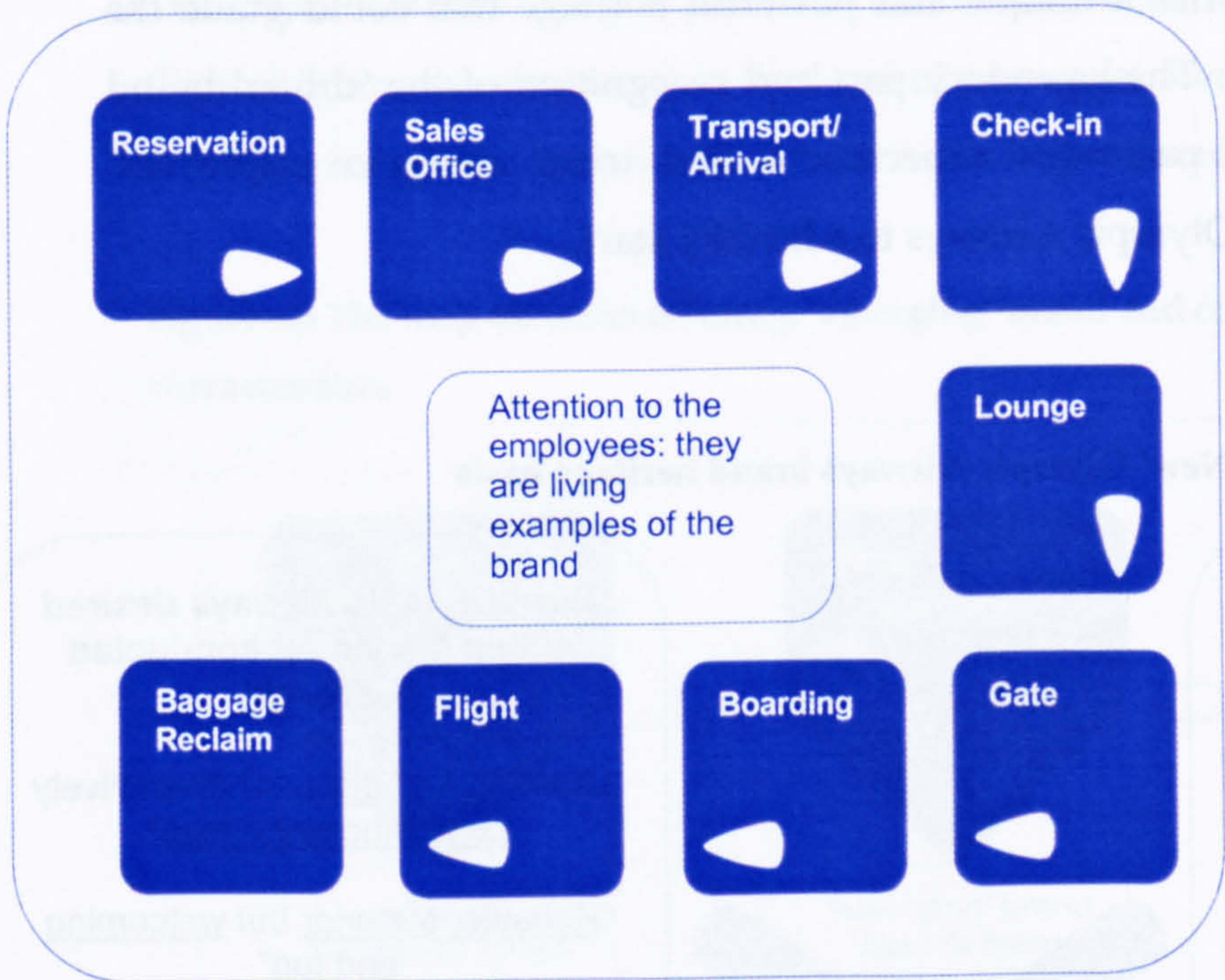


8.7 Brand importance and the integrated brand model

Positive brand experience attracts more business. Positive past experience and brand image are between the four factors passengers consider when choosing an airline. In detail convenient schedules are rated as most important, followed by positive past experience, reasonable pricing, and then by the image and reputation of an airline (Figure 8.10).

Figure 8.10 The integrated brand model for the 'emerging' brand of 'New' Olympic Airways

THE PASSENGER EXPERIENCE



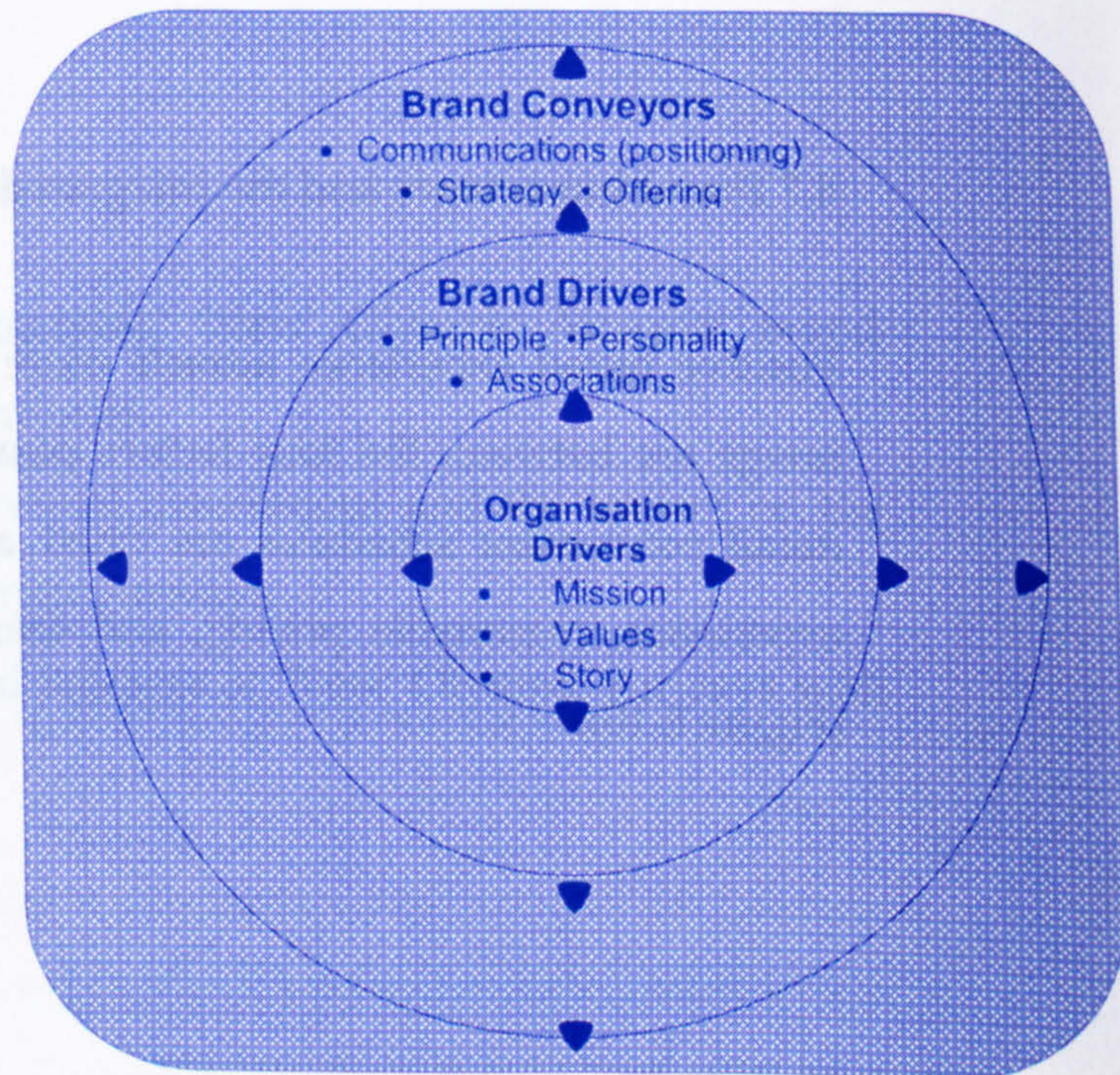
How it fits the integrated brand model

How it can be delivered



INTEGRATED BRAND MODEL

(Adapted from LePla & Parker, 1999 – introduced earlier – Figure 3.7)



8.7.1 Integrated brand model - organisation drivers

The centre and basis of everything the airline does, the how, which and what of the brand. Organisation drivers are distinguished between the mission, values and story.

8.7.1.1 Organisation drivers - the mission

This presents the heart of the airline, what the airline does - distinguishing itself in the marketplace.

The 'New' Olympic Airways proposed mission ingredients are summarised below:

To create one of Europe's most distinctive airlines through commitment to passenger care, quality, design and choice of travel from and to Greece.

Core elements:

- To highlight life's positive qualities, possibly improving the way people live and travel - become a lifestyle company. As highlighted by interviewees, responses in choosing, close-to-consumer, approachable and successful brands to be associated with NOA, such as VW (family, cars), Audi, Folli-Follie etc.
- To be Greek (being Greek and remain Greek - close to origins).

8.7.1.2 Organisation drivers - values

These are the important beliefs of the airline: these do not change when situations change. Values are the commitments of the airline to its employees and audience - an airline could be flexible in time but has to stick to its values.

'New' Olympic Airways ingredients that have been proposed:

- Safety and security.
- Teamwork and bonding.
- Keep passenger first.
- Upgrade customer service.
- Pioneer the brand – aggressive marketing.
- Greece to the world (values tend to be anthropocentric, therefore community action and support to the human requires to be reflected).

8.7.1.3 Organisation drivers -the story

This is the narrative the airline tells about itself: the airline's vision.

The story is the meaning about the airline from one to another, reflecting the important views of the company.

The story deals with: Who the airline is?

Which are the airline's roots?

Where is the airline going?

Which are its views for the future?

'New' Olympic Airways story ingredients deriving from the research:

- Legendary past.
- Bright and distinctive air-travel.
- Passion for flying: trust, bonding, confident yet approachable.
- Quality and unique culture – continuous growth and innovation through its history.

The story projects the best of the organisation drivers and illustrates brand drivers in action.

8.7.2 Integrated brand model – brand drivers

Brand drivers are based in the Organisation drivers but are different for each brand the airline offers i.e.: Economy, Olympian Executive class, FFP levels.

Brand drivers are distinguished between principle, personality and associations.

8.7.2.1 Brand drivers - principle

As mission explains the particular business the airline is in, what it does, the principle is its unique approach in achieving that – it is the foundation of its differentiation and supports direction and communications.

'New' Olympic Airways possible principle ingredients:

- Safety and security. This is applicable to all airlines, but in the case of NOA, interviewees explicitly stated safety as one of NOA's positive assets built up along the years from the driver brand (OA).
- Contemporary Greek.

'New' Olympic Airways 'owns' the principle of safety having one of the greatest safety records in the world. This could be communicated further beyond the statement that every airline is or has to be safe.

8.7.2.2 Brand drivers - personality

Personality is the public image of the brand. It is the emotional relation between passenger and the airline – we all treat a company as if it was another person.

Personality is all about business style and how its reflected to the passenger.

Developing an emotional relationship provides an unbreakable relationship.

'New' Olympic Airways possible personality ingredients:

- Respect, through its long history and expertise - will make passengers feel important.
- Safety and security - convey the notion of safe travel, seriousness.
- Distinguished rather than generic.
- Greek culture.
- Focus on passenger contact employees - they are the living examples of the brand.

Note:

'New' Olympic Airways should endeavour to service quality, train its stewards and stewardesses to smile and bring in local chefs (the sense of local to global - good quality homemade food on board with a touch of chic atmosphere).

8.7.2.3 Brand drivers - associations

Associations are the meaning we attach to the brand. They are mental shortcuts to the brand promise.

Under the picture-aided technique, the author asked interviewees the question (Q.16 - APPENDIX C), "Could you tell me please which of following enterprises you would like to associate 'New' Olympic Airways with and why?" They were presented with the corporate identities of three Greek companies: Folli-Follie, GERMANOS and Korres natural products.

This question aimed in identifying business qualities consumers would like to look at and find in 'New' Olympic Airways. It is a brand mapping question. Findings suggest as

most favourable the association with Folli-Follie followed by GERMANOS and Korres natural products (APPENDIX D).

If 'New' Olympic Airways was another enterprise:

*Groundbreaking
Greek business
examples of:*

It would be Greek and one of the following
(order in terms of consumer preference):



- Folli Follie – innovative but classy, modern, attractive
- GERMANOS – established
- Korres natural products (cosmetics) – pure, natural



Korres natural products

In the same questionnaire, the author asked consumers “If 'New' Olympic Airways was a hotel, which hotel brand you would like it to be, by choosing one of the following?” (Q.14 – APPENDIX C). A number of hotel brands were presented to them, along with a respond of their own choice. This is another brand mapping question targeting an association of a brand we would ‘stay at’ – somewhere we would prefer as a ‘temporary’ home. Consumers linked the ‘New’ airline with premium class Greek hotels; preferably on a Greek island (Further information in APPENIDX D). It is interesting to note that when the same question was asked under the free-recall technique, large established hotel names appeared as associated brands such as Hilton, Intercontinental (APPENDIX B).

In particular, if 'New' Olympic Airways was a hotel
(order in terms of consumer preference):

*Hospitable
and
welcoming as:*

• Luxury local hotel on an island – like a guest in a
Greek house, tranquillity, holidays & fun, relaxing atmosphere



- Astir Palace Vouliagmeni – superiority
- Elounda Hotels – quality and comfort



In another brand mapping question, the author asked "If 'New' Olympic Airways was a car manufacturer, which of the following car-brands would you like it to be, by choosing one of the following..." (Q.13 - APPENDIX C). The interviewees were presented with a number of car brand identities identified as most popular from the free-recall phase of preceding interviewing. The particular question targets an association with a brand consumers' would like to 'own'. Results provided associations with car brands such as Audi, VW, the new Mini (APPENDIX D). These present a creative and modern design attached to the 'emerging' brand of NOA. These associations come opposing to the favourability of car brands identified during the free-recall technique, as these presented as most favourable the brands of Mercedes-Benz and BMW.

Flying ... like driving a:

In particular, if 'New' Olympic Airways was a car (order in terms of consumer preference):



- Audi (new models like the Audi TT) - great attractive car, new approach to design, fast, different.



- VW (new models like the new Beetle) - innovative, status, adapted design of a well known name ⇒ from old Beetle to new Beetle.



- New Mini - history and style, flexibility, innovative design.

- Volvo - safety, elegance, aristocratic.



Following the series of brand mapping questions, the interviewees were asked, “If ‘New’ Olympic Airways was a drink, which of the following drinks would you like it to be?”. (Q.15 - Further information in APPENDIX D).

If ‘New’ Olympic Airways was a drink (order in terms of consumer preference):

Flying ‘New’ Olympic Airways like... drinking some:



- Greek wine – best ambassador of all Greek alcoholic drinks.
- Metaxa/ Ouzo – unmistakably Greek.
- Water – still not sparkling, refreshing and clear.



In the question asking to associate ‘New’ Olympic Airways with how it should feel like, consumers linked the ‘new’ airline with images of celebration and well-being.

The categorisation below from one to three denotes order in association. (Q.10 - Further information in APPENDIX D).

‘New’ Olympic Airways feels like:

Elements of fun, ‘get-togetherness’.

- Feeling of celebration – dynamism.
- Well-being.

Fun like:



In the question asking to associate 'New' Olympic Airways with which characteristics it should embody, consumers linked the 'new' airline with a combination of summer fun. The categorisation below from one to three denotes order in association. (Q.11 - Further information in APPENDIX D).

'New' Olympic Airways brand should reflect characteristics of:

- Relaxation
- Island-living, tradition
- 'Get-togetherness'

Reflections of:

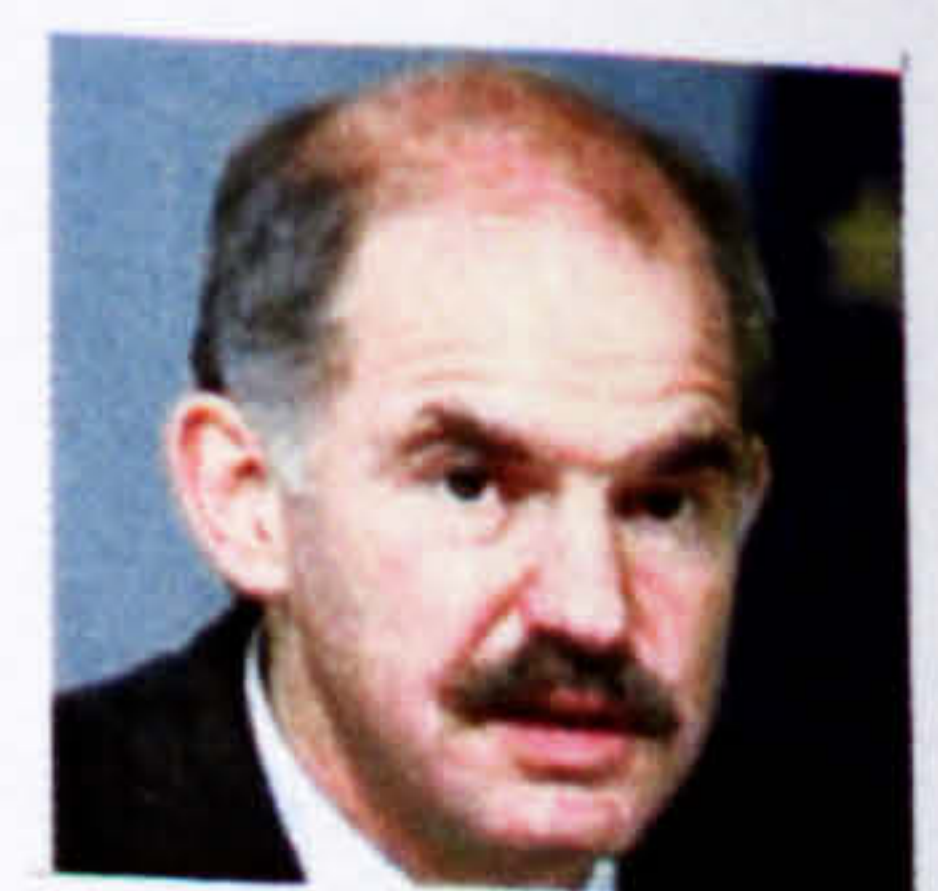


In the question asking to associate 'New' Olympic Airways with a person (personification), consumers linked the 'new' airline with a known Greek male 25 - 35 years old.

The categorisation below from one to three denotes order in association. (Q.12 - Further information in APPENIDX D).

If 'New' Olympic Airways was a person:

- Greek Olympic medallist/ athlete (Dimas - ethos, dynamism).
- Greek tycoon (Latsis, Vardinoyiannis, Haji-Ioannou) - successful: so that can possible buy a stake in the new airline).
- Greek Politician - so that can have the power to reform the airline.



8.7.3 Integrated brand model - brand conveyors

Brand conveyors are the elements to convey the brand meaning. They are responsible for offering customisation, customer support etc. Brand conveyors are distinguished between communications, strategy and offering

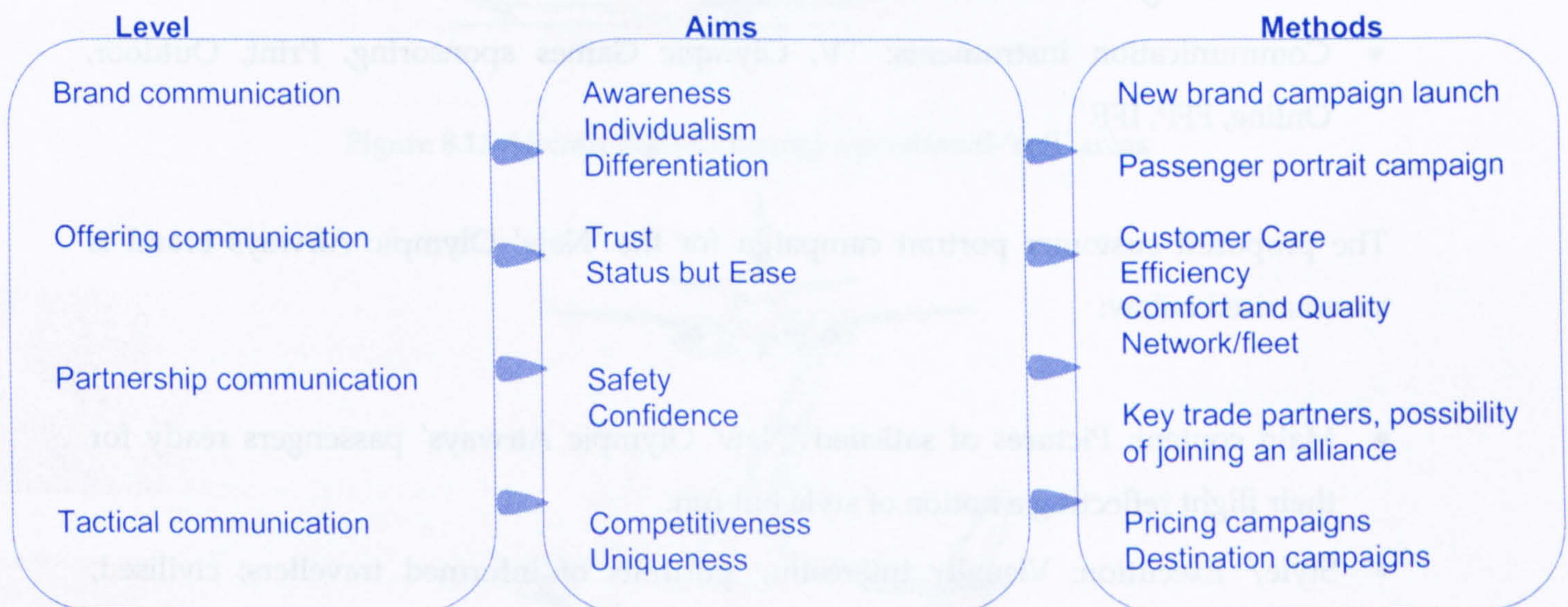
8.7.3.1 Brand conveyors - communications (positioning)

Communications are the methods of relating the organisation and the airline offering to others in the market. They support the airline's brand principle.

Positioning allows marketing communications to focus on differentiating brand messages that relate to the immediate competitive environment.

'New' Olympic Airways communication levels and activities are presented on Figure 8.11 below.

Figure 8.11 Communication and activities of the 'emerging' brand



The proposed goals of the 'New' Olympic Airways brand marketing campaign are described below:

- Create a brand personality based on the 'New' Olympic Airways imaginary values.

- Build up presence in the market.
- Rebuilt trust in 'New' Olympic Airways.
- Thrive the passenger.
- Deliver smart and credible messages.

8.7.4 Brand conveyors – strategy

Strategy is the way of delivering the communications (positioning) of the Brand Conveyors. The proposed launch campaign 'New' Olympic Airways brand could include:

- Main content: Introduce and celebrate the new brand
- Style/ execution: colour visuals using colours of blue, white, light blue, red and yellow – focus on aircraft exterior: under seamless, stylish, simplified and unique positioning
- Visuals:, engines, tailfin and whole aircraft: where circles are evident
- Communication instruments: TV, Olympic Games sponsoring, Print, Outdoor, Online, FFP, IFE

The proposed customer portrait campaign for the 'New' Olympic Airways brand is summarised below:

- Main content: Pictures of satisfied 'New' Olympic Airways' passengers ready for their flight reflecting a notion of style but fun.
- Style/ Execution: Visually interesting portraits of informed travellers; civilised, glamorous and fun.
- Visuals: Target businessmen/ business women, young lady/ man, older lady/ man, students, family, older/ young couple, ethnic minority people and tourists
- Communication instruments: Print, Outdoor, Online, IFE advertisements

8.7.5 Brand conveyors - offering

The notion of product and service as one, the actual deliverable of the airline. Offering characteristics as reflected in terms of corporate identity

8.8 Practical application

8.8.1 Application areas

Identify aircraft's distinctive applicable areas and bridge them with those that present high frequency of operational-'soil' areas. (Figures 8.12 and 8.13). Most of these areas comply with each other.

Figure 8.12 Aircraft distinctive/ applicable areas

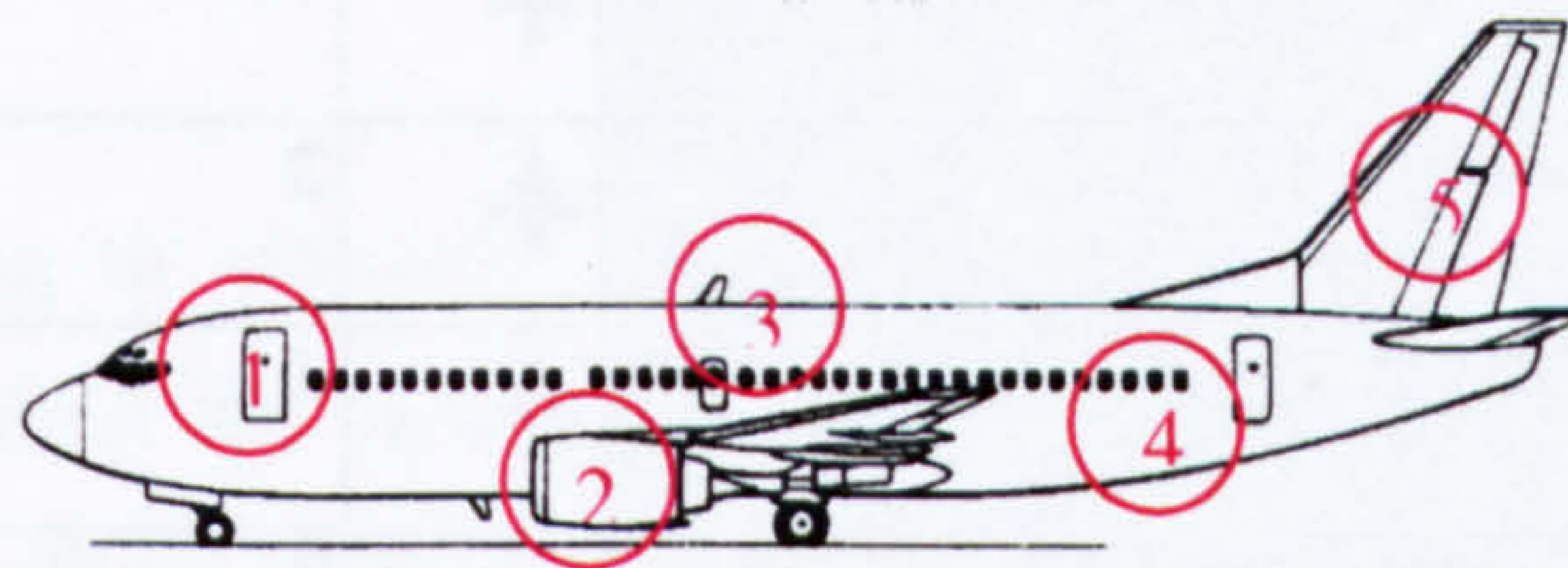
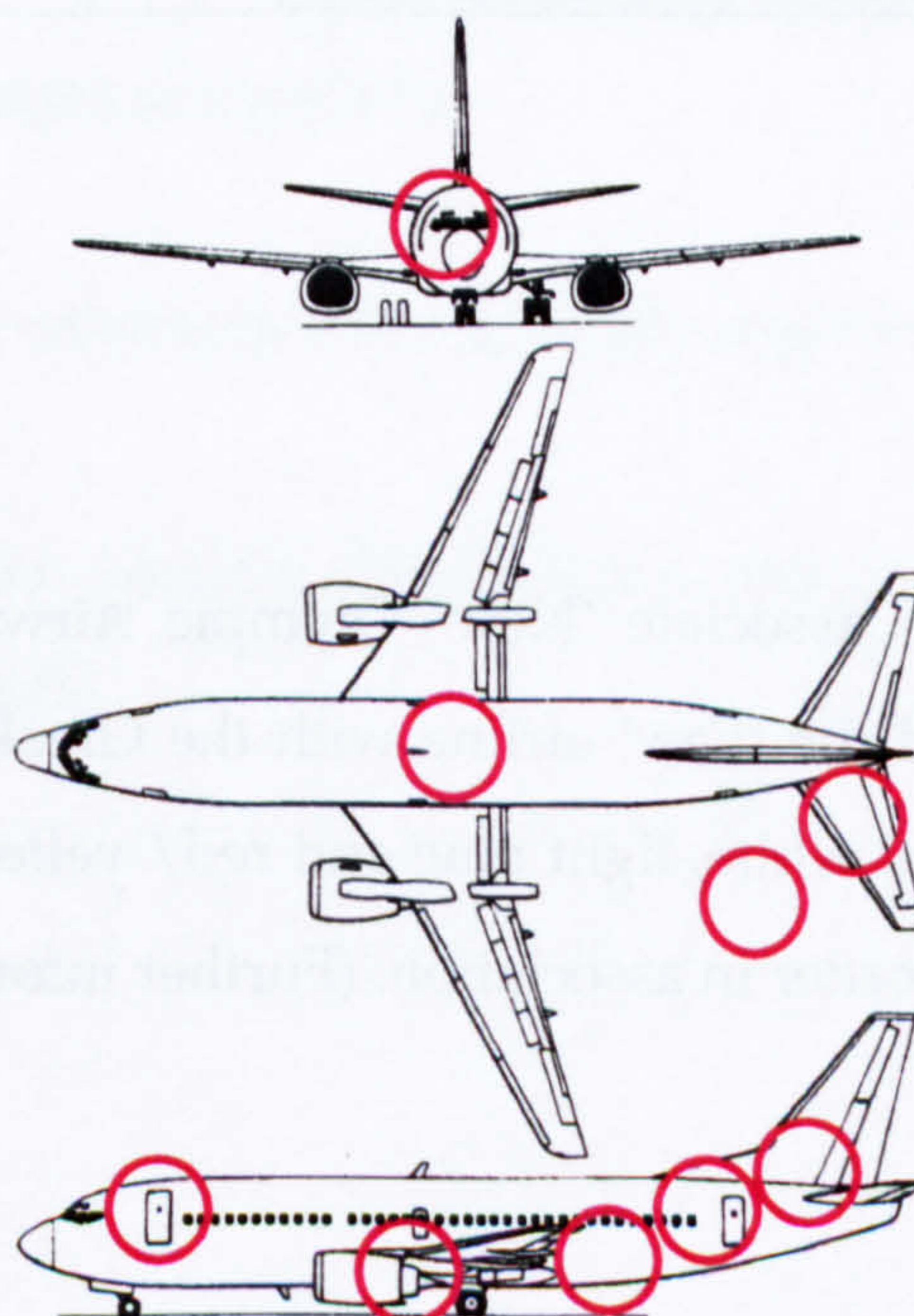


Figure 8.13 Aircraft high-frequency operational-'soil' areas



8.8.2 Sample aircraft types

The indicative aircraft types used to deploy the identified characteristics were those of Airbus A340-300, Airbus A300-600, Boeing 737-400 and ATR72. These were the most indicative aircraft chosen from the total aircraft type operated by Olympic Airways at present (Table 8.1).

Table 8.1 Aircraft type/ airline

AIRCRAFT TYPE	OA	Numbers
A300-605R	↑	3
A340-313	↑	4
Boeing 737 -300	↑	2
Boeing 737-400	↑	13
Boeing 717	↑	3
ATR 42-320	↑	4
ATR 72-202	↑	7
Bombardier Q100	↑	4

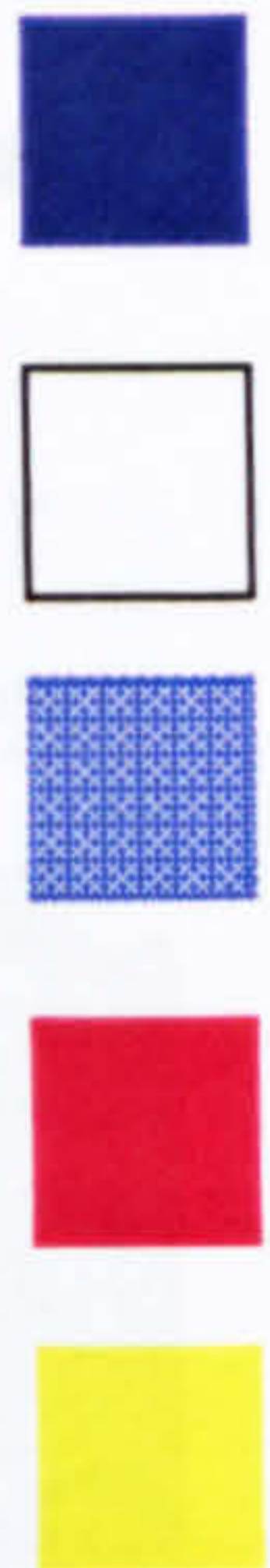
8.9 Visual parameters

8.9.1 Colours

In the question asking to associate 'New' Olympic Airways' corporate identity and colours, passengers linked the 'new' airline with the Greek colours, a mix of cold and warm colours such as blue, white, light blue and red/ yellow. The categorisation below from one to three denotes order in association. (Further information in APPENIDX D).

'New' Olympic Airways' colours:

- Blue – warmer dark blue, Aegean Sea, one of the national colours of Greece.
- White – Brightness of summer sun, white island houses, national colour.
- Light blue – blue sky.
- Red/Yellow – summer fruit, sun, fun.



A number of interviewees chose colours totally different from the colours of the palette presented. Referring to company change, give the company the opportunity to expand to new territories. Passengers are expecting and awaiting a new direction.

8.9.2 Shapes

In the question asking to associate 'New' Olympic Airways' corporate identity and shapes, passengers linked the 'new' airline with the Olympic rings. The categorisation below from one to three denotes order in association. (Further information in APPENDIX D).

'New' Olympic Airways' shapes associations:

Olympic rings, 5 rings= five continents – bring people together

- Circles – maximise their possible application/ use (aircraft exterior & interior, catering, uniforms, website).
- Curved lines.



8.9.3 Logo

The author presents below in a summary, the elements that could comprise the logo of 'New' Olympic Airways.

The logo needs to be simplified along with using:

- The 6 circles are the strongest element of the logo.
- The name Olympic must be retained in the new name.
- Consistency.

Table 8.2 Comparison of characteristics between the present (Olympic Airways) and the 'emerging' ('New' Olympic Airways) logos

	Olympic Airways logo (present invariants)	'New' Olympic Airways logo (imaginary invariants)
Structure	Complex configuration	
	Repetition (circles)	Simple but dominant
	Interconnected/ circles	crossing Keep the 6 circles
Colour	Polychromatic Warm	Still polychromatic with emphasis in blue, white, light- blue with secondary colours yellow and red
Forms	Substance ('bold') Custom-made curved ends	typeface, Crisp, distinctive but also chic

8.9.4 Application of corporate identity elements

The above discussed parameters in relation to the sustainable brand of 'New' Olympic Airways were applied to a number of offerings starting from exterior aircraft markings and proposals for a new in-flight meals catering tray (Pictures 8.1 a and 8.1b).

Pictures 8.1a and 8.1b An example of the proposed new catering tray for 'New' Olympic Airways economy class - additional examples may be found in APPENDIX E



8.9.5 Proposed design parameters

Colours- lift-up in the exterior drawings \Rightarrow use blue and white national Greek colours with red (passion, excitement, active - alert, summer) and yellow (warmth, daylight, sun).

Shapes \Rightarrow Circles - maximise their use in every possible way: aircraft exterior, catering tray, attention to detail.

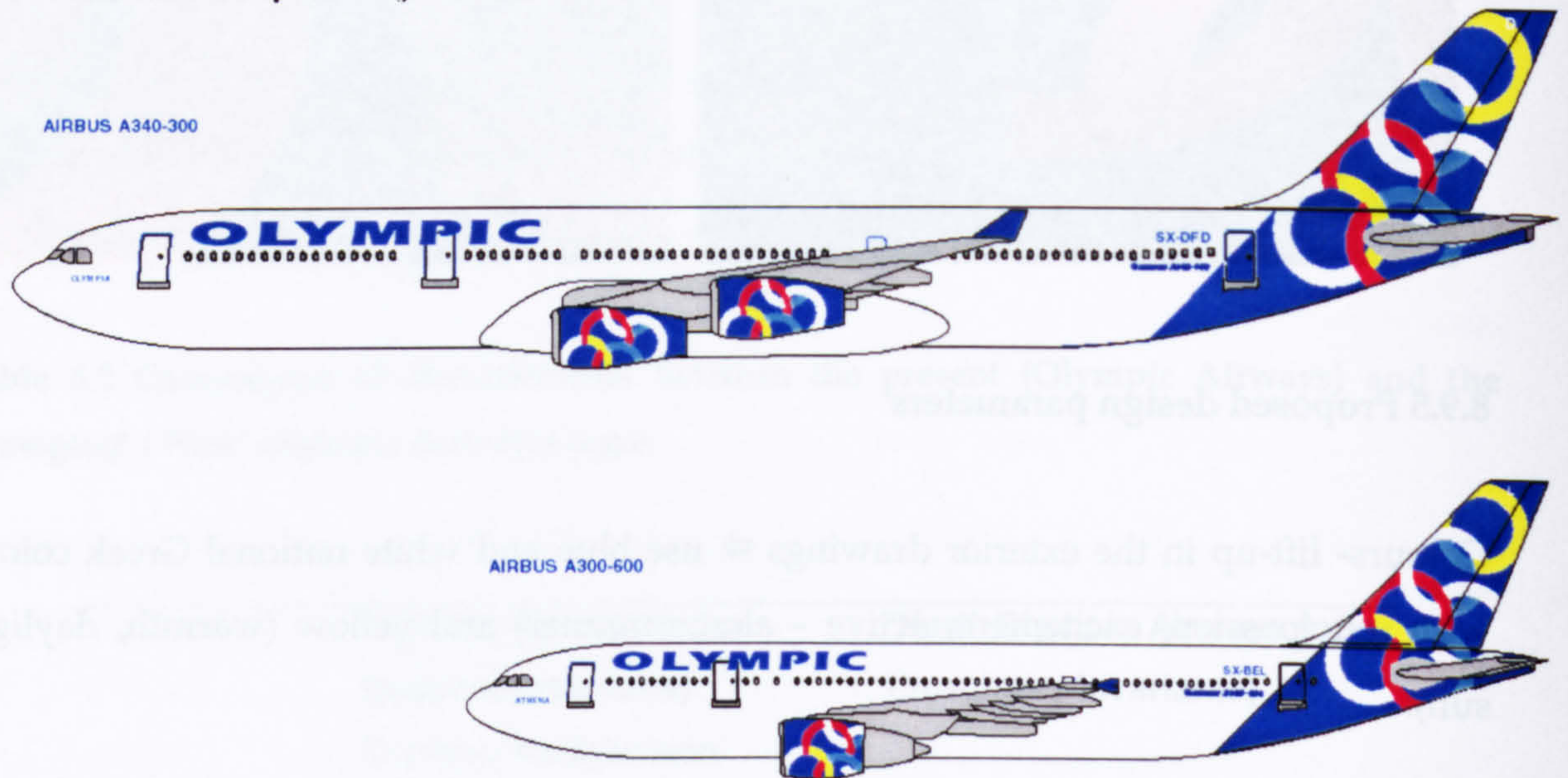
Safety and care - focus on the engines: colour the engines \Rightarrow after all they bring passengers from A to B - use of key connotations and associations.

The 'new' airline could use their engines as a display of their corporate identity; 'New' Olympic Airways could be one of the first to do this (Figure 8.14).

Care - Adjust the catering facilities by including secondary colours of light blue, yellow, red \Rightarrow instead of using clear plastic cups for water/ juice, use coloured ones: this will brighten the spirit of the airline, become alive.

The majority of the proposed suggestions can be achieved by obtaining products readily available in the market - no need for custom-made products. (Products in the market that can be adapted for use by 'New' Olympic Airways)

Figure 8.14 An example of the proposed aircraft exterior markings for 'New' Olympic Airways - additional examples may be found in APPENDIX E



This document is intended for the use by Cranfield University, and the Airline in defining the mutually agreed upon elements of the exterior marking.

Cranfield
UNIVERSITY

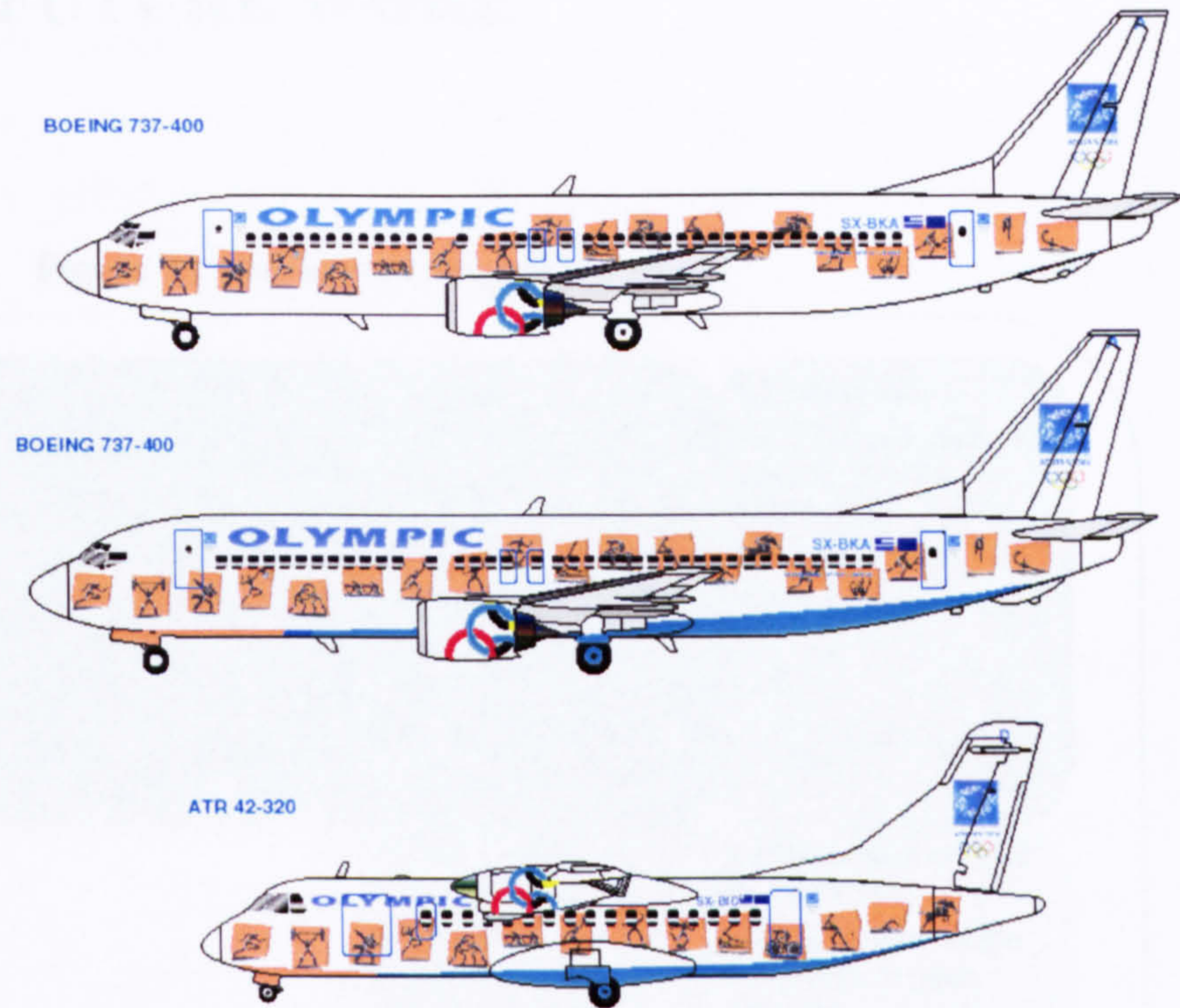


Exterior Marking Proposal
Olympic Airways AIRBUS A340 - 300 & A300 - 600

OPTION 3
APRIL, 2003

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Figure 8.15 An example of the proposed aircraft special exterior markings of 'New' Olympic Airways as a Grand Sponsor of ATHENS 2004 Olympic Games™ ©- additional examples may be found in APPENDIX E



This document is intended for the use by Cranfield University, and the Airline in defining the mutually agreed upon elements of the exterior marking.



Exterior Marking Proposal
Olympic Airways BOEING 737-400 & ATR 42-320

OLYMPIC GAMES SPECIAL
APRIL, 2003

8.10 Summary

The 'New' Olympic Airways brand ought to address the passenger audience with a unique character; relevant and distinctive about its offering in relation to its competitors.

This can be summarised in:

Good name- reputation- legendary past - excellent safety record ⇒ ingredients for success. Best of Greece to the world, sense of belonging & bonding, modern, uniqueness, named Olympic, communicate excellent safety record and continuous improvement

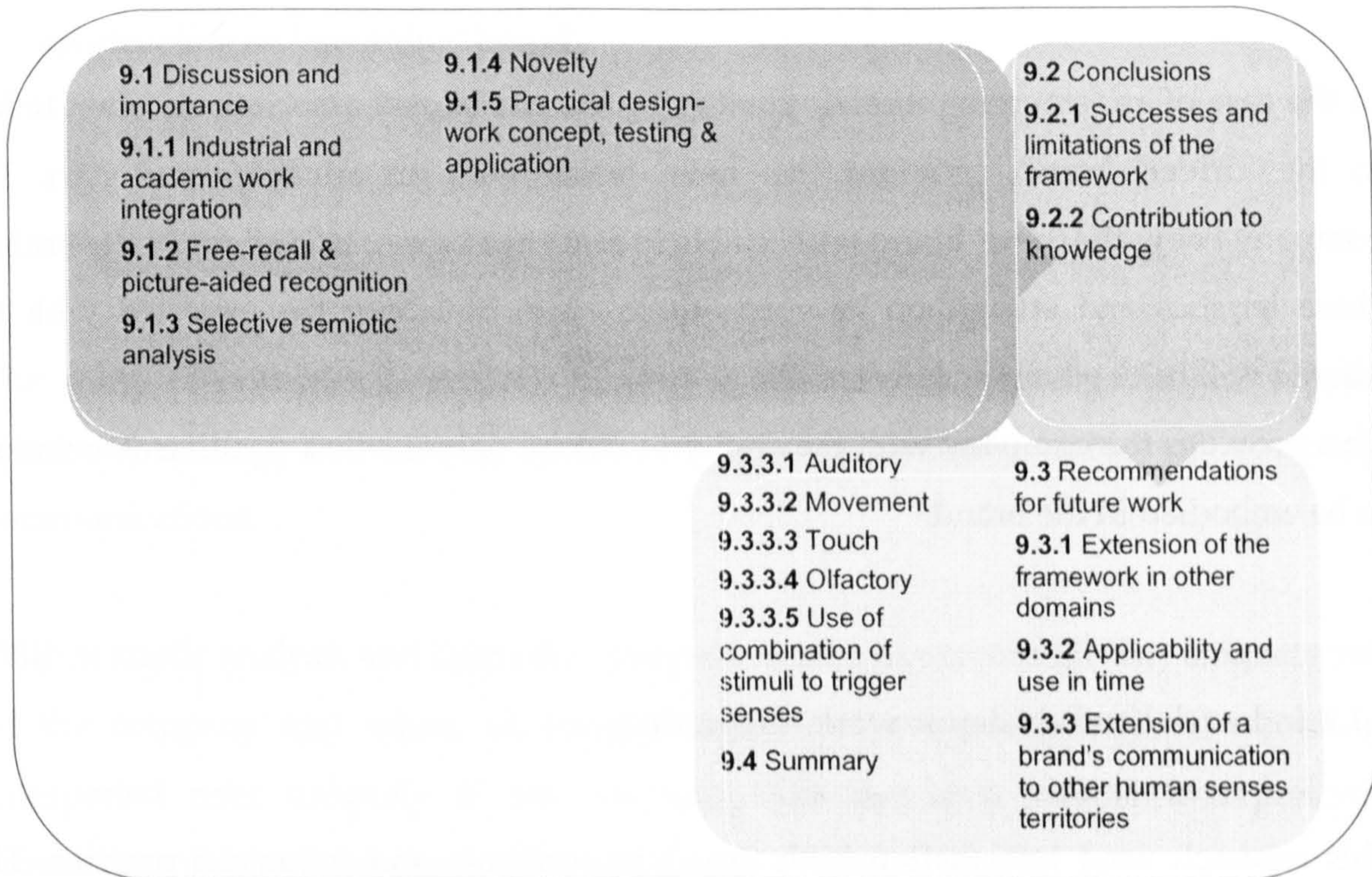
The emerging brand of 'New' Olympic Airways cannot address the challenges the airline faces, it can only provide a 'healthy' new basis.

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9 DISCUSSION, CONCLUSIONS AND FUTURE WORK

9.0 Introduction

Figure 9.1 Outline of Chapter Nine



This Chapter addresses conclusions that emerge from the research. In parallel it gives direction on the possibility of future work.

9.1 Discussion and importance

This research presented the requirement for the enhancement of consumer perception of brands through attention to the design of an 'emerging' brand to provide sustainable value. This process established the value of distinguishing unique associations from the 'driver' brand and the expected/ envisioned attributes of the 'emerging' under development.

In the case of an 'emerging' brand, identifying the envisioned associations, often linked to the 'driver' brand, provides the 'new' brand with an advantageous start. The company being the 'new' brand will be able to reinforce these associations in the brand's characteristics and strengthen its competitive edge. Matching the expected with the offered will have advantageous results.

This provides the company with the ability to choose only the best positive associations to be embodied in the brand.

9.1.1 Industrial and academic work integration

This research used information both found in academia and industrial practice. The author integrated the discovered information and placed it in direct practice. The research itself provides a positive insight that appropriate integration, balance and use of such data proves useful for both cases.

- The actual use of information from both the business and academic world confirms that with the integration of knowledge in both domains supports to a more appropriate end-brand.

9.1.2 Use of free-recall and picture-aided recognition

With free recall/ picture-aided recognition the author was able to identify the key elements that consumers want to see to the 'emerging' brand derived from the 'driver'

brand and these elements are able to be 'decoded' with a semiotic analysis and form the basis of a well-rooted communicative approach that begins from and ends to the consumer.

- Organisations need to identify associations for an 'emerging' brand with both techniques of free-recall and picture-aided recognition. The parallel use of both techniques improves identification of the essential associations required for constructing an 'emerging' brand.

9.1.3 Selective semiotic analysis

The study of semiotics is not only useful to deconstruct meaning but also create a specific meaning with in a specific context, particularly those of company's communications.

With semiotic analysis and study the company is able to use stimuli that uniquely refer to the company and when 'exchanged' refer back to it. When these stimuli get interpreted refer uniquely to the company. The use of a symbol to represent a connection or something characterising, denotes a relation.

- Selective semiotic analysis contributes to an accurate establishment of the framework for an 'emerging' brand in the context of a specific culture, nation etc. An example can be given to what blue means in Greece and what abroad in the context of a specific brand.

9.1.4 Novelty

The author used a number of original approaches in establishing the research objectives. These are:

- The research presents consumer associative networks for an 'emerging' brand based on empirical data.
- The use of consumer memory associations under their elicitation with the techniques of free-recall and picture-aided recognition has been used for the first time for an 'emerging' brand.
- Review and employ literature from theory to practice within the domains of brand theory, consumer brand memory and visual communications.
- As far as the author is aware there are no systems that recognise the importance of the process of establishing the image of an emerging brand accurately.
- The enablement of differentiation through customisation. The identification of the unique elements that construct the 'emerging' brand's customised elements and their embodiment to the offering for differentiating purposes. This provides an 'emerging' brand with sustainable value. Such a process supports the identification of vital elements that construct positive associations essential for an 'emerging' brand.

9.1.5 Practical design-work concept, testing and application

The visual communications of a brand (i.e. corporate identity) are more suitable when they derive from and bridge information from the conceptual stages to consumer perception.

9.2 Conclusions

With a literature review, pilot study and main empirical study the author was able to satisfy the research aim and objectives as introduced in Chapter One.

In particular:

- The author defined the process of a theoretical framework able to support the formulation of an 'emerging' brand and its sustainable experience.

The author developed an approach to embrace the disparate elements of the brand experience and create an enabling -brand experience framework.

- The author validated the enabling-brand experience framework within an airline case study environment.
- This research provided a clear baseline for brand management teams in their decision making over developing the communication strategies for an 'emerging' brand.

The main findings of this research can be summarised in:

- Expectations of offering levels along with passenger personal behaviour often construct a varying or conflicting puzzle of differences in opinion of passengers. In terms of expectations, nationality supports identifying cross-cultural differences but is not the only cause of culture differences, but a limitation.
- An 'emerging' brand is expected to share a number of associations from its 'driver' brand, along with a number of original and unique associations.
- An 'emerging' brand is expected to have a large number of positive associations from its 'driver' brand.

- An 'emerging' brand is expected to share some identifying communicative information from its 'driver' brand such as elements of its corporate identity, etc.
- In terms of visual characteristics and their embodiment, their elicitation from consumers and application to the offering at strategic positions so that they represent an image close to the expected/ envisioned is possible (Olympic Airways – application). These designs are possible to be placed to strategic positions of the offering itself etc. (aircraft engines, etc.).
- An 'emerging' brand that requires establishing associations should rely on both verbal and visual means. The techniques of free-recall and picture-aided recognition in this instance work, compliment and solidify findings. It would be interesting to further expand on those findings including associations of an 'emerging' brand as triggered by other human perceptive means such as the senses of hearing, touch, smell etc.
- A brand's visual elements such as colours or shapes, used alone do not represent differentiating elements. A synthesis of all these attributes needs to be used.

9.2.1 Successes and limitations of the framework

Successes

The research focused in providing a framework that will enable companies to formulate a sustainable 'emerging' brand. This has been accomplished and the findings of this research are used in practice from the collaborating company (Olympic Airways) for the formulation of an 'emerging' brand ('New' Olympic Airways).

Additionally the research has provided information over:

- The simultaneous use of verbal and visual techniques.
- Information over consumer groups of a particular 'emerging' brand of two different nations of both sexes.

- The actual delivery of propositions in practical means and design-work.

Limitations

- The framework is a prototype.
- The framework could be expanded with variables of aural, olfactory along with the senses of taste and touch.

9.2.2 Contribution to knowledge

This research integrated information in the domains of academic theory and industrial practice for the formulation of a sustainable brand experience of an 'emerging' brand. This came as an answer to the requirement for a method to that would enable a team, consisted of marketers, designer etc., responsible for an 'emerging' brand to derive information from the 'driver' brand and from the target consumer audience.

This requirement has been formulated into a novel framework that can be used as a decision support device over an 'emerging' brand. This framework is a 'descriptive' outline of the elements that should be considered during the process of conceptualising an 'emerging' brand.

In terms of novelty this research has contributed with a detailed understanding of the role of consumer in the conception of an 'emerging' brand. It pointed out the associations applied to the envisioned 'new' brand deriving from the 'driver' brand.

In summarising, the research findings presented in this thesis provide the foundations for future work on the importance of conceptual ingredient elements of an 'emerging' brand. This work has contributed to theory by integrating knowledge found in academia and business practice along with the importance of the consumer in the relation to the under-developing brand.

9.3 Recommendations for future work

9.3.1 Extension of the framework in other domains

This research presents the starting point for further work including additional extensive validation of the current framework in its application to a larger number of case studies and particularly beyond the airline industry. This will provide any required adjustments, improvements and further developments.

The findings of this research set the basis for further exploration of the presented parameters and their use for the formulation of a tool.

9.3.2 Applicability and use in time

Another future work in means of a follow-up study may include the particular strengths of the framework through use in time. These strengths can be the particular elements that a team working on an 'emerging' brand distinguishes and focuses on during the use of the framework.

9.3.3 Extension of a brand's communication to other human senses territories

It would be interesting to extend this particular framework within the domain of brand associations and in relation to brand as perceived by other human senses beyond verbal and visual. A mix of auditory, olfactory etc. brand associations will increase brand awareness and contribute to the creation of unique associations. As examples we note sound, movement and touch.

9.3.3.1 Auditory

In the particular context of sound, such association could examine the effects of a specific sound, tune, song to represent a company. In an airline context this association

has been exploited linking British Airways and the classic piece Leo Delibes - Dome Epais, or even the tone of voice of the CEO of the airline and the company itself, the case of Stelios Haji-Ioannou ex-CEO of EasyJet.

9.3.3.2 Movement

As human beings we are prone to notice something that moves rapidly in a static environment. Similarly we are attracted to a flashing light, the flashing neon lights, or the flashing light of an ambulance or fire-brigade. Slow passionate movement can also generate attraction. Association towards movement in relation to change of patterns, visual elements would extend the range of a brand's linkages.

9.3.3.3 Touch

We can feel the difference between different materials used in offerings. Feel through the sense of touch rough from smooth surfaces etc. In this category, an airline could associate its brand with the 'softness' of its leather seats, the cushions and blankets used onboard the aircraft.

9.3.3.4 Olfactory

The association of a certain smell with a company can prove to be enduring and powerful. It is common in the airline industry for airlines to blow warm and scented air into the cabins of their aircraft.

9.3.3.5 Use of combination of stimuli to trigger senses

The combination of a maximum number of stimuli triggering human senses may provide greater understanding of the brand's experience. Such stimuli can be based on the core identified elements that will only elicit positive associations. These will be

probably consisted of a theme song or tone(s) (auditory), colour pallet and fonts (visual), wording and identifying wordage (verbal), particular smell; if and where applicable (smell of cleanliness, or smell related to the offering, car – leather smell of the interior, café – freshly grounded coffee etc.), touch (softness of materials used etc.), movement (smooth ease moves or rapid changes where applicable).

Empirical data provide guidance to this direction as individual characteristics such as colour do not differentiate airlines. The solution is a synthesis of these characteristics or use of secondary visual stimuli that will set apart the airline in the market. For Olympic, the visual stimuli are the Olympic circles.

Consumers do not always remember details of a brand by its identity, but rather the experience they link to it. That is why it is essential that the offering's experience should be linked with the brand itself. This becomes even more important if we consider the effect of design on a brand (Sackett and Kefallonitis, 2003).

Often people do not associate the visual and the verbal elements of a brand with the same strength.

Deploying methods that would deliver information using more than one of our senses, as well as including consumers' views in creating a brand experience, would help the company to determine the key elements that construct an organisation's core brand assets. This forms the basis of a system that is able to identify, examine and further validate those key brand assets. It is a system for differentiating a company's offering through a customised set of elements that come from, belong to, and refer to the company, almost becoming a trademark.

Identifying key aesthetic, visual and emotional points – achieving a better link between an offering's experience and the company's brand – will support and reinforce an organisation's position against that of the competition. The points that complement the key brand assets would embody them in offering features that the organisation may choose to implement as its new communication channels.

When consumers choose a brand, they expect to receive the same experience they received when we used it the first time. A successful brand is one that can embody brand messages within all methods of communication possible.

What makes a brand an experience is its unique combination of at least visual, verbal and auditory elements – a recognisable experience that is worth paying a little more to have again. It is vital to link memory associations with the end offering, and organisations need to be accurate, because consumers link brand names with offering performance and information about that offering or family of offerings.

Consumer reactions come from the meaning we have already given to things (Sackett and Kefallonitis, 2003). The opportunity is to produce a brand element that will refer to an emotion and/ or feeling associated with that offering provider. Branding is much more than developing a familiar consumer image.

9.4 Summary

This Chapter discusses the conclusions, importance of this work along with the novelty and originality of the deployed methods. Research showed that the integration of both academic and industrial practice information provides a holistic approach. For accurate associations over the 'emerging' brand, the joint use of free-recall and picture-aided recognition techniques ought to be used. The selective semiotic analysis of variables deriving from results from the above techniques solidifies the findings and contributes to an accurate establishment of the framework. Identifying the expected associations of an 'emerging' brand, provides the 'new' brand with an advantageous start. Key findings can be summarised in the statement that an 'emerging' brand is expected to share a number of associations from its 'driver' brand, along with a number of original and unique associations. The majority of these are positive associations a number of them may be able to be embodied with visual and verbal means in conveying the consumer expected message. The remainder of the Chapter refers to the importance of human senses beyond verbal and visual territories. Directions for future work are stated.

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APPENDIX A

FREE-RECALL INTERVIEWS QUESTIONNAIRE (GREEK
& ENGLISH)

ΡΩΤΗΣΤΕ

ΜΗΠΩΣ ΕΞΕΙΣ Ή ΚΑΠΟΙΟ ΑΠΟ ΤΑ ΜΕΛΗ ΤΟΥ ΝΟΙΚΟΚΥΡΙΟΥ ΣΑΣ ΕΡΓΑΖΕΤΑΙ ΣΕ ΚΑΠΟΙΟΝ ΑΠΟ ΤΟΥΣ ΠΑΡΑΚΑΤΩ ΤΟΜΕΙΣ;

ΕΡΕΥΝΑ ΑΓΟΡΑΣ
ΔΙΑΦΗΜΙΣΗ
ΔΗΜΟΣΙΟΓΡΑΦΙΑ
ΑΕΡΟΠΟΡΙΚΗ ΕΤΑΙΡΙΑ / ΒΙΟΜΗΧΑΝΙΑ – ΤΑΞΙΔΙΩΤΙΚΟ ΓΡΑΦΕΙΟ

ΕΑΝ ΝΑΙ ⇒ ΤΕΛΟΣ ΣΥΝΕΝΤΕΥΞΗΣ

FLT No – ΟΑ

ATH

SKG

LHR

Καλημέρα / Καλησπέρα σας. Ονομάζομαι ... και είμαι διδακτορικός ερευνητής του Πανεπιστημίου του Κράνφιλντ της Μεγάλης Βρετανίας. Κάνουμε μια έρευνα σχετικά με τα αεροπορικά ταξίδια και θα θέλαμε και την δική σας γνώμη. Οι απαντήσεις σας είναι απολύτως εμπιστευτικές και θα ομαδοποιηθούν μαζί με αυτές πολλών άλλων ερωτημένων ώστε να χρησιμοποιηθούν για στατιστικούς σκοπούς.

ΟΛΟΙ

ΕΡ.1 Θα ήθελα να μου πείτε εάν έχετε πραγματοποιήσει κάποιο ταξίδι τους τελευταίους 12 μήνες με...;

ΔΙΑΒΑΣΤΕ	ΝΑΙ	ΟΧΙ	στ.
ΠΟΥΛΜΑΝ / ΛΕΩΦΟΡΕΙΟ	1	2	
ΤΡΑΙΝΟ	1	2	
ΑΕΡΟΠΛΑΝΟ	1	2	
ΠΛΟΙΟ	1	2	
ΑΥΤΟΚΙΝΗΤΟ Ι/Χ	1	2	
ΑΛΛΟ ΜΕΣΟ (ΠΟΙΟ _____)	1	2	

ΕΡΕΥΝΗΤΗ, ΕΑΝ Ο ΕΡΩΤΟΜΕΝΟΣ ΔΕΝ ΕΧΕΙ ΠΡΑΓΜΑΤΟΠΟΙΗΣΕΙ ΚΑΠΟΙΟ ΤΑΞΙΔΙ ΜΕ ΑΕΡΟΠΛΑΝΟ ΣΤΟΥΣ ΤΕΛΕΥΤΑΙΟΥΣ 12 ΜΗΝΕΣ, ΕΚΤΟΣ ΑΠΟ ΤΟ ΣΗΜΕΡΙΝΟ, ΠΗΓΑΙΝΕ ΣΤΗΝ ΕΡ.6

ΕΡ.2 Θα ήθελα να μου πείτε συνήθως πόσα ταξίδια πραγματοποιείτε το χρόνο με αεροπλάνο;

στ.	στ.	στ.

ΕΡ.3 Μπορείτε να μου πείτε πόσα αεροπορικά ταξίδια έχετε πραγματοποιήσει τους τελευταίους 12 μήνες;

στ.	στ.	στ.

ΕΡ.4 Μου είπατε ότι κατά την διάρκεια των τελευταίων 12 μηνών έχετε πραγματοποιήσει ...(ΟΤΙ ΑΝΕΦΕΡΕ ΣΤΗΝ ΕΡ.3) ...αεροπορικά ταξίδια. Θα ήθελα να μου πείτε εάν κάποιο (α) από αυτό (ά) πραγματοποιήθηκε (αν) με την...

	στ.	στ.
ΟΛΥΜΠΙΑΚΗ ΑΕΡΟΠΟΡΙΑ		
	στ.	στ.
ΜΕ ΑΛΛΟ ΑΕΡΟΜΕΤΑΦΟΡΕΑ (ΠΟΙΟ _____)		

ΕΡΕΥΝΗΤΗ ΕΑΝ Ο ΕΡΩΤΟΜΕΝΟΣ ΔΕΝ ΕΧΕΙ ΠΡΑΓΜΑΤΟΠΟΙΗΣΕΙ ΚΑΠΟΙΟ ΤΑΞΙΔΙ ΜΕ ΤΗΝ ΟΛΥΜΠΙΑΚΗ ΑΕΡΟΠΟΡΙΑ ΣΤΟΥΣ ΤΕΛΕΥΤΑΙΟΥΣ 12 ΜΗΝΕΣ, ΠΗΓΑΙΝΕ ΣΤΗΝ ΕΡ.6

ΕΡ.5 Μου είπατε ότι κατά την διάρκεια των τελευταίων 12 μηνών έχετε πραγματοποιήσει ...(ΟΤΙ ΑΝΕΦΕΡΕ ΣΤΗΝ ΕΡ.3) αεροπορικά ταξίδια. Θα ήθελα να μου πείτε πόσα αεροπορικά ταξίδια έχετε πραγματοποιήσει στο εσωτερικό και πόσα στο εξωτερικό; (ΕΡΕΥΝΗΤΗ ΜΕΤΑ ΠΗΓΑΙΝΕ ΣΤΗΝ ΕΡΩΤΗΣΗ ΕΡ.7)

	στ.	στ.
ΕΣΩΤΕΡΙΚΟ		
	στ.	στ.
ΕΞΩΤΕΡΙΚΟ		

ΕΡ.6 Θα ήθελα να μου πείτε εαν έχετε πραγματοποιήσει κάποιο αεροπορικό ταξίδι με την Ολυμπιακή Αεροπορία τους τελευταίους 24 μήνες ή παλιότερα, εκτός από το σημερινό;

	στ.	στ.
ΝΑΙ		
	στ.	στ.
ΟΧΙ		

ΕΡΕΥΝΗΤΗ, ΕΑΝ Ο ΕΡΩΤΟΜΕΝΟΣ ΔΕΝ ΕΧΕΙ ΠΡΑΓΜΑΤΟΠΟΙΗΣΕΙ ΚΑΠΟΙΟ ΤΑΞΙΔΙ ΜΕ ΤΗΝ ΟΛΥΜΠΙΑΚΗ ΑΕΡΟΠΟΡΙΑ ΣΤΟΥΣ ΤΕΛΕΥΤΑΙΟΥΣ 24 ΜΗΝΕΣ Ή ΠΑΛΙΟΤΕΡΑ, ΕΚΤΟΣ ΤΟΥ ΣΗΜΕΡΙΝΟΥ, ΤΕΛΟΣ ΣΥΝΕΝΤΕΥΞΗΣ

ΕΡ.7 Μου είπατε ότι κατά την διάρκεια των τελευταίων 24 μηνών ή και παλιότερα έχετε πραγματοποιήσει... (ΟΤΙ ΑΝΕΦΕΡΕ ΣΤΗΝ ΕΡ.5) κάποιο αεροπορικό ταξίδι με την Ολυμπιακή Αεροπορία. Θα ήθελα να μου πείτε εαν αυτό (ά) ή κάποιο (α) από αυτό (ά) πραγματοποιήθηκε στο ...

	στ.	στ.
ΕΣΩΤΕΡΙΚΟ		
Διακεκριμένη		
Οικονομική		
ΕΞΩΤΕΡΙΚΟ		
Διακεκριμένη		
Οικονομική		

ΕΡ.8 Θα ήθελα να μου πείτε εάν είσατε μέλος του Προγράμματος Frequent Flyer 'ΙΚΑΡΟΣ' της Ολυμπιακής Αεροπορίας;

	στ.	στ.
ΝΑΙ		
	στ.	στ.
ΟΧΙ		

ΕΡΕΥΝΗΤΗ ΕΑΝ Ο ΕΡΩΤΟΜΕΝΟΣ ΔΕΝ ΕΙΝΑΙ ΜΕΛΟΣ ΤΟΥ ΠΡΟΓΡΑΜΜΑΤΟΣ FREQUENT FLYER 'ΙΚΑΡΟΣ' ΠΗΓΑΙΝΕ ΣΤΗΝ ΕΡ.10

ΕΡ.9 Μου είπατε ότι είσατε μέλος του Προγράμματος Frequent Flyer 'ΙΚΑΡΟΣ' της Ολυμπιακής Αεροπορίας. Θα ήθελα να μου πείτε σε ποιά βαθμίδα του Προγράμματος ανήκετε;

	στ.	στ.		στ.	στ.
Join & Fly ICARUS – Μπλέ Κάρτα			Δεν ξέρω / δεν απαντώ		
	στ.	στ.			
Silver ICARUS – Ασημένια Κάρτα					
	στ.	στ.			
Gold ICARUS – Χρυσή Κάρτα					
	στ.	στ.			
Οικογενειακή / Εταιρική ICARUS					

Όπως ίσως γνωρίζετε, η Ολυμπιακή Αεροπορία βρίσκεται σε στάδιο (διαδικασία) ιδιωτικοποίησης. Οι απαντήσεις σας στις επόμενες ερωτήσεις θα βοηθήσουν στην δημιουργία μιας Νέας Ολυμπιακής Αεροπορίας καλύτερα προσαρμοσμένης στις ανάγκες σας.

EP.10 Θα σας διαβάσω μια λίστα με συνειρμούς που συνθέτουν την εταιρική εικόνα της Ολυμπιακής Αεροπορίας και θα ήθελα να μου πείτε *ποιοί* από αυτούς, ή *ποιοί άλλοι*, θα θέλατε να σας έρχονται στο μυαλό όταν σκέπτεστε την Νέα Ολυμπιακή Αεροπορία και γιατί;

ΔΙΑΒΑΣΤΕ			
Διακοπές στην Ελλάδα		Μπλέ στολή	
5 Κύκλοι		Απουσία καινοτομιών, ανανέωσης	
Αναβίωση εποχής Ωνάση		Άλλο _____	

EP.11 Θα ήθελα να μου πείτε με *ποιά* επιχείρηση θα θέλατε να σχετίζατε την Νέα Ολυμπιακή Αεροπορία και γιατί; **ΑΥΘΟΡΜΗΤΑ**

EP.12 Θα ήθελα να μου πείτε με ποιο επώνυμο, μη επώνυμο, ή άλλο άτομο θα θέλατε να σχετίζατε την Νέα Ολυμπιακή Αεροπορία και γιατί; **ΑΥΘΟΡΜΗΤΑ**

EP.13 Εάν η Νέα Ολυμπιακή Αεροπορία ήταν μάρκα αυτοκινήτου, ποιά μάρκα θα θέλατε να ήταν και γιατί; **ΑΥΘΟΡΜΗΤΑ**

EP.14 Εάν η Νέα Ολυμπιακή Αεροπορία ήταν ξενοδοχείο, ποιο ξενοδοχείο θα θέλατε να ήταν και γιατί; **ΑΥΘΟΡΜΗΤΑ**

EP.15 Εάν η Νέα Ολυμπιακή Αεροπορία ήταν ποτό, ποιο ποτό θα θέλατε ήταν και γιατί; **ΑΥΘΟΡΜΗΤΑ**

EP.16 Θα σας διαβάσω μια λίστα με χαρακτηριστικά της Ολυμπιακής Αεροπορίας και με την βοήθεια μιας κλίμακας από το 1 έως το 3, όπου 1= ΙΣΧΥΡΟΤΕΡΟ και 3= ΛΙΓΟΤΕΡΟ ΙΣΧΥΡΟ θα ήθελα να μου πείτε ποιά 3 από αυτά, ή ποιά άλλα, θα θέλατε να υπάρχουν στην Νέα Ολυμπιακή Αεροπορία;

ΔΙΑΒΑΣΤΕ			
Συνεχής πρόοδος		Παροχή Κοινωνικού Έργου	
Εκσυγχρονισμένη εικόνα, Σύγχρονη ταυτότητα		Κληρονομιά, μέρος της Ιστορίας μας	
Ασφάλεια		Άλλο _____	

ΕΡ.17 Που θα πρέπει να επικεντρώσει περισσότερο την προσοχή της η Νέα Ολυμπιακή Αεροπορία, και γιατί;

ΕΡ.18 Βασιζόμενος (η) στην κλίμακα από το 1 έως το 7, όπου 1=ΚΑΘΟΛΟΥ και 7=ΠΑΡΑ ΠΟΛΥ – ΑΠΟΛΥΤΑ, θα ήθελα να μου πείτε το βαθμό στον οποίο τα παρακάτω χρώματα, ή ποιά άλλα, θα θέλατε να αντιπροσωπεύουν την εταιρική εικόνα της Νέας Ολυμπιακής Αεροπορίας. Δηλαδή, τα χρώματα που θα χρησιμοποιούνται στα εισητήρια, στις διαφημίσεις, στις στολές, στα προϊόντα καμπίνας και σε άλλο επικοινωνιακό υλικό.

ΔΙΑΒΑΣΤΕ	1	2	3	4	5	6	7	στ.
ΜΠΛΕ								
ΚΟΚΚΙΝΟ								
ΓΑΛΑΖΙΟ								
ΚΙΤΡΙΝΟ								
ΛΕΥΚΟ								
ΜΑΥΡΟ								
ΑΛΛΟ								

ΕΡ.19 Μπορείτε να μου πείτε με ποιά από τα παρακάτω γεωμετρικά σχήματα, ή με ποιο άλλο, θα θέλατε να σχετίζατε την Νέα Ολυμπιακή Αεροπορία;

ΔΙΑΒΑΣΤΕ	
Κύκλους	
Τετράγωνα	
Τρίγωνα	
Ευθείες	
Καμπύλες	

ΕΡ.20 Θα σας διαβάσω μια πρόταση και θα ήθελα να την συμπληρώσετε χρησιμοποιώντας μερικές λέξεις.

Η Νέα Ολυμπιακή Αεροπορία μου φαίνεται πως θα..._____

ΕΡ.21 Θα σας διαβάσω μια λίστα με κατηγοριοποιήσεις και θα ήθελα να μου πείτε που νομίζετε ότι ανήκετε;

«Οι Ανικανοποίητοι»	<input type="checkbox"/>	«Οι Επιφανειακοί»	<input type="checkbox"/>
«Οι Ιχνηλάτες»	<input type="checkbox"/>	«Οι Φιλόδοξοι»	<input type="checkbox"/>
«Οι Γνώστες»	<input type="checkbox"/>	«Οι Μатаιόδοξοι»	<input type="checkbox"/>
«Οι Προστάτες»	<input type="checkbox"/>	«Οι Ξένοιαστοι»	<input type="checkbox"/>
«Οι Προστατευτικοί»	<input type="checkbox"/>	«Οι Ικανοποιημένοι»	<input type="checkbox"/>

ΣΤΑΤΙΣΤΙΚΑ ΣΤΟΙΧΕΙΑ

Είσαστε	Ανδρας	Γυναίκα	Ποιά είναι η ηλικία σας;	Ετών
	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>

Ποιό είναι το επίπεδο της εκπαίδευσής σας;	Πρωτοβάθμια <input type="checkbox"/>
	Μέση <input type="checkbox"/>
	Ανώτερη <input type="checkbox"/>
	Ανώτατη <input type="checkbox"/>

Ποιό είναι το επάγγελμά σας;	
<input type="checkbox"/>	Ελεύθερος Επαγγελματίας
<input type="checkbox"/>	Διοικητικός Υπάλληλος/ Προϊστάμενος
<input type="checkbox"/>	Υπάλληλος Γραφείου
<input type="checkbox"/>	Εργάτης/ Τεχνίτης
<input type="checkbox"/>	Πωλητής
<input type="checkbox"/>	Μαθητής/ Φοιτητής
<input type="checkbox"/>	Συνταξιούχος
<input type="checkbox"/>	Οικιακά
<input type="checkbox"/>	Άνεργος
<input type="checkbox"/>	Άλλο _____

**FREE-RECALL QUESTIONNAIRE
(ENGLISH)
MEN – WOMEN / ATHENS THESSALONIKI LONDON
RANDOM - FOR AIR TRAVEL**



PLEASE ASK

DO YOU OR ANY MEMBER OF YOUR HOUSEHOLD WORK IN ANY OF THE FOLLOWING AREAS?

- INTERNATIONAL
- MARKET RESEARCH
- ADVERTISING
- JOURNALISM/ PRESS
- AIRLINE / AEROSPACE INDUSTRY – TRAVEL AGENCY

IF YES ⇒ END OF INTERVIEW

FLT No – OA

ATH

SKG

LHR

Good morning / Good afternoon. My name is ... and I am a Doctoral Researcher at Cranfield University in United Kingdom. We are conducting a survey related to air-travel and we would like your opinion. Your answers will remain confidential and will be grouped along with others to be used for statistical study purposes.

EVERYONE

Q.1 Could you please tell me if you have travelled with one of the following transportation means during the last 12 months...?

PLEASE READ	YESI	NOI	<i>OT.</i>
COACH	1	2	
TRAIN	1	2	
AEROPLANE	1	2	
FERRY – BOAT ETC.	1	2	
CAR	1	2	
ANY OTHER MEANS (WHICH _____)	1	2	

RESEARCHER, IF THE INTERVIEWEE HAS NOT TRAVELLED BY AEROPLANE WITHIN THE LAST 12 MONTHS, WITHOUT COUNTING TODAY'S TRAVEL, PLEASE GO TO Q.6

Q.2 Could you please tell me how many times per year do you normally fly (annually)?

<i>OT.</i>	<i>OT.</i>	<i>OT.</i>

Q.3 Could you please tell me how many times have you flown within the last 12 months?

<i>OT.</i>	<i>OT.</i>	<i>OT.</i>

Q.4 You told me that during the last twelve months you have made ...(WHAT HE/ SHE MENTIONED IN Q.3)...trips by aeroplane. Could you please tell me if this or any of these have been made with (by)...

	<i>OT.</i>	<i>OT.</i>
OLYMPIC AIRWAYS		
	<i>OT.</i>	<i>OT.</i>
WITH OTHER AIR-CARRIER (WHICH _____)		

RESEARCHER IF THE INTERVIEWEE HAS NOT FLOWN BEFORE WITH OLYMPIC AIRWAYS, WITHIN THE LAST 12 MONTHS, PLEASE GO TO Q.6

Q.5 You mentioned that during the last 12 months you have made ...(WHAT HE/ SHE MENTIONED AT Q.3) trips by aeroplane. Could you please tell me how many trips (from these) have been to domestic destinations and how many to international destinations? (RESEARCHER THEN GO TO Q.7)

	<i>OT.</i>	<i>OT.</i>
DOMESTIC		
	<i>OT.</i>	<i>OT.</i>
INTERNATIONAL		

Q.6 Could you please tell me if you have flown with Olympic Airways within the last 24 months or any other time in the past, besides today's travel?

	<i>OT.</i>	<i>OT.</i>
YES		
	<i>OT.</i>	<i>OT.</i>
NOI		

RESEARCHER, IF THE INTERVIEWEE HAS NOT FLOWN WITH OLYMPIC AIRWAYS WITHIN THE LAST 24 MONTHS OR AT ANY OTHER TIME IN THE PAST, BESIDES TODAY'S TRAVEL, THEN END OF INTERVIEW

Q.7 You mentioned that during the last 24 months and later in the past you have flown... (WHAT HE/ SHE MENTIONED AT Q.5) time (s) with Olympic Airways. Could you please tell me if this or any of these have been made (at)...

	<i>OT.</i>	<i>OT.</i>
DOMESTIC		
Business		
Economy		
INTERNATIONAL		
Business		
Economy		

Q.8 Could you please tell me if you are member of Olympic Airways' Frequent Flyer Programme 'ICARUS'?

	<i>OT.</i>	<i>OT.</i>
YESI		
	<i>OT.</i>	<i>OT.</i>
NOI		

RESEARCHER IF THE INTERVIEWEE IS NOT A MEMBER OF 'ICARUS' FREQUENT FLYER PROGRAME, PLEASE GO TO Q.10

Q.9 You told me that you are a member of Olympic Airways' Frequent Flyer Programme 'ICARUS'. Could you please tell me at which membership level do you belong?

	<i>OT.</i>	<i>OT.</i>		<i>OT.</i>	<i>OT.</i>
Join & Fly ICARUS – Blue Card			NA / DN		
	<i>OT.</i>	<i>OT.</i>			
Silver ICARUS – Silver Card					
	<i>OT.</i>	<i>OT.</i>			
Gold ICARUS – Gold Card					
	<i>OT.</i>	<i>OT.</i>			
Family / Corporate ICARUS					

Q.10 I will read you a list with associations that construct the corporate image of Olympic Airways. Could you please tell me which of these associations or which others you would like to recall, when you are thinking of the New Olympic Airways and why?

PLEASE READ			
Holidays in Greece		Blue Cabin-Crew Uniform	
5 Circles		Lack of Innovation and	
Revival of Onassis Era		Other	

Q.11 Could you please tell me with which enterprise you would like to associate New Olympic Airways with and why? **FREE RESPONSE**

Q.12 Could you please tell me with whom known (celebrity, politician,) or any other person (unknown) you would like to associate New Olympic Airways with and why? **FREE RESPONSE**

Q.13 If New Olympic Airways was a car , which car brand would you like New Olympic Airways to be and why? **FREE RESPONSE**

Q.14 If New Olympic Airways was a hotel, which hotel brand would you like New Olympic to be and why? **FREE RESPONSE**

Q.15 If New Olympic Airways was a drink, which drink would you like New Olympic Airways to be and why? **FREE RESPONSE**

Q.16 I will read out to you a list with characteristics of Olympic Airways and with the help of a table from 1 to 3, were 1= STRONGEST and 3= WEAKEST I would like you to tell me which 3 of these characteristics or which others you would like to exist in New Olympic Airways?

PLEASE READ			
Continuous Improvement		Public Service	
Modern Identity, Innovation, evolution		Heritage, Part of Greek History	
Security		Other	

Q.17 New Olympic Airways should focus its attention on?... (and why)

Q.18 Consider a table between 1 to 7, when 1=NOT AT ALL and 7=ABSOLUTELY, I would like you to tell me please the level under which the following colours, or which else, you would like to represent the corporate identity of New Olympic Airways. The colours, that may be used on the new tickets, for advertising purposes, on uniforms and in other communicating material.

PLEASE READ	1	2	3	4	5	6	7	<i>στ.</i>
BLUE								
RED								
LIGHT BLUE								
YELLOW								
WHITE								
BLACK								
OTHER								

Q.19 Could you please tell me which of the following geometrical shapes, or which other, you would like to associate New Olympic Airways with?

PLEASE READ	
Circles	
Rectangles	
Triangles	
Straight Lines	
Curves	

Q.20 I will read out to you one sentence and I would like you to complete it by using your one words.

New Olympic Airways seems that (I think that).....

Q.21 I will read out to you a list with categories and I would like you to tell me please in which category you think that you belong in?

«The Enthusiasts»	<input type="checkbox"/>	«The Surfers»	<input type="checkbox"/>
«The Pathfinders»	<input type="checkbox"/>	«The Daredevils»	<input type="checkbox"/>
«The Connoisseurs»	<input type="checkbox"/>	«The Wannabees»	<input type="checkbox"/>
«The Guardians»	<input type="checkbox"/>	«The Jugglers»	<input type="checkbox"/>
«The Caretakers»	<input type="checkbox"/>	«The Contentends»	<input type="checkbox"/>

STATISTICAL DATA

Sex	Male	Female	Which is your age please?	Age
	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>

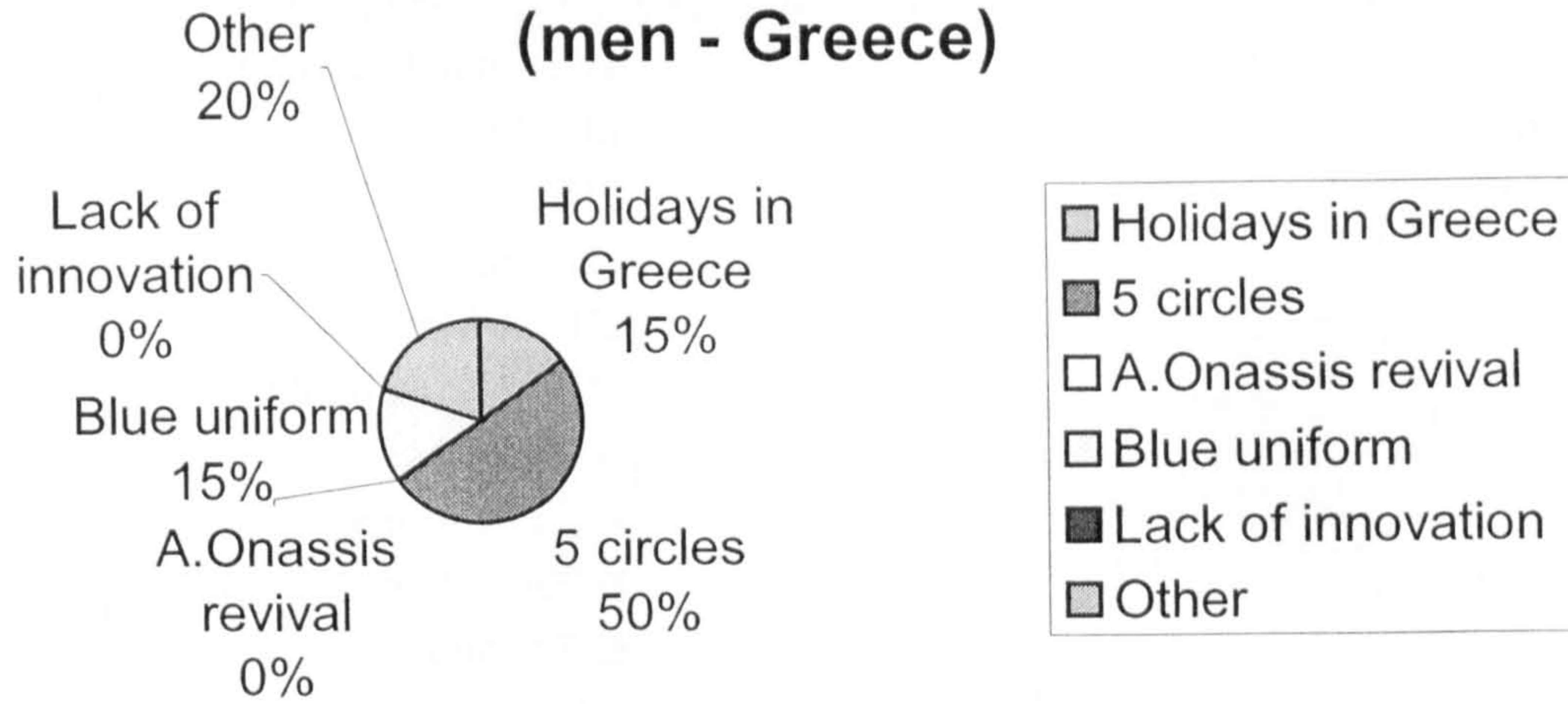
Which is your job (profession) please?	
<input type="checkbox"/>	Own Business
<input type="checkbox"/>	Director/ Manager
<input type="checkbox"/>	Office
<input type="checkbox"/>	Technician
<input type="checkbox"/>	Sales Person
<input type="checkbox"/>	Student
<input type="checkbox"/>	Pensioner
<input type="checkbox"/>	Work at home
<input type="checkbox"/>	Unemployed
<input type="checkbox"/>	Other _____

Could you tell me please which is your educational level?	Πρωτοβάθμια <input type="checkbox"/>
	Μέση <input type="checkbox"/>
	High <input type="checkbox"/>
	Higher <input type="checkbox"/>

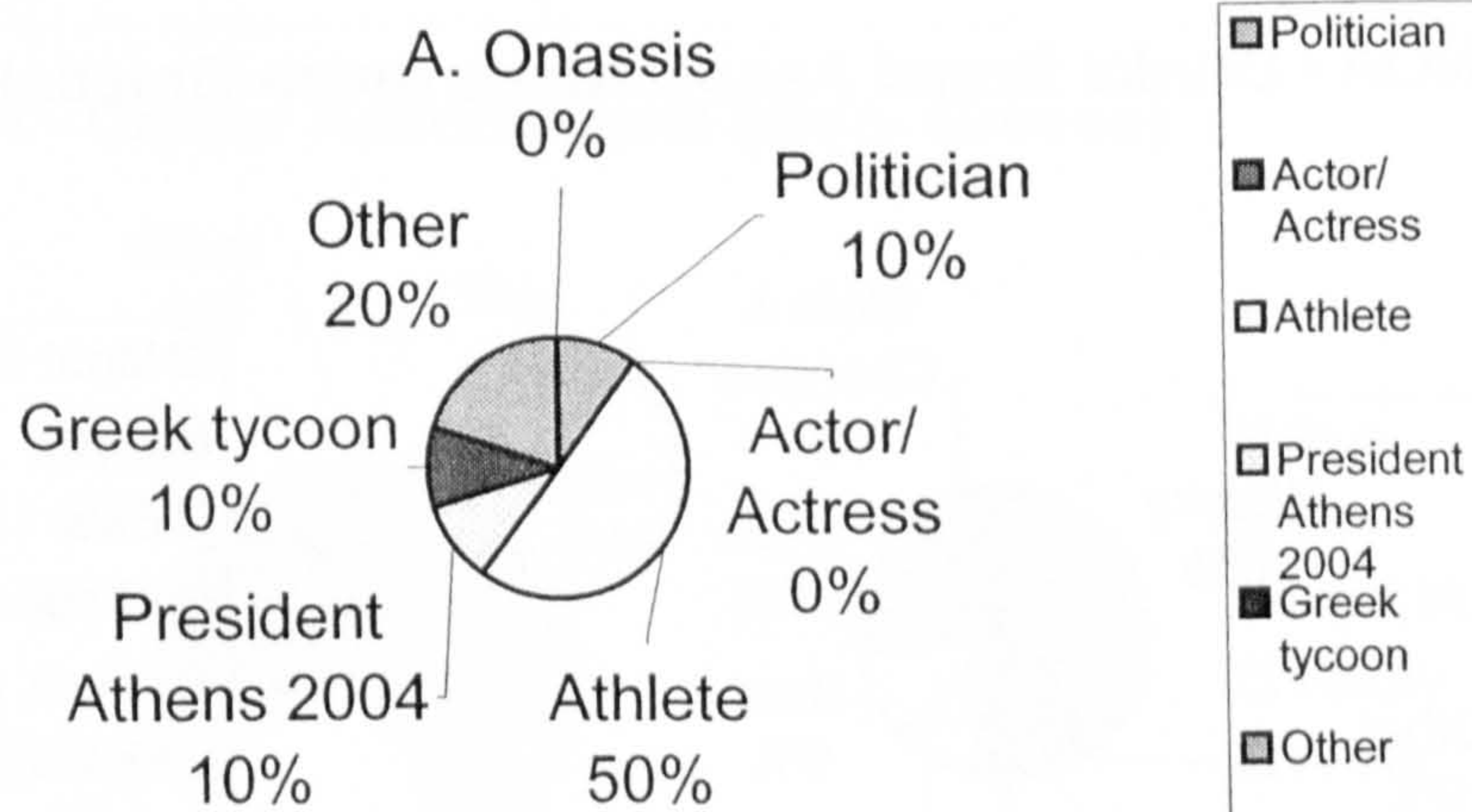
APPENDIX B

FREE-RECALL INTERVIEW DATA (FROM GREEK & BRITISH INTERVIEWEES)

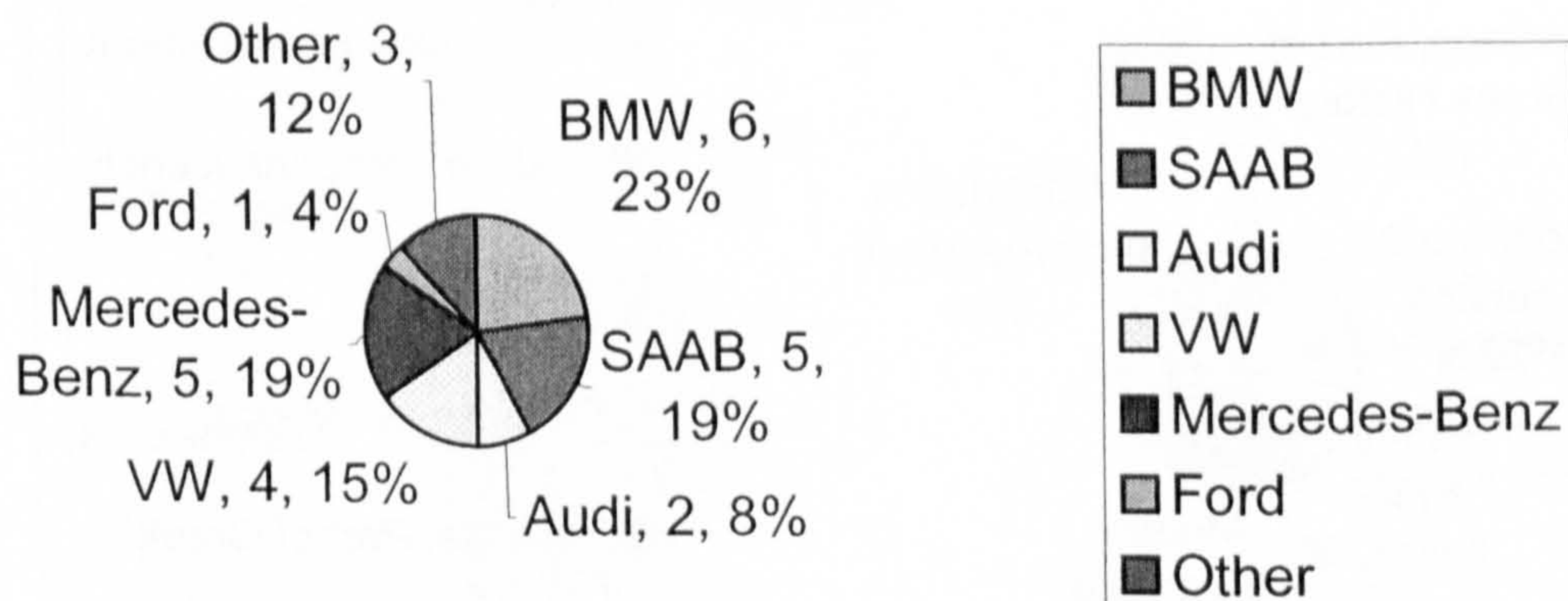
NOA image associations (men - Greece)



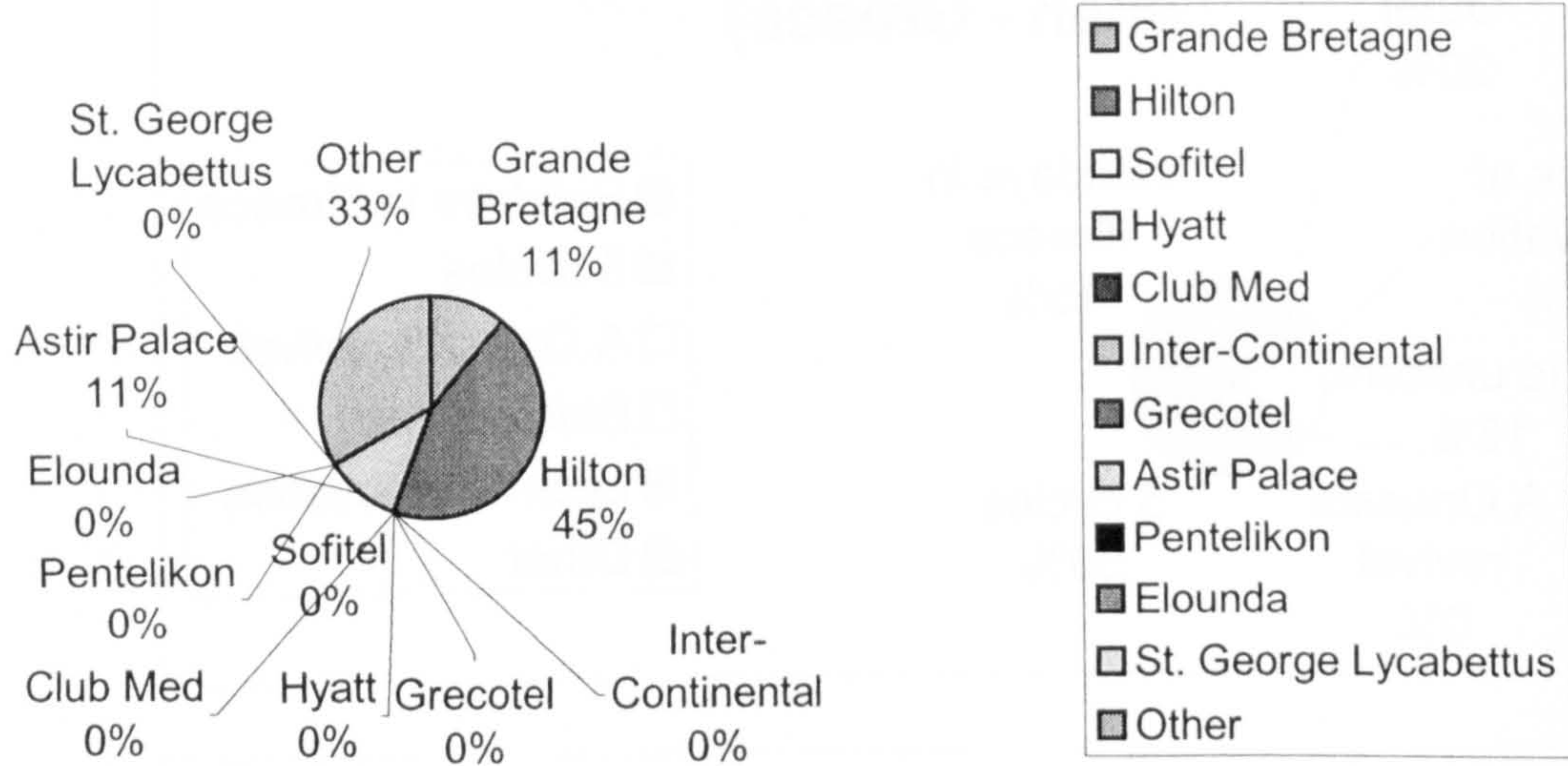
NOA Personification (men- Greece)



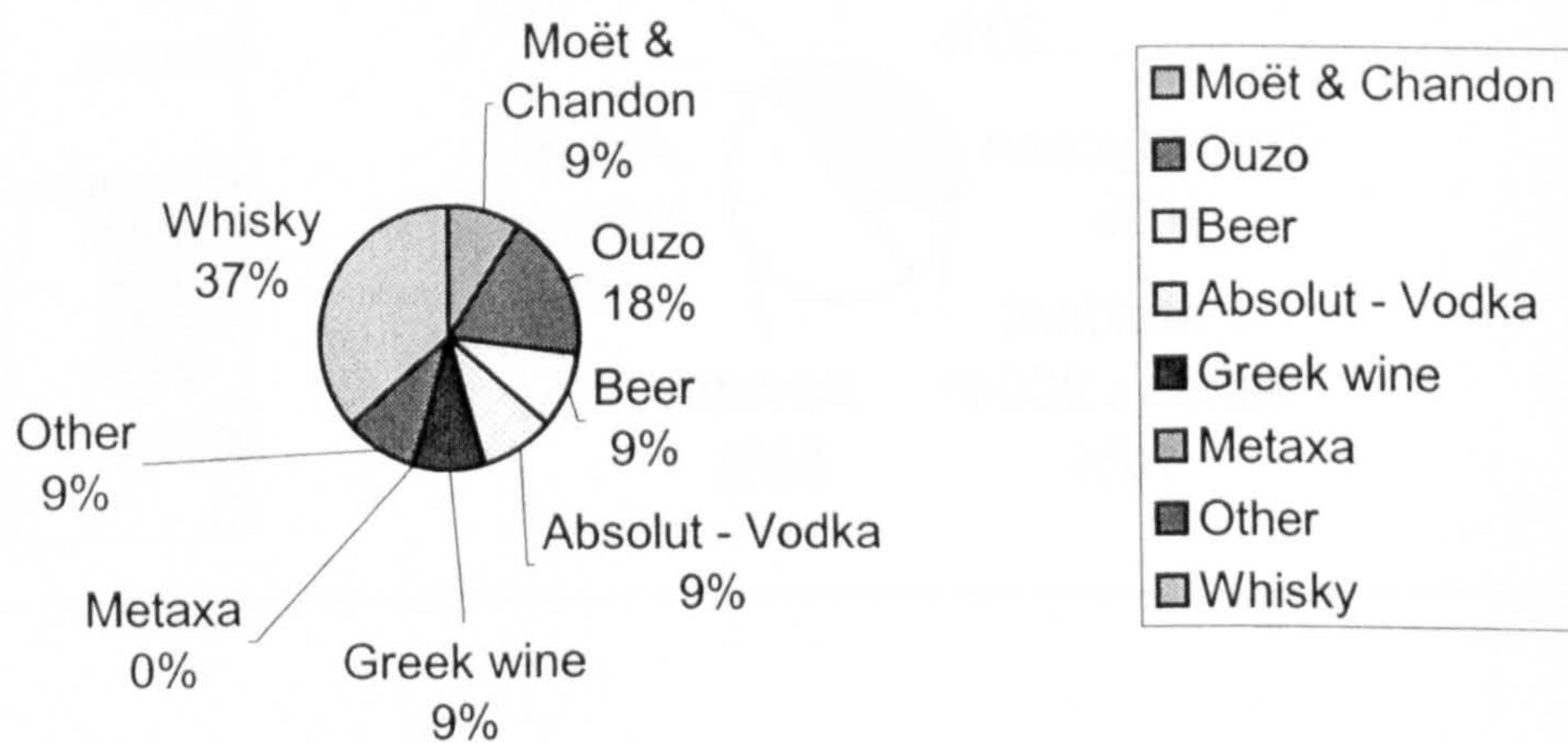
NOA - Car Brand Associations (men- Greece)



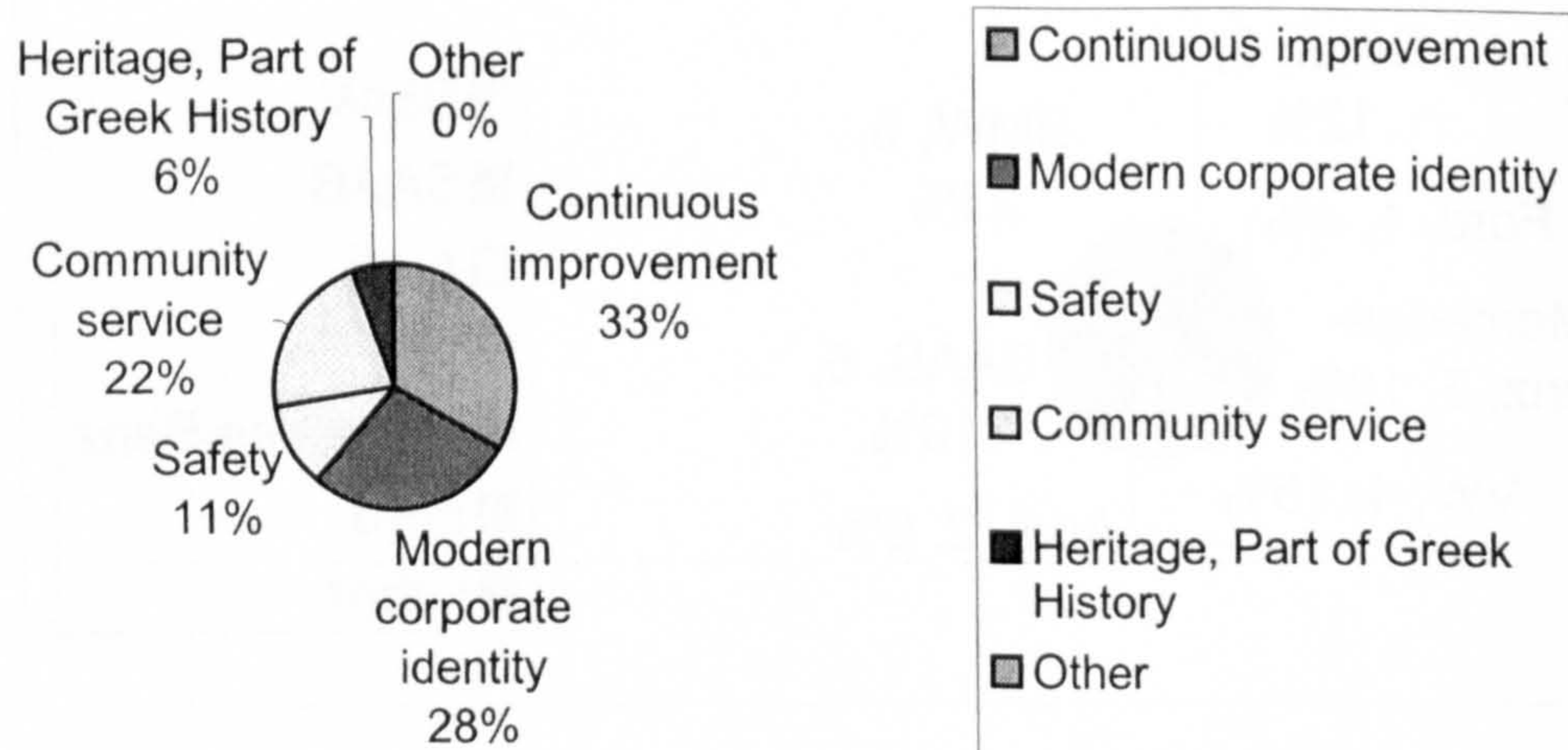
NOA - Hotel Brand Associations (men - Greece)



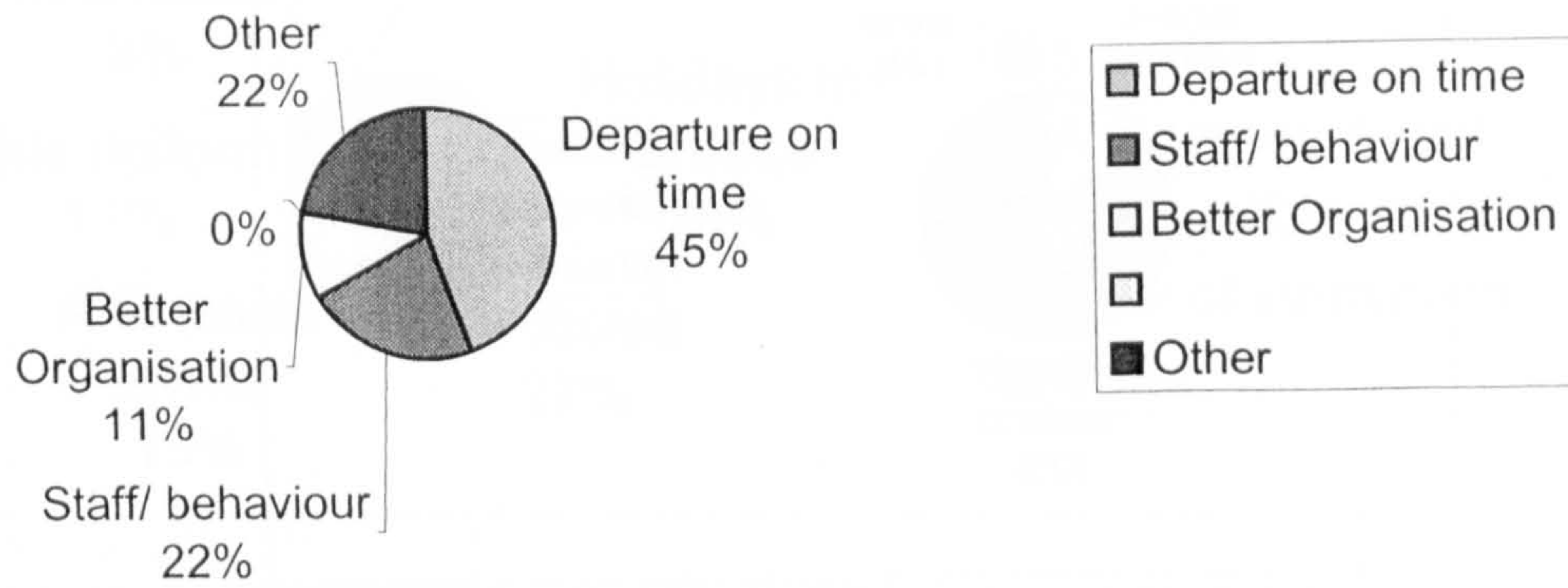
NOA - Drinks Brand Associations (men- Greece)



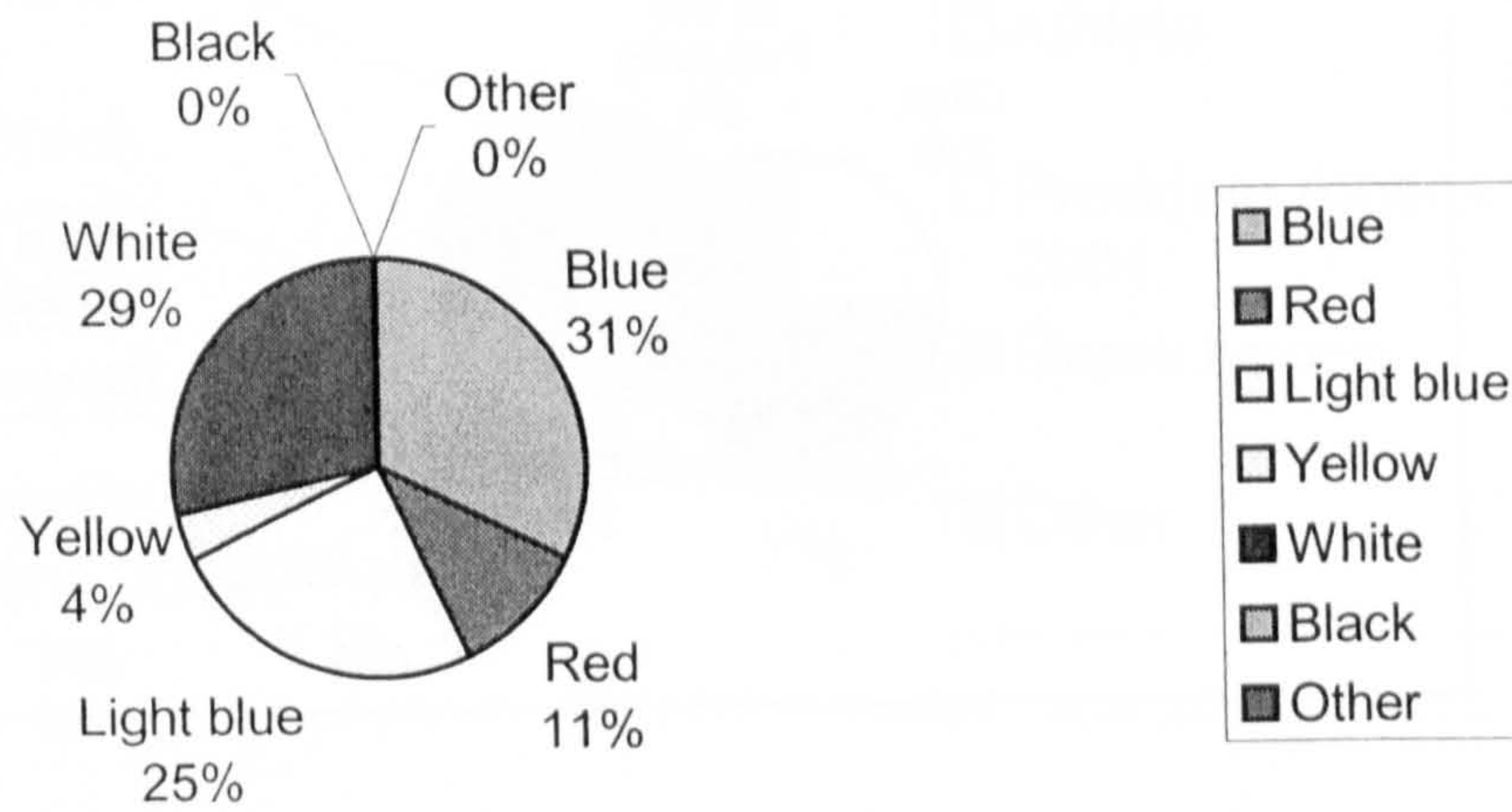
NOA - Characteristics (men- Greece)



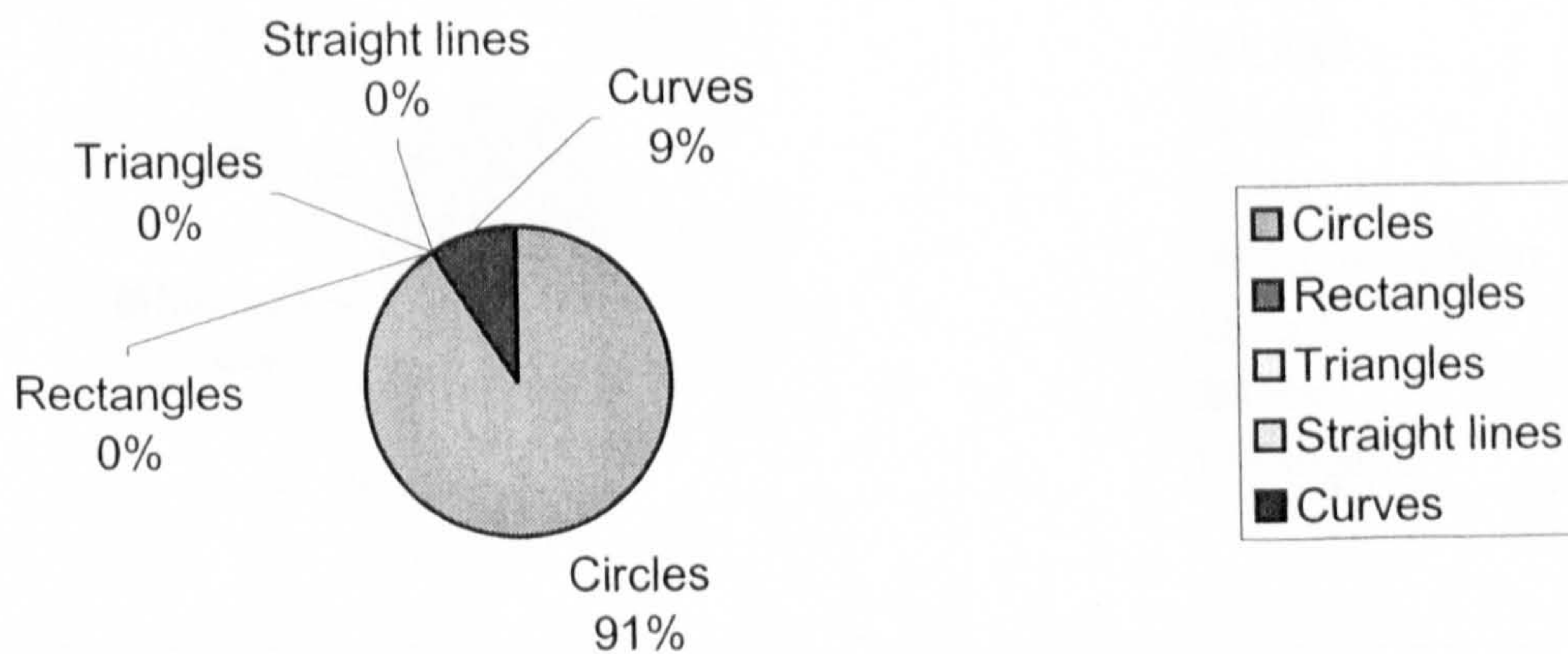
NOA - Should pay attention to (men-Greece)



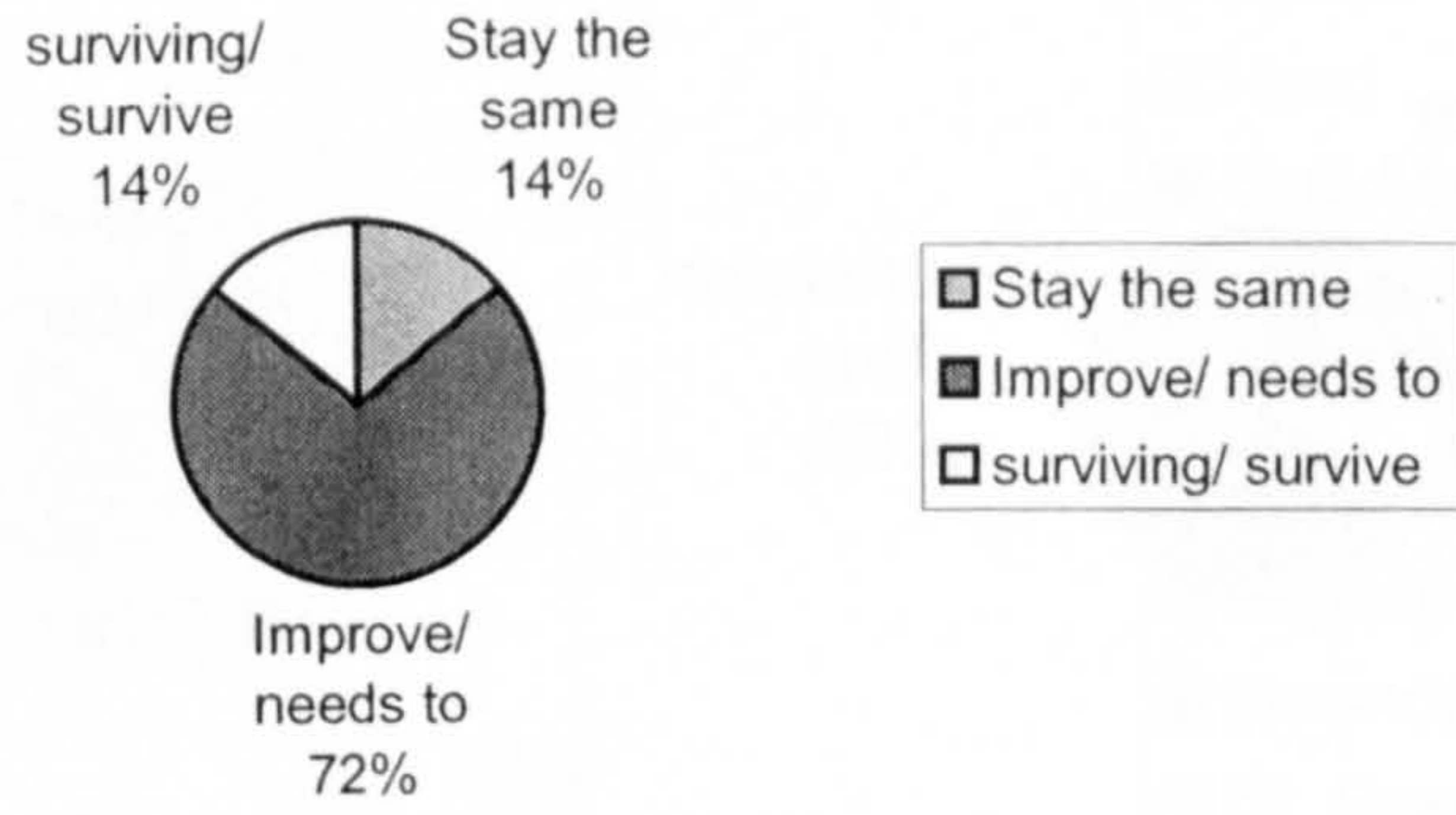
NOA - Colour Associations (men- Greece)



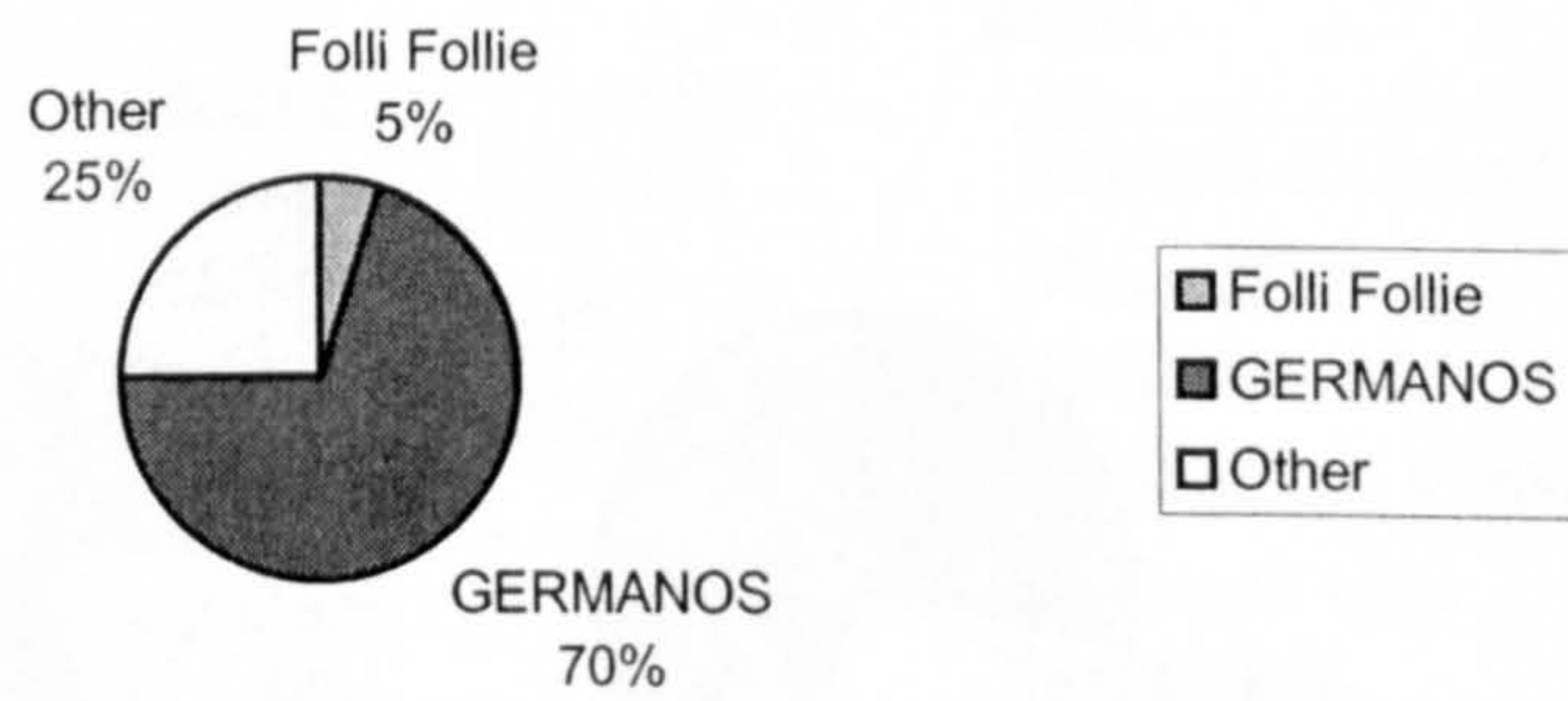
NOA - Geometrical Shape(s) Associations (men- Greece)



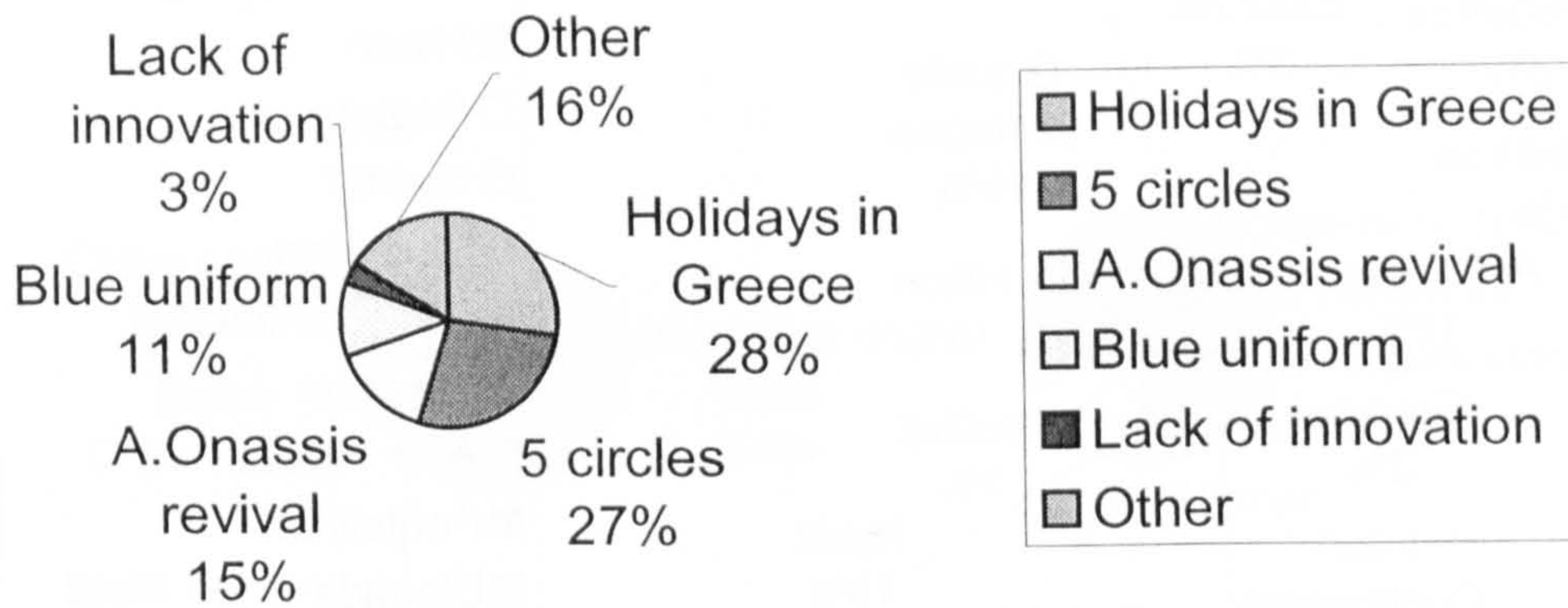
NOA - Sentence completion - NOA seems to...
(men- Greece)



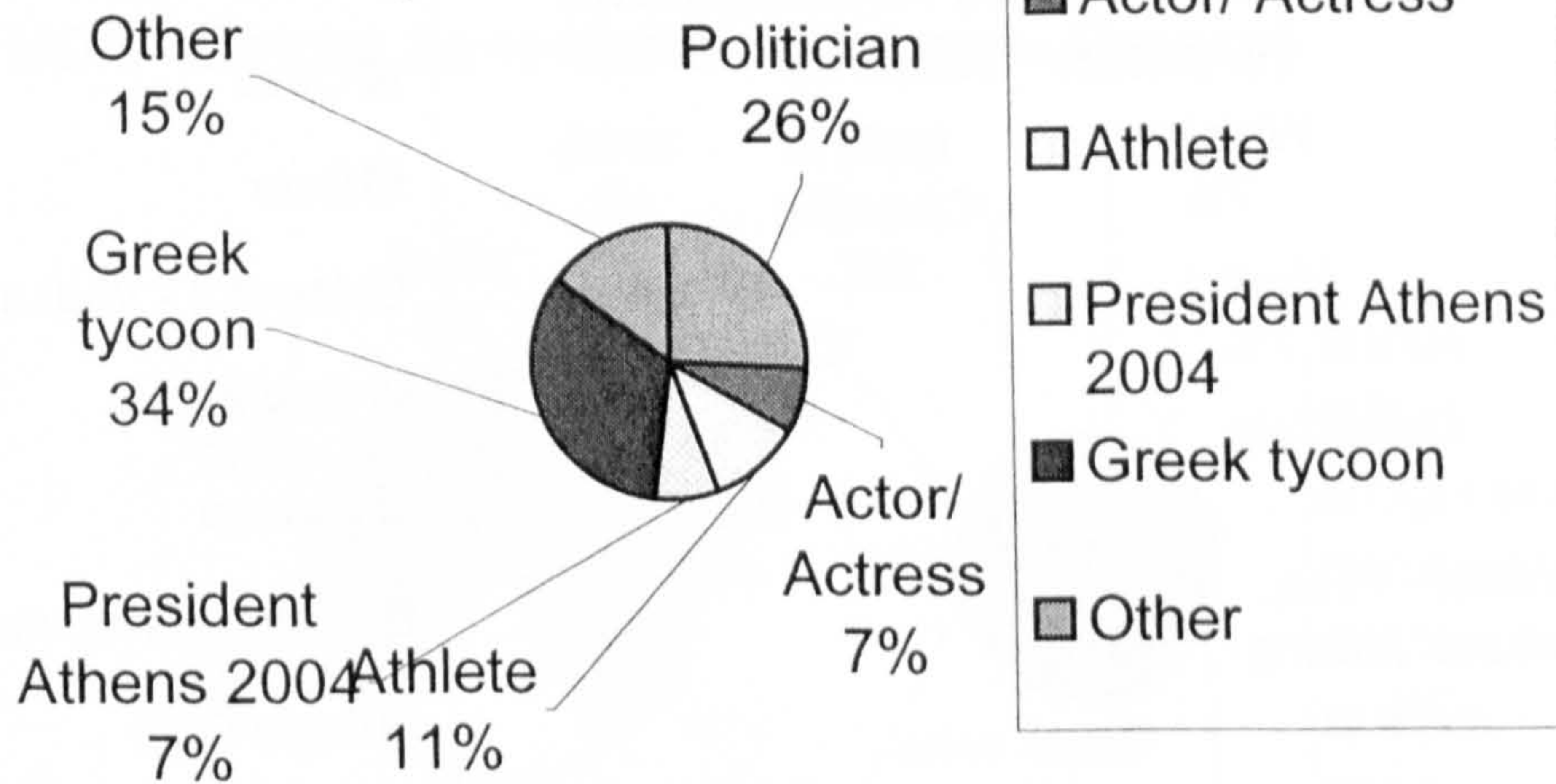
Enterprise Association (men-GR)



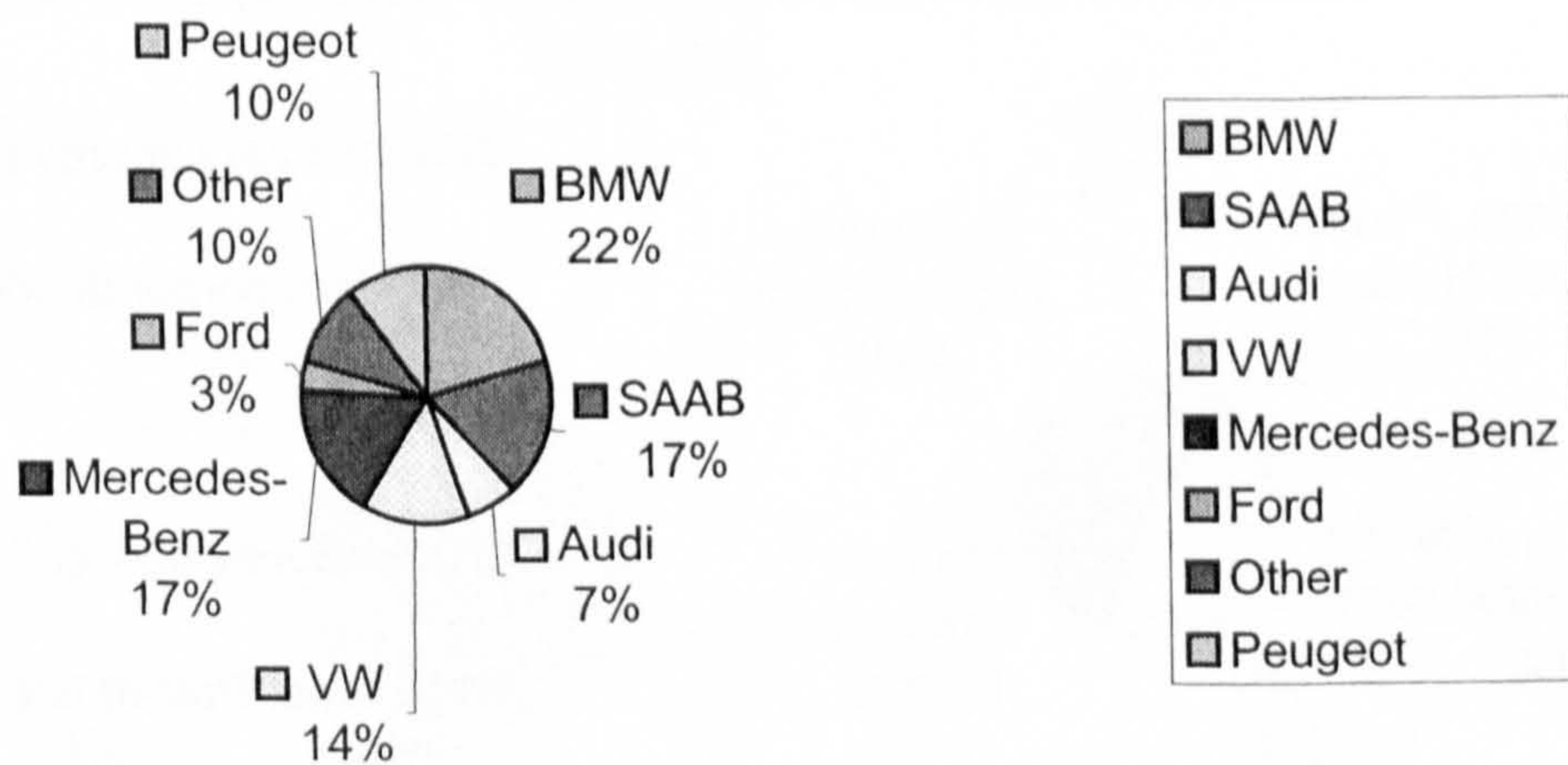
NOA image associations (women - Greece)



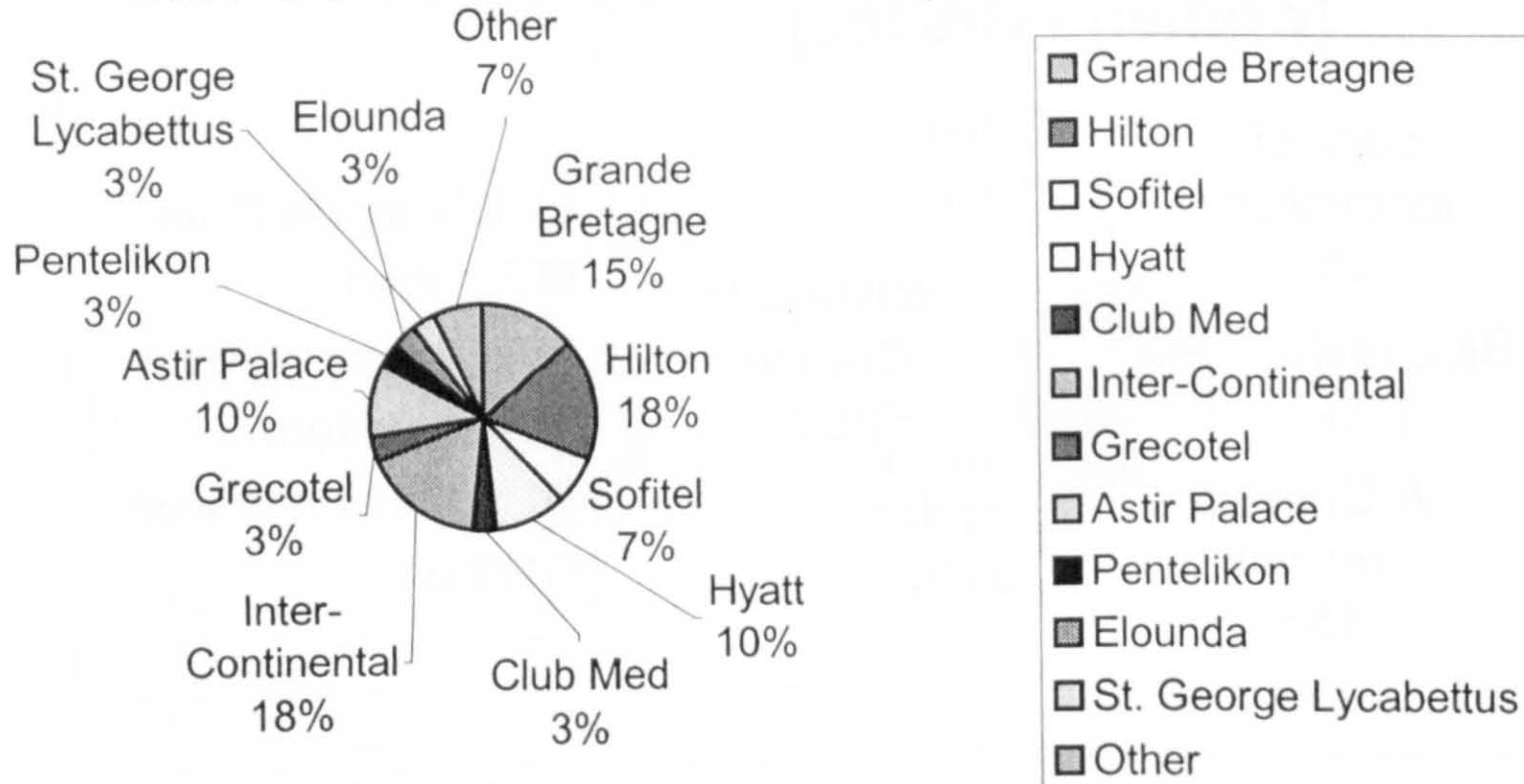
NOA Personification (women - Greece)



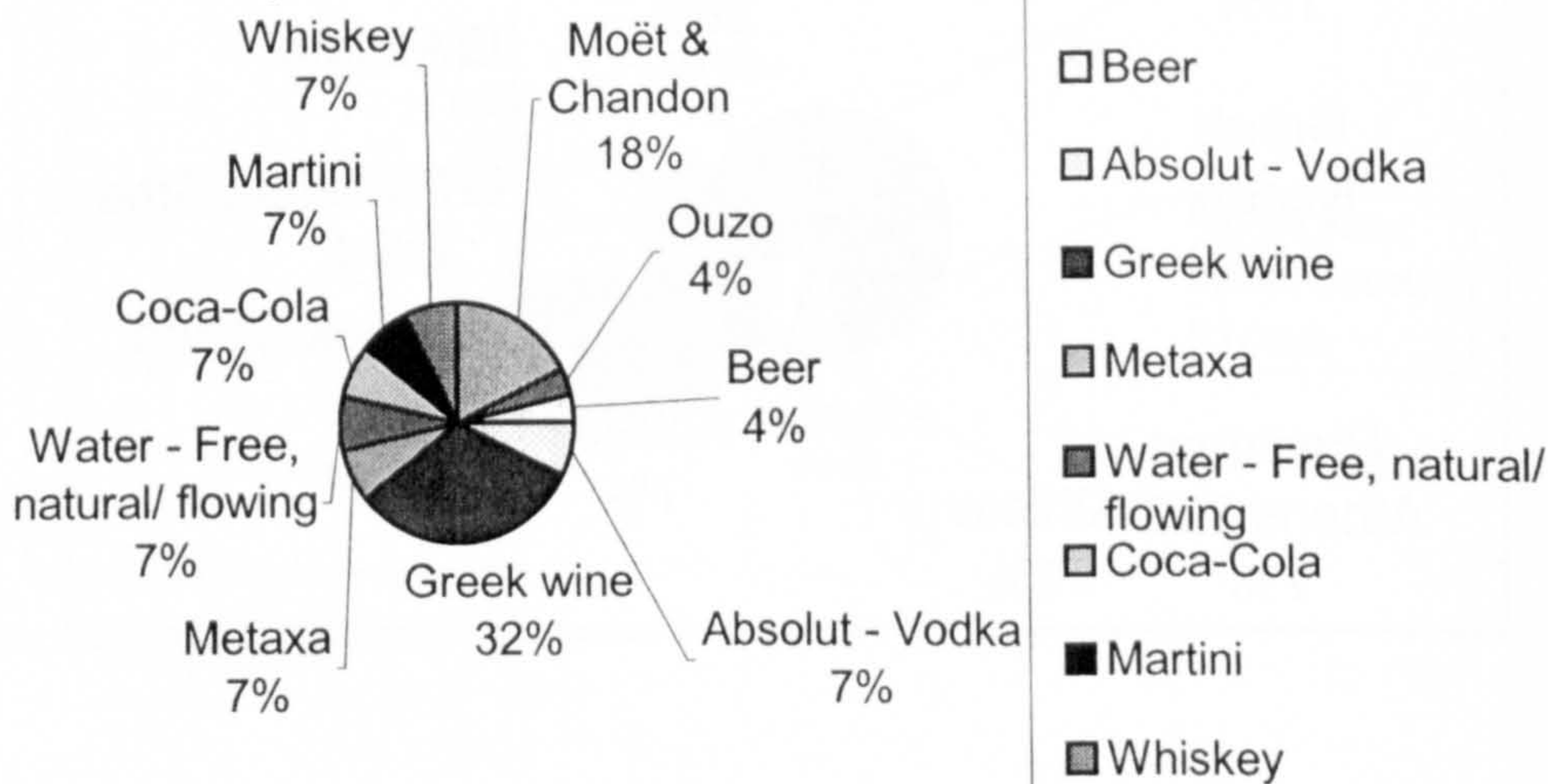
NOA - Car Brand Associations (women -Greece)



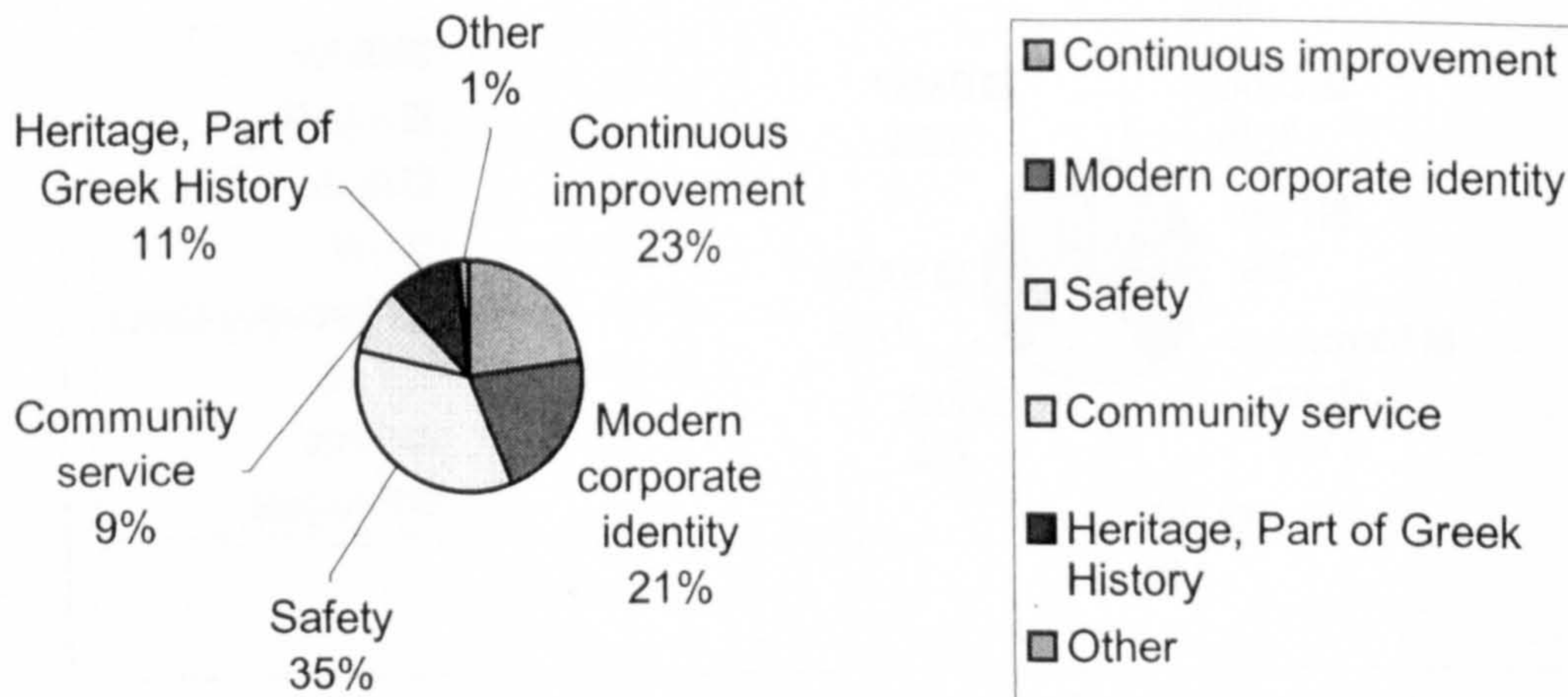
NOA - Hotel Brand Associations (women- Greece)



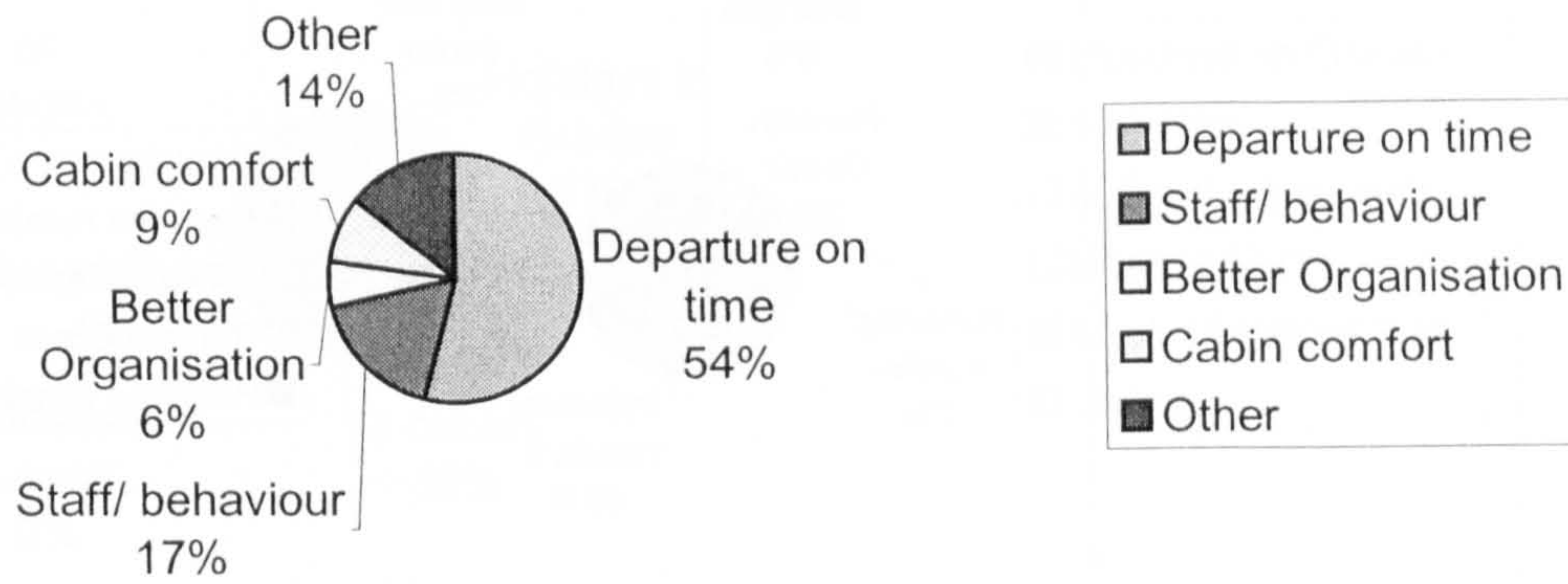
NOA - Drinks Brand Associations (women- Greece)



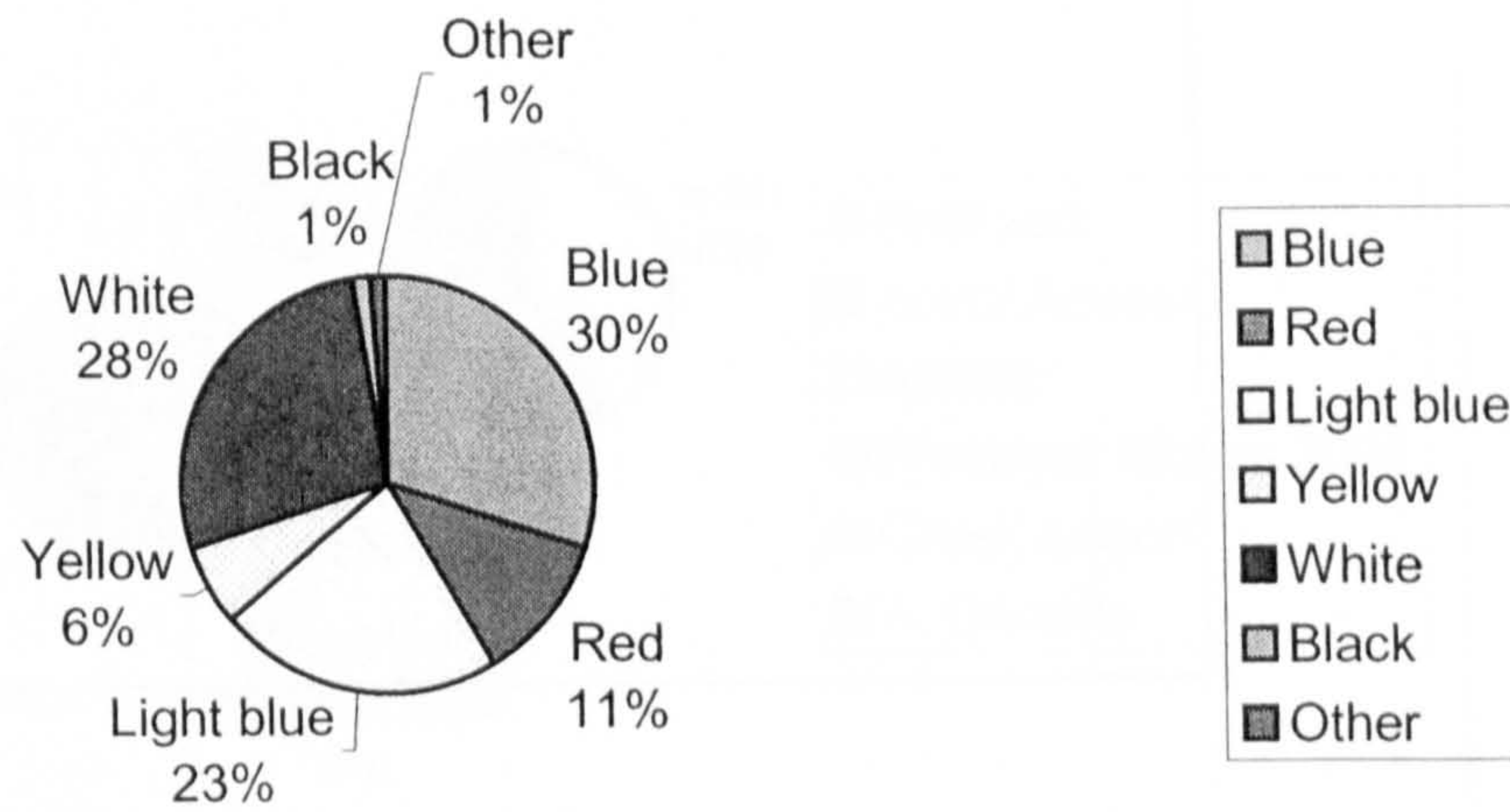
NOA - Characteristics (women- Greece)



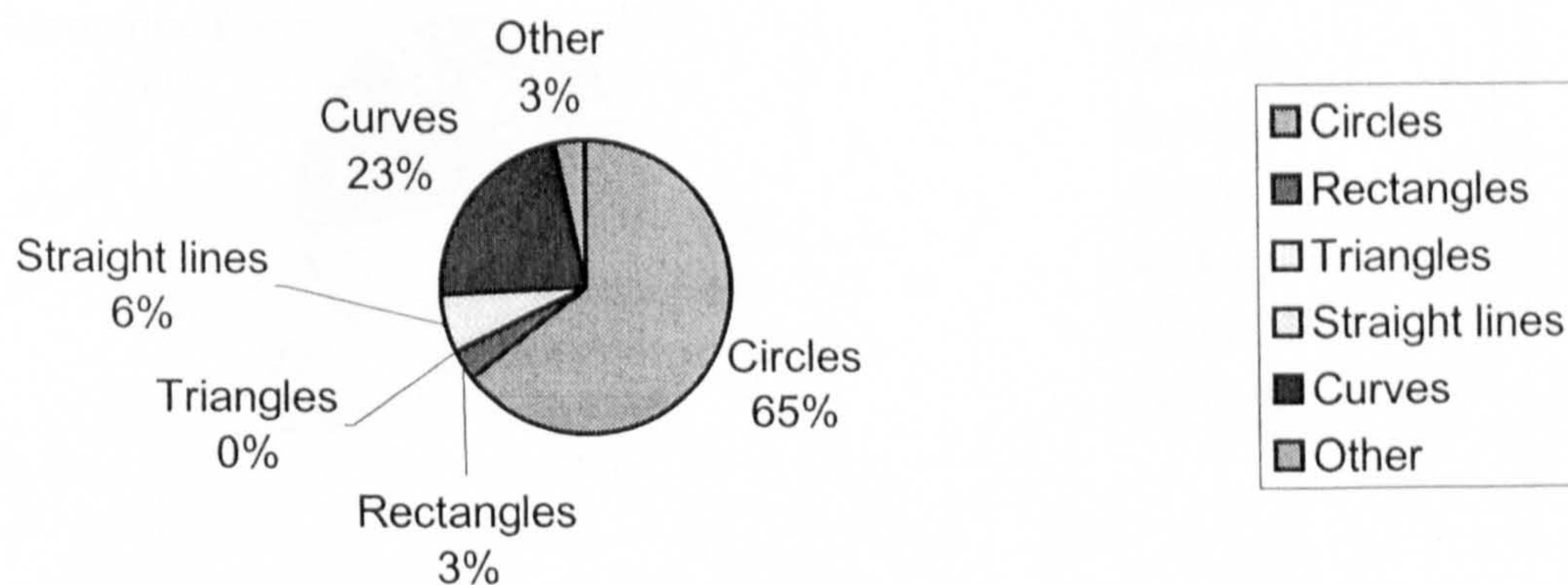
NOA - Should pay attention to (women- Greece)

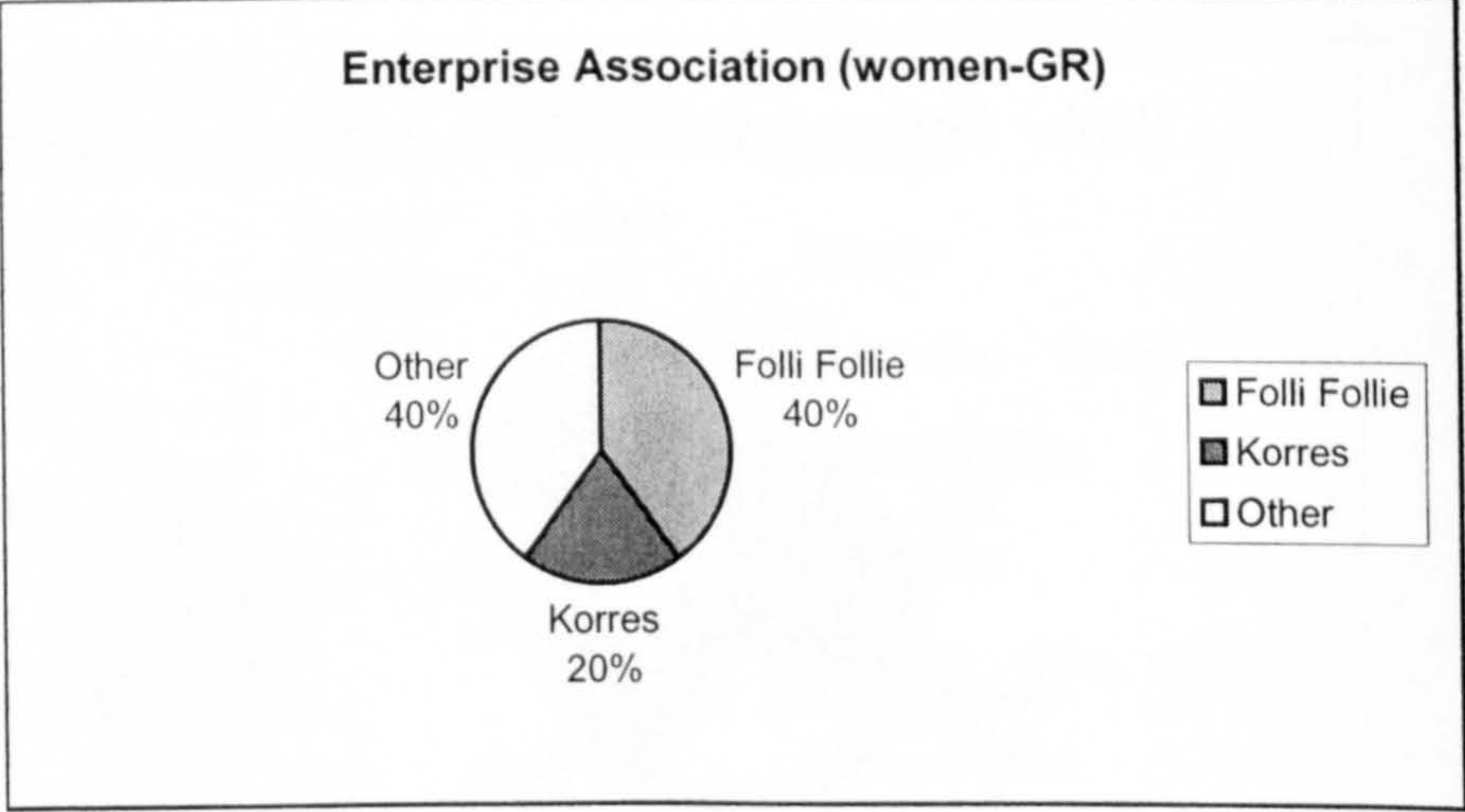
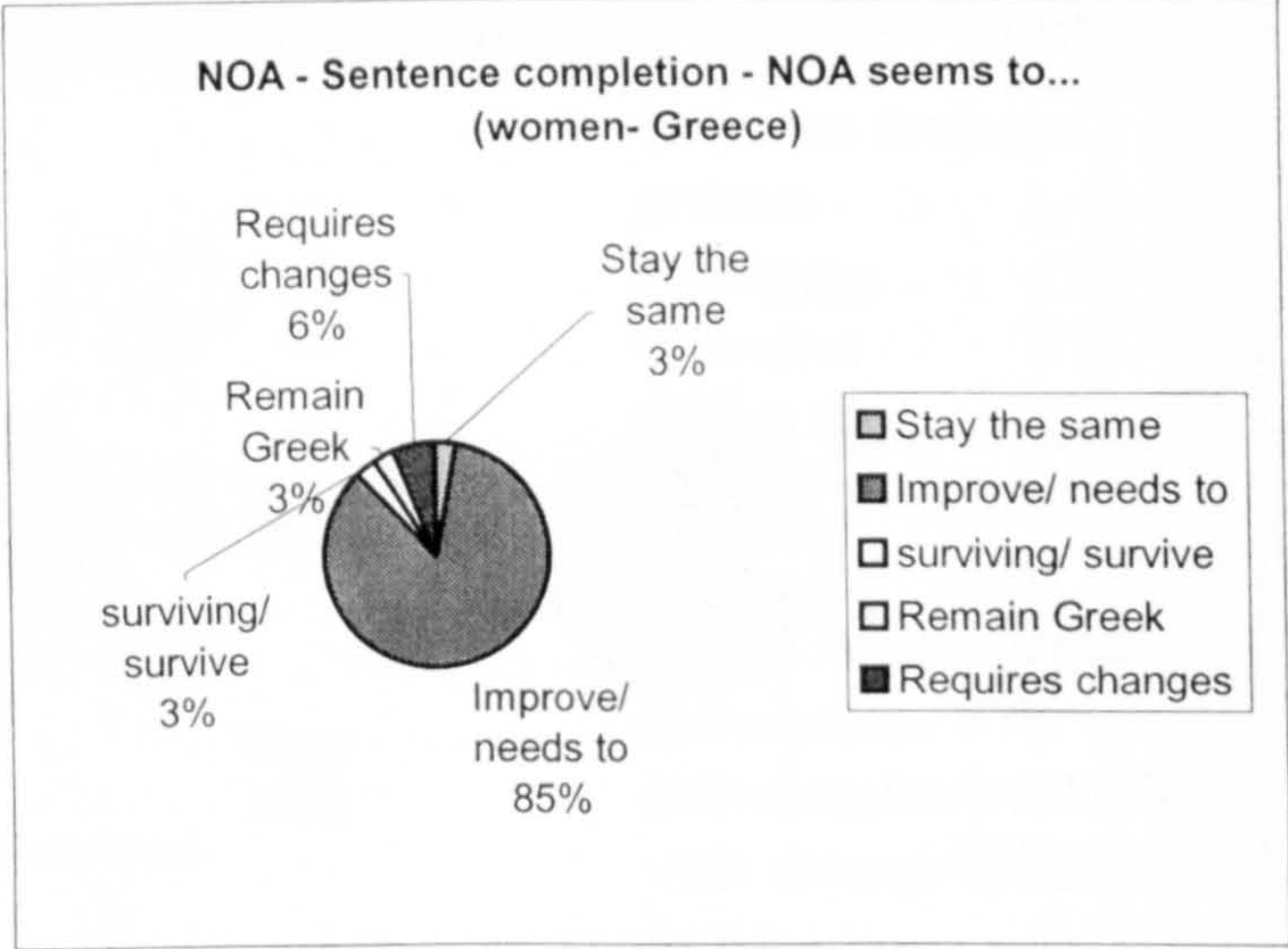


NOA - Colour Associations (women- Greece)

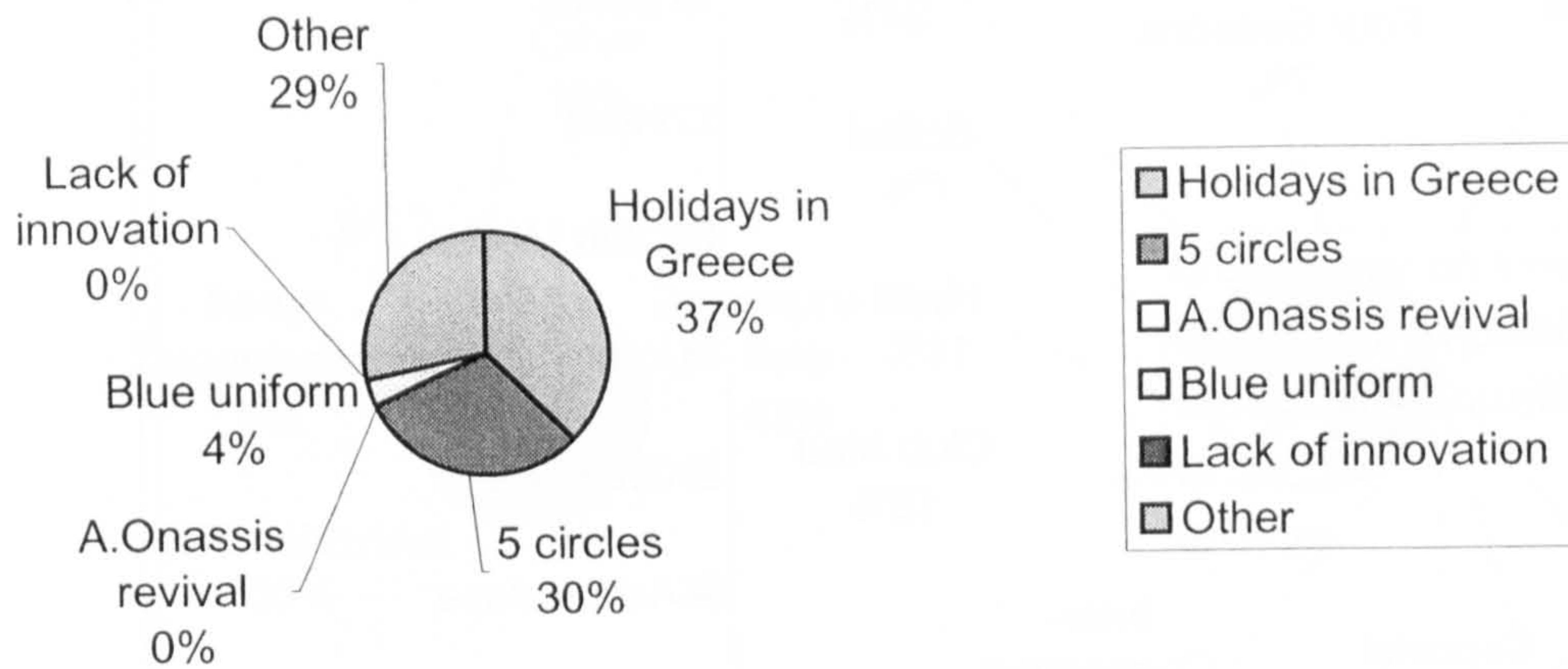


NOA - Geometrical Shape(s) Associations (women- Greece)

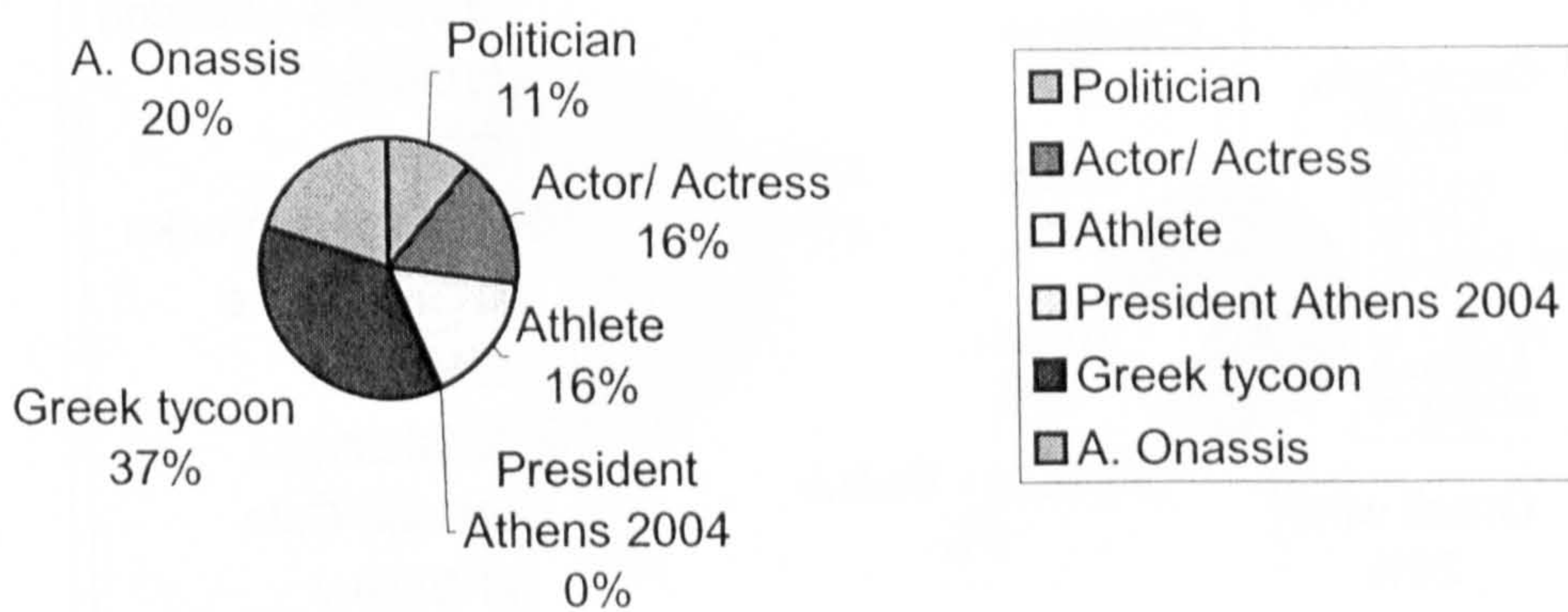




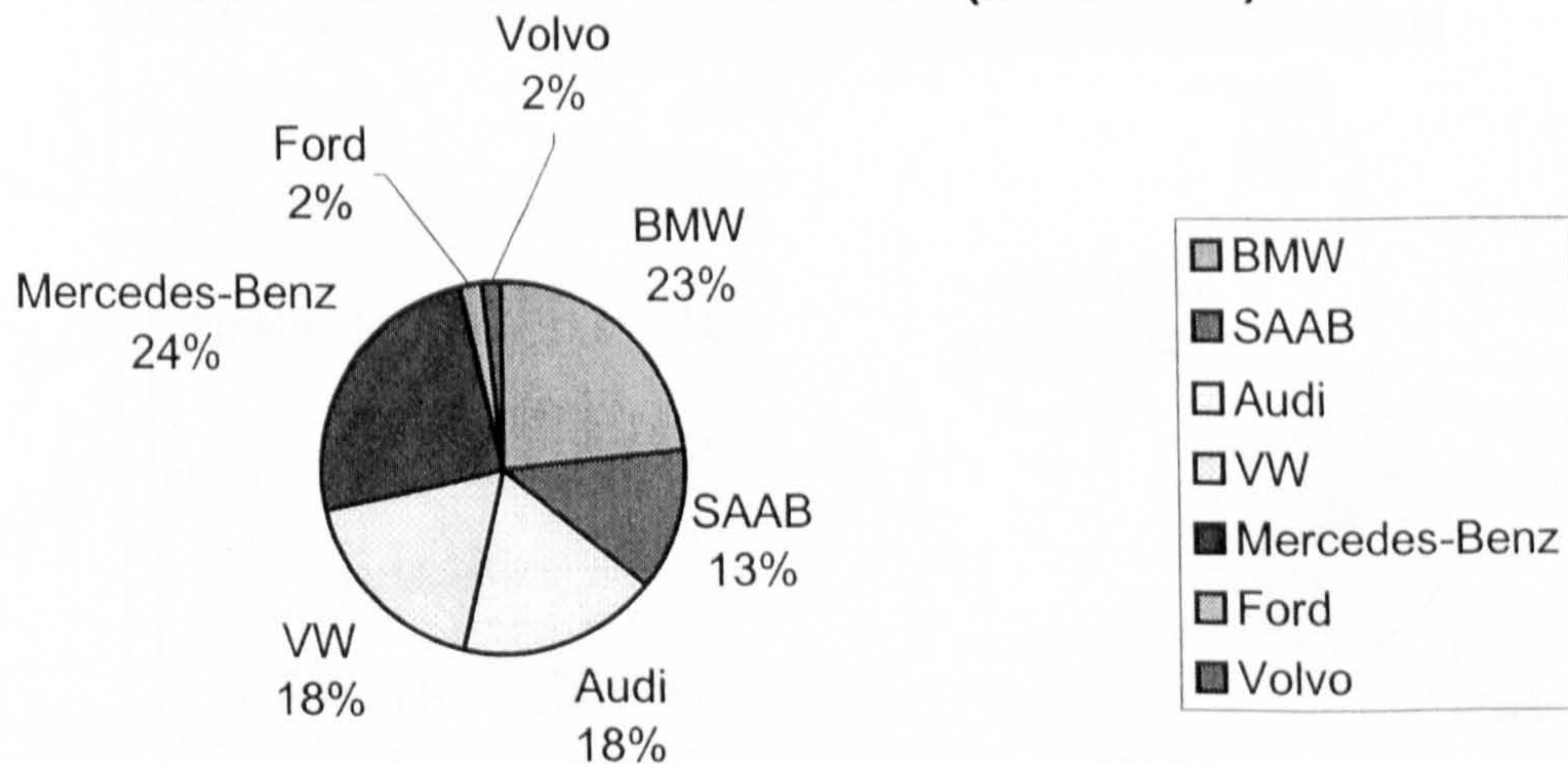
NOA - Image Associations (men - U.K.)



NOA - Personification (men- U.K.)

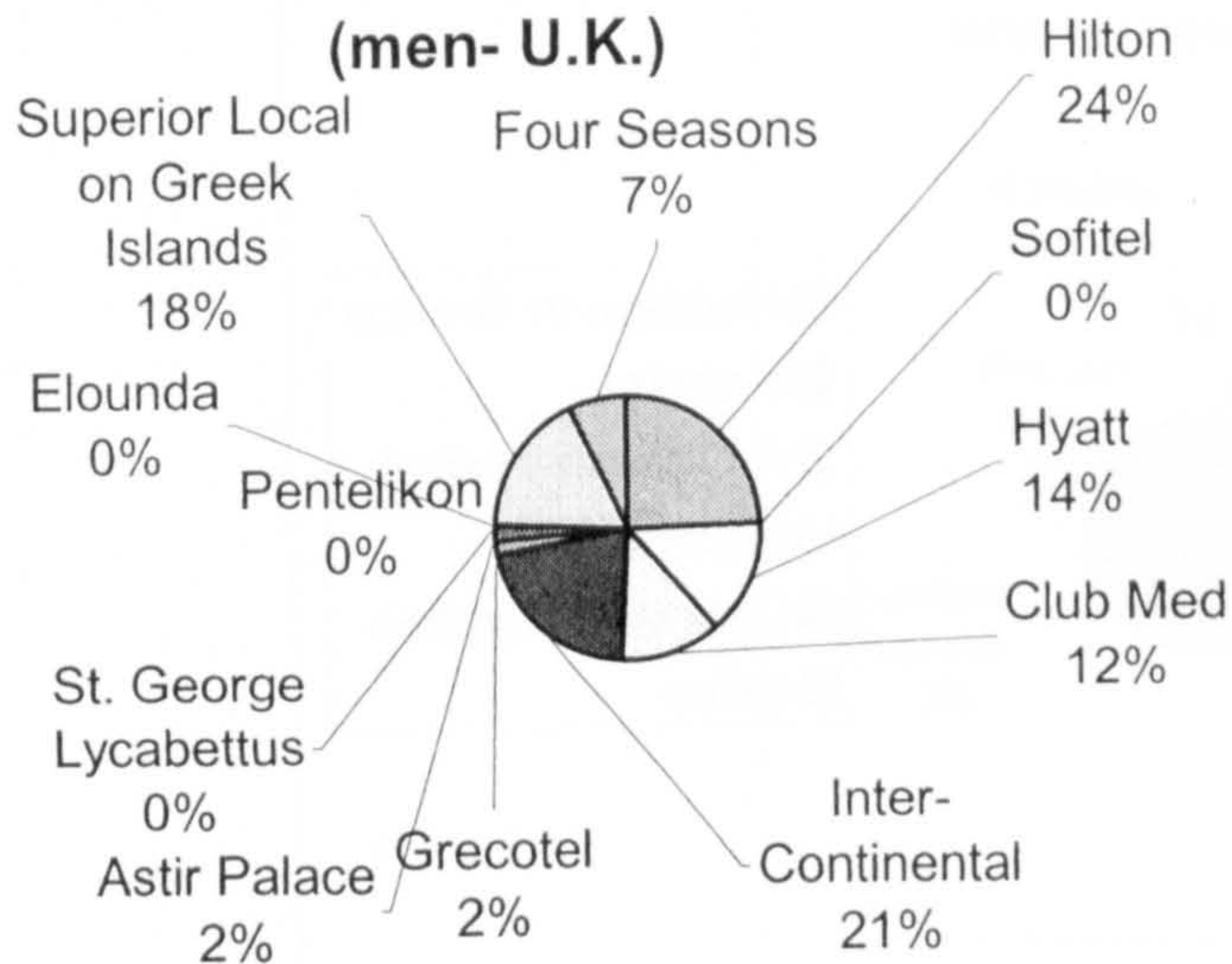


NOA - Car Brand Associations (men- U.K.)



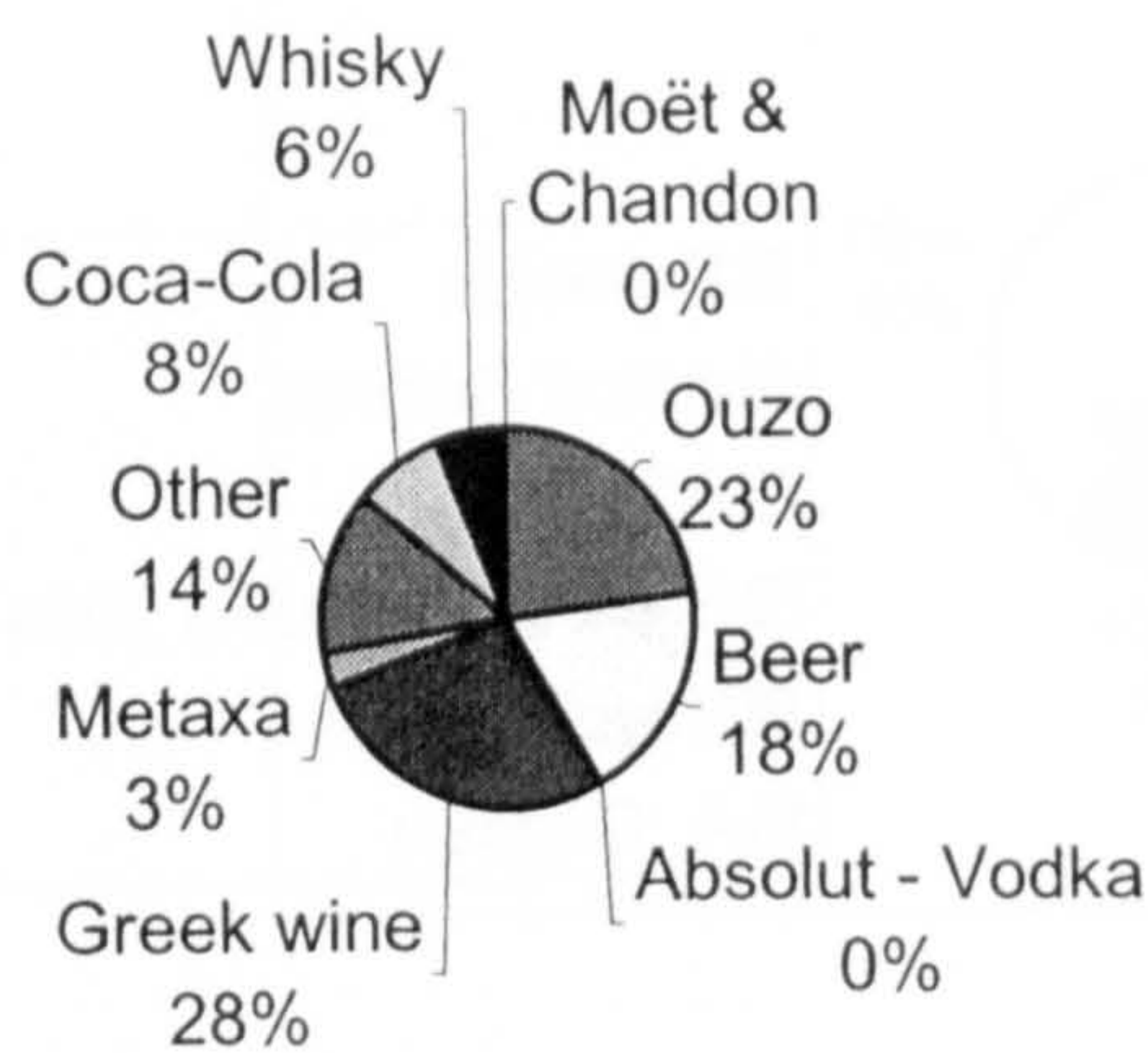
NOA - Hotel Brands Associations

(men- U.K.)



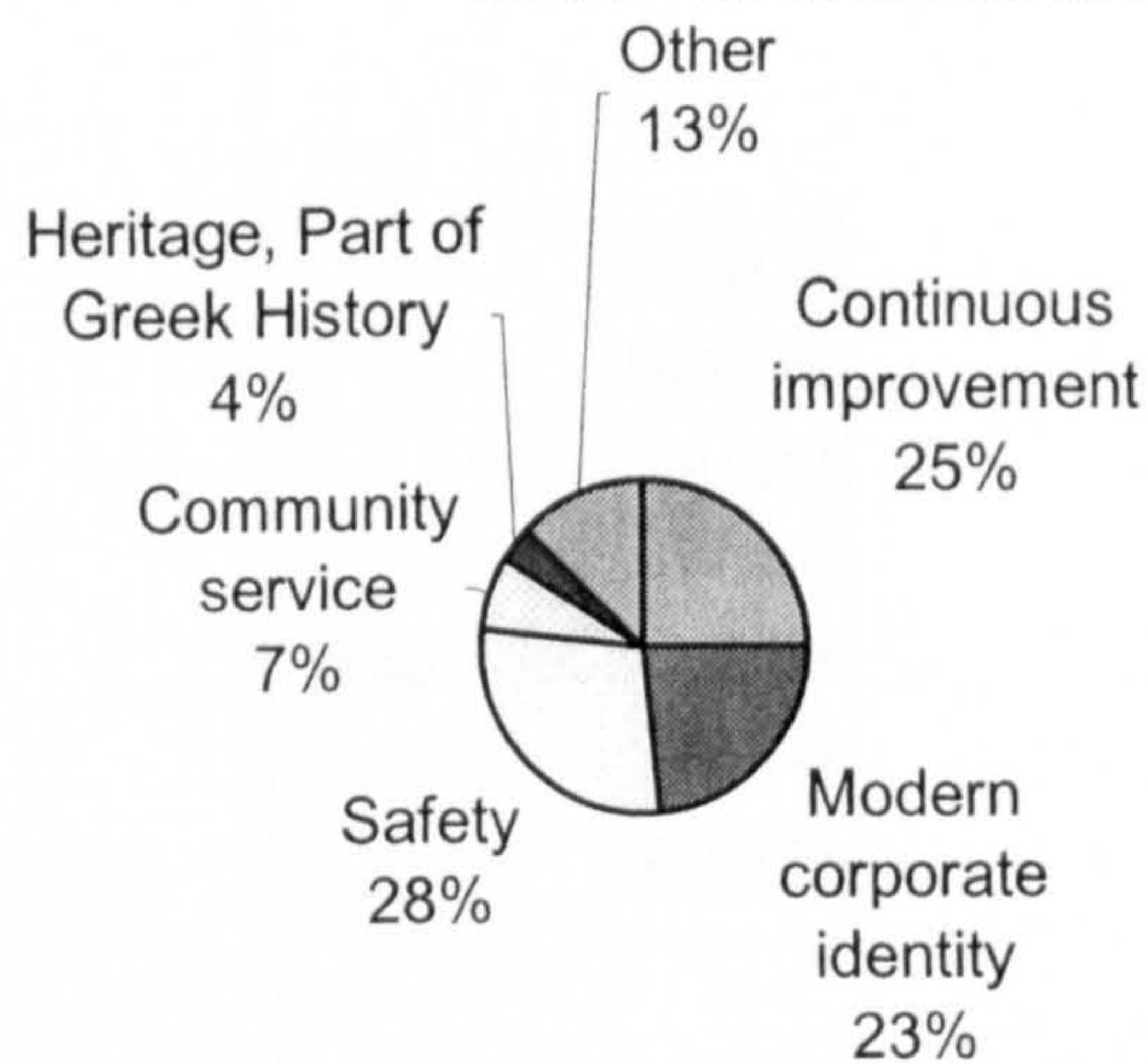
- Hilton
- Sofitel
- Hyatt
- Club Med
- Inter-Continental
- Grecotel
- Astir Palace
- Pentelikon

NOA - Drinks Brands Associations (men- U.K.)



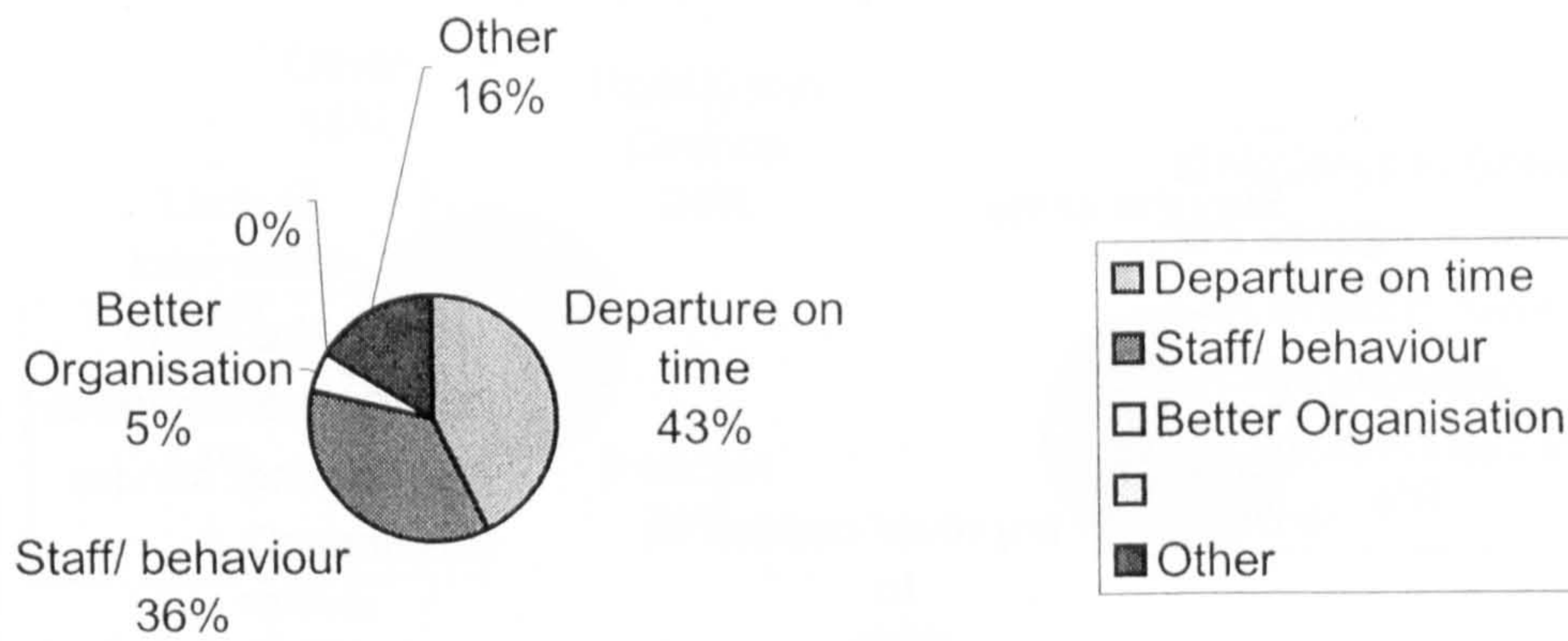
- Moët & Chandon
- Ouzo
- Beer
- Absolut - Vodka
- Greek wine
- Metaxa
- Other
- Coca-Cola
- Whisky

NOA - Characteristics (men-U.K.)

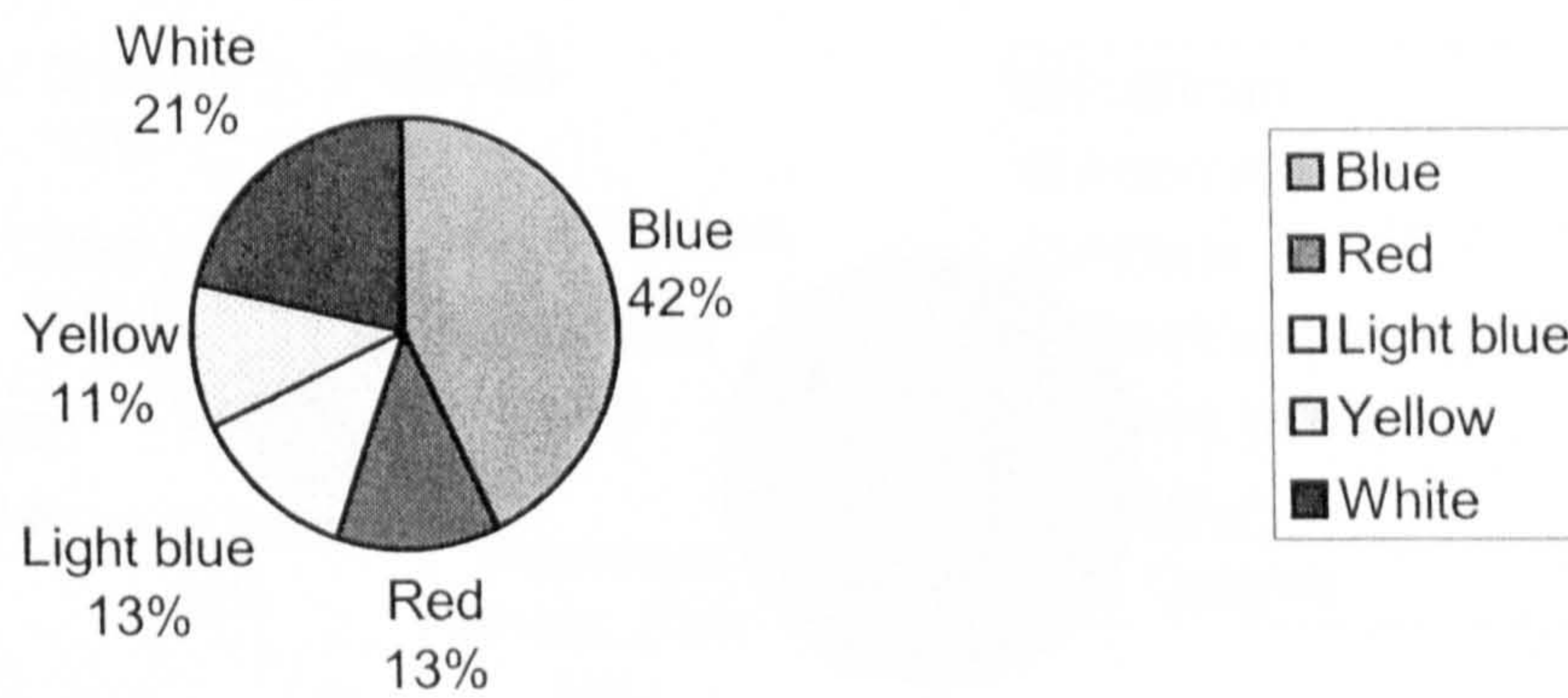


- Continuous improvement
- Modern corporate identity
- Safety
- Community service
- Heritage, Part of Greek History
- Other

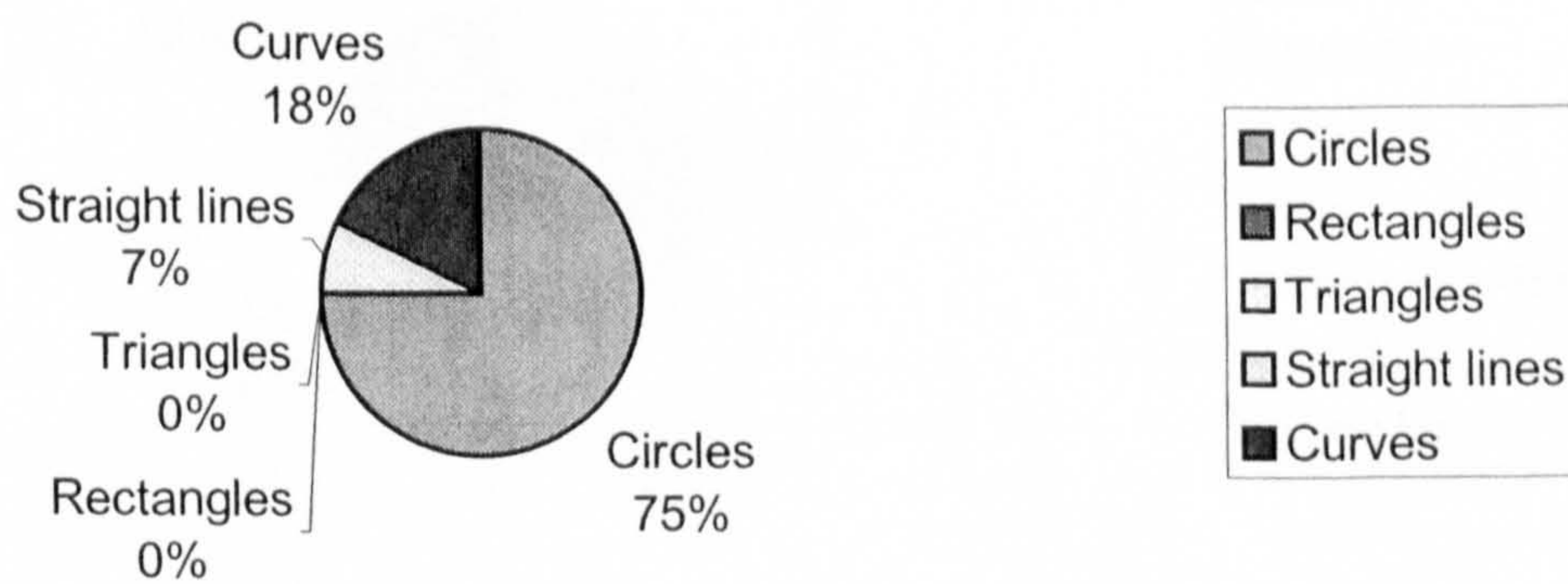
NOA - Sentence Completion - Should pay attention to... (men- U.K.)



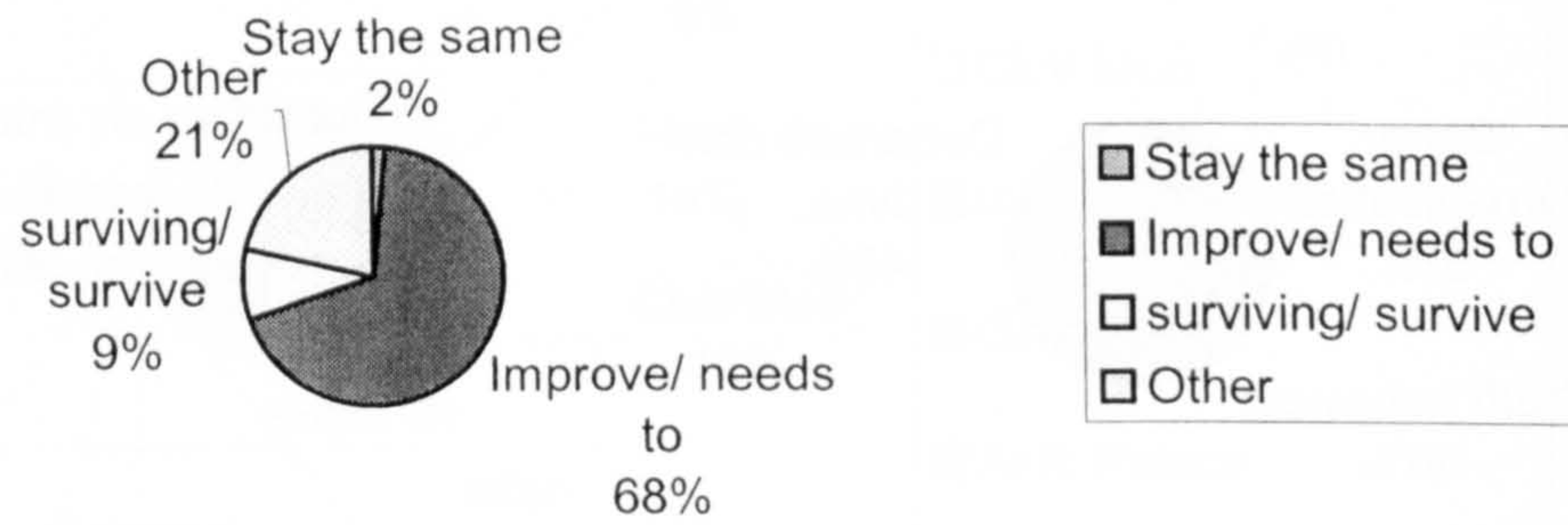
NOA - Colour Associations (men- U.K.)



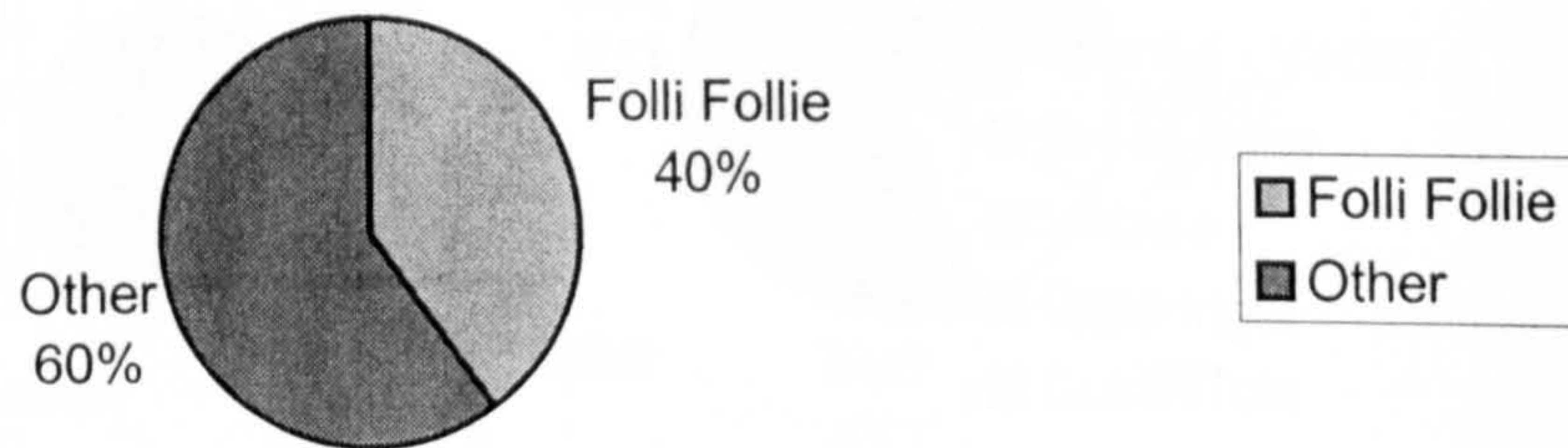
NOA - Geometrical Shape(s) Associations (men- U.K.)



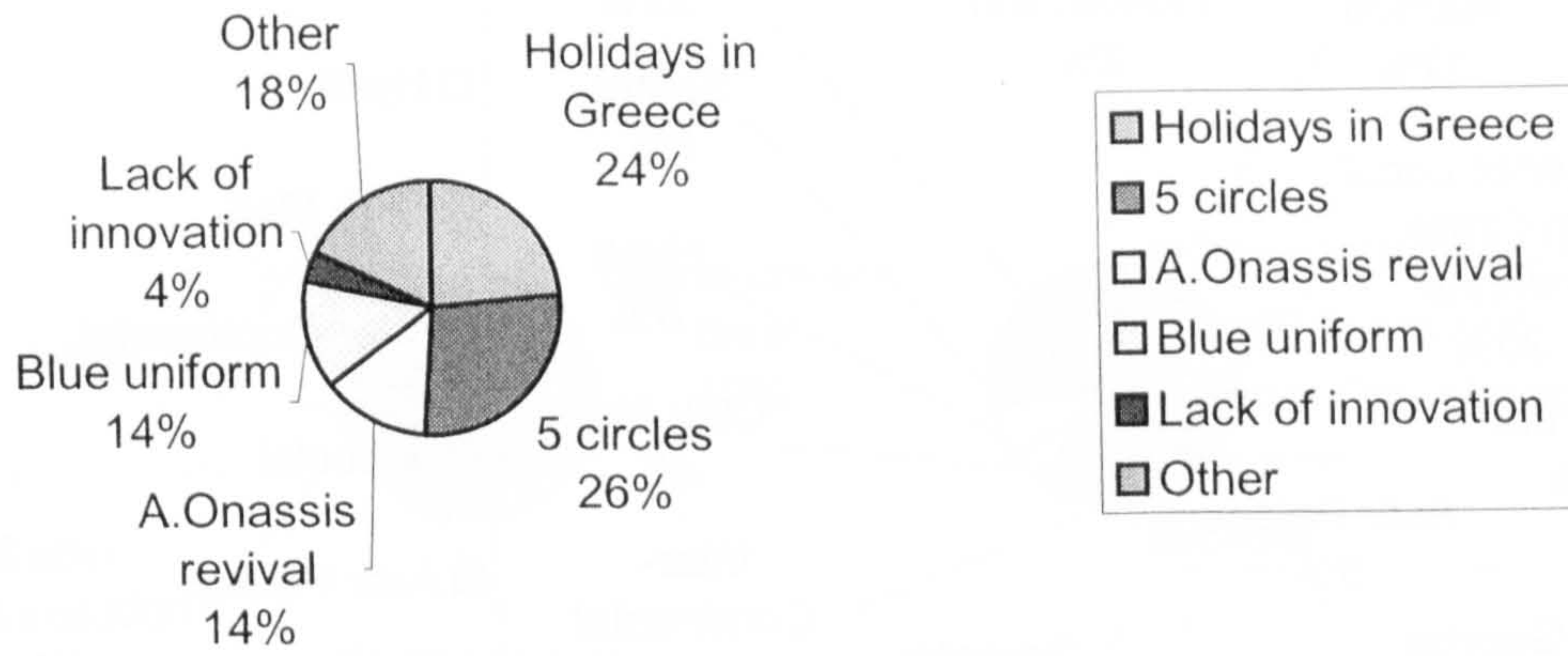
NOA - Sentence Completion - NOA seems to... (men- U.K.)



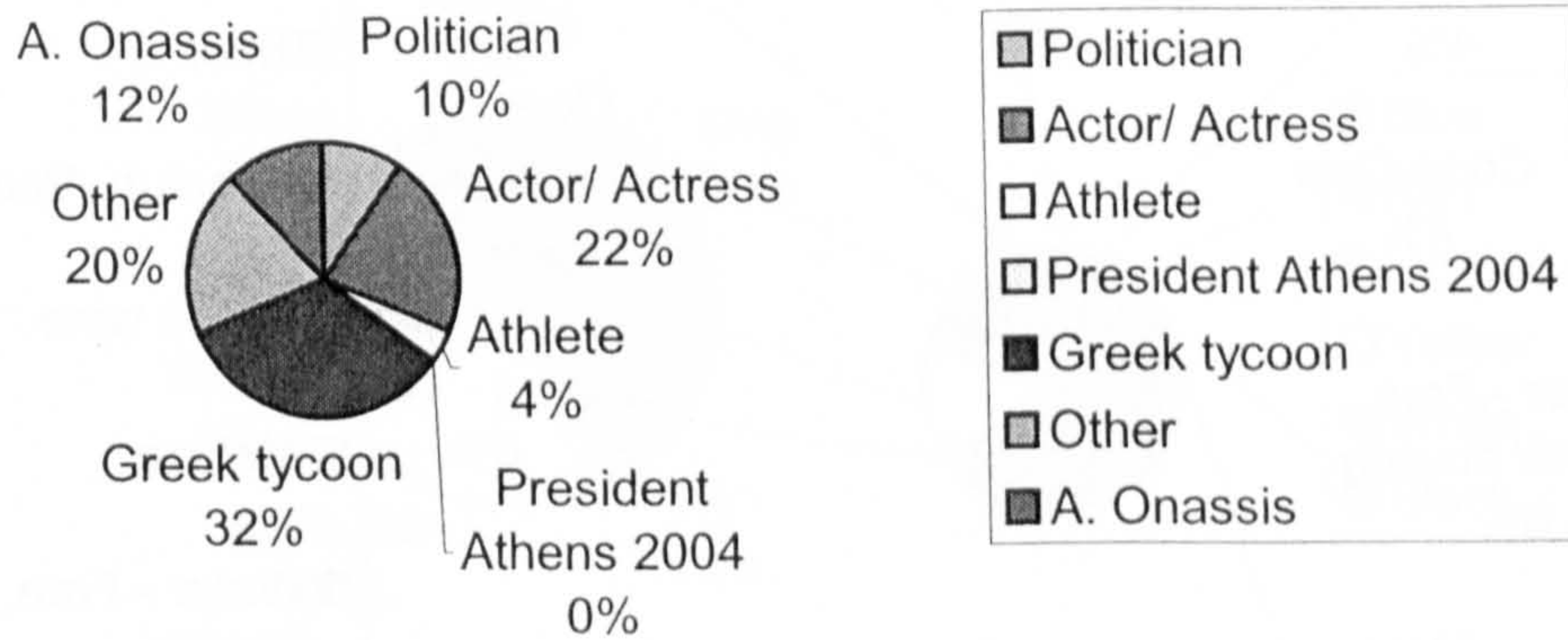
Enterprise Association (men-UK)



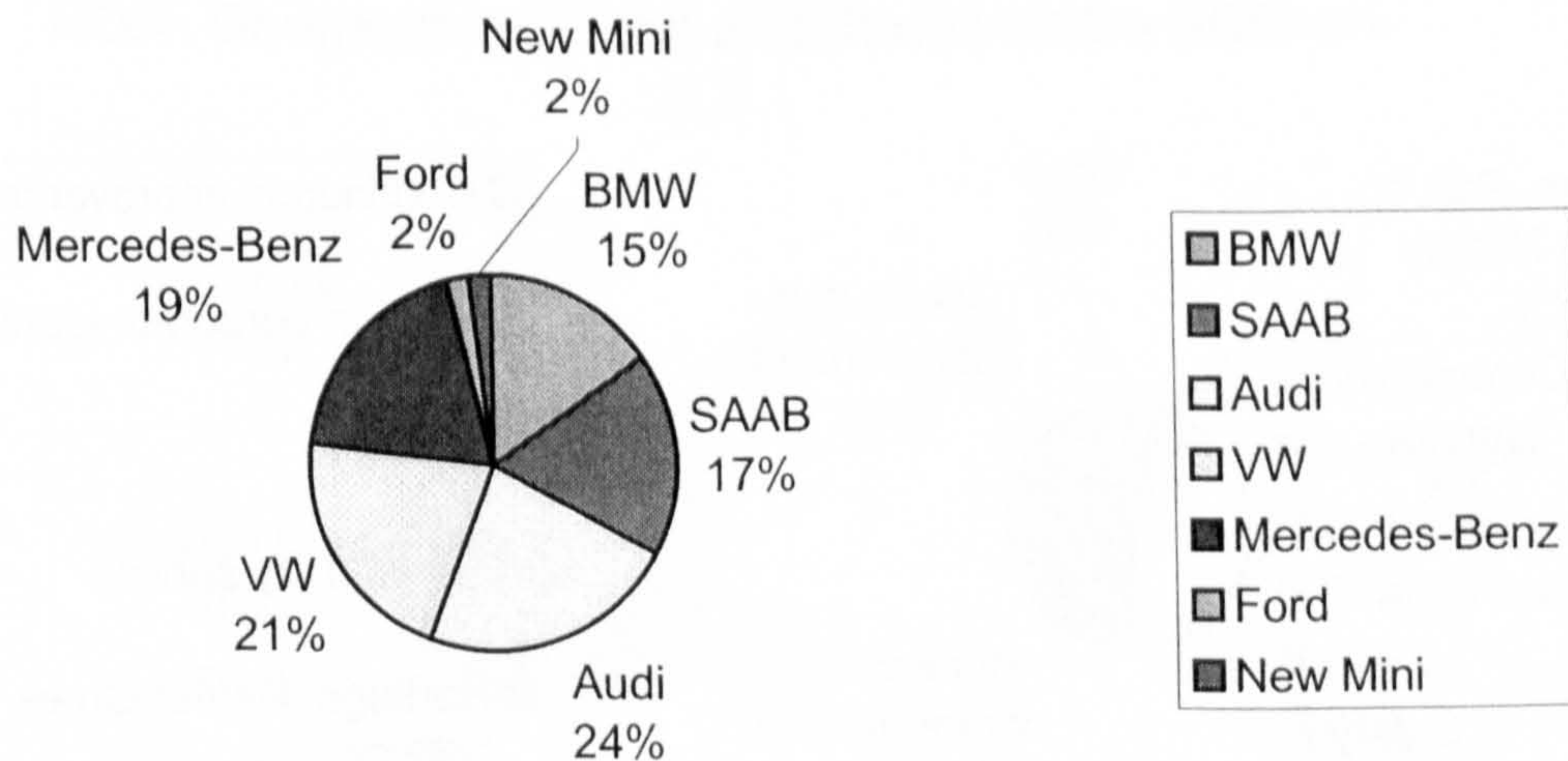
NOA - Image Associations (women - U.K.)



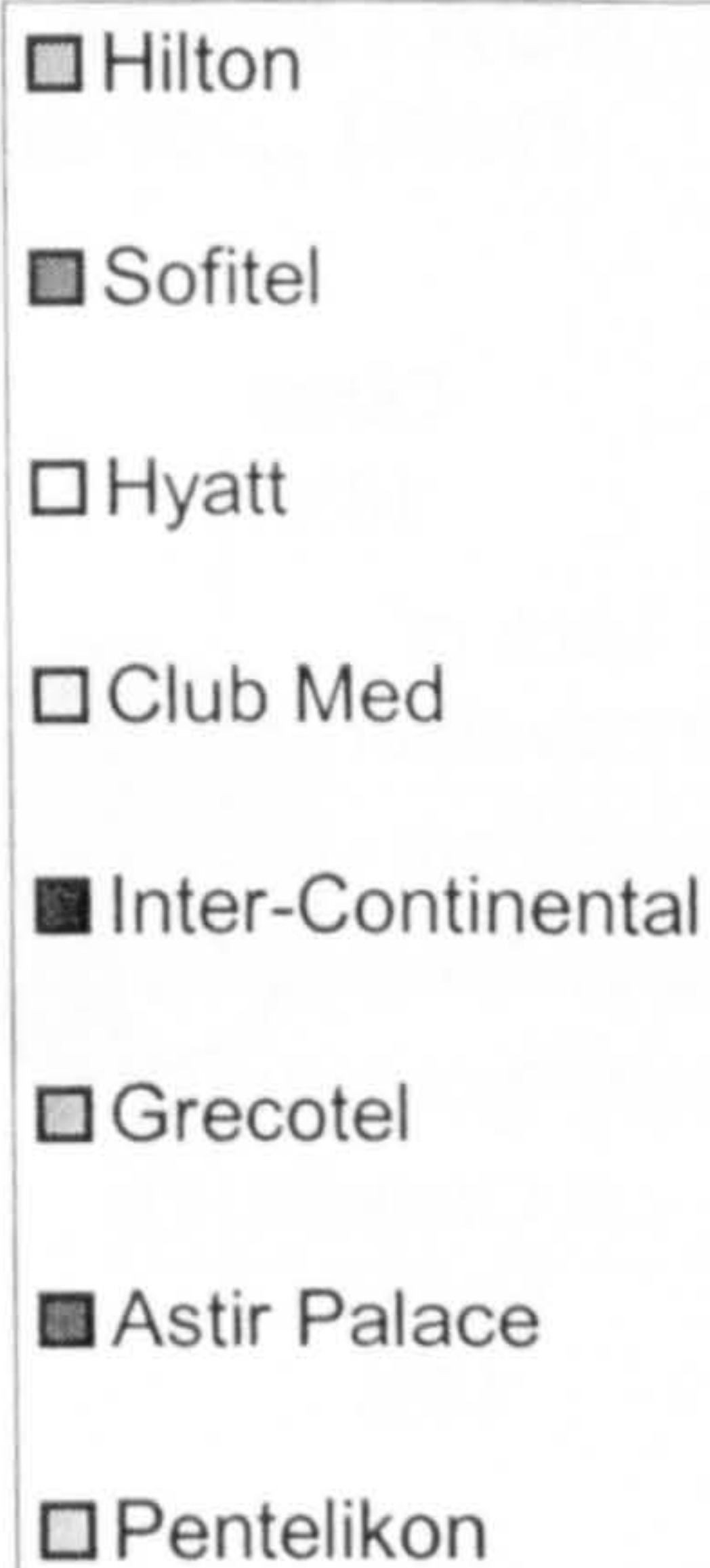
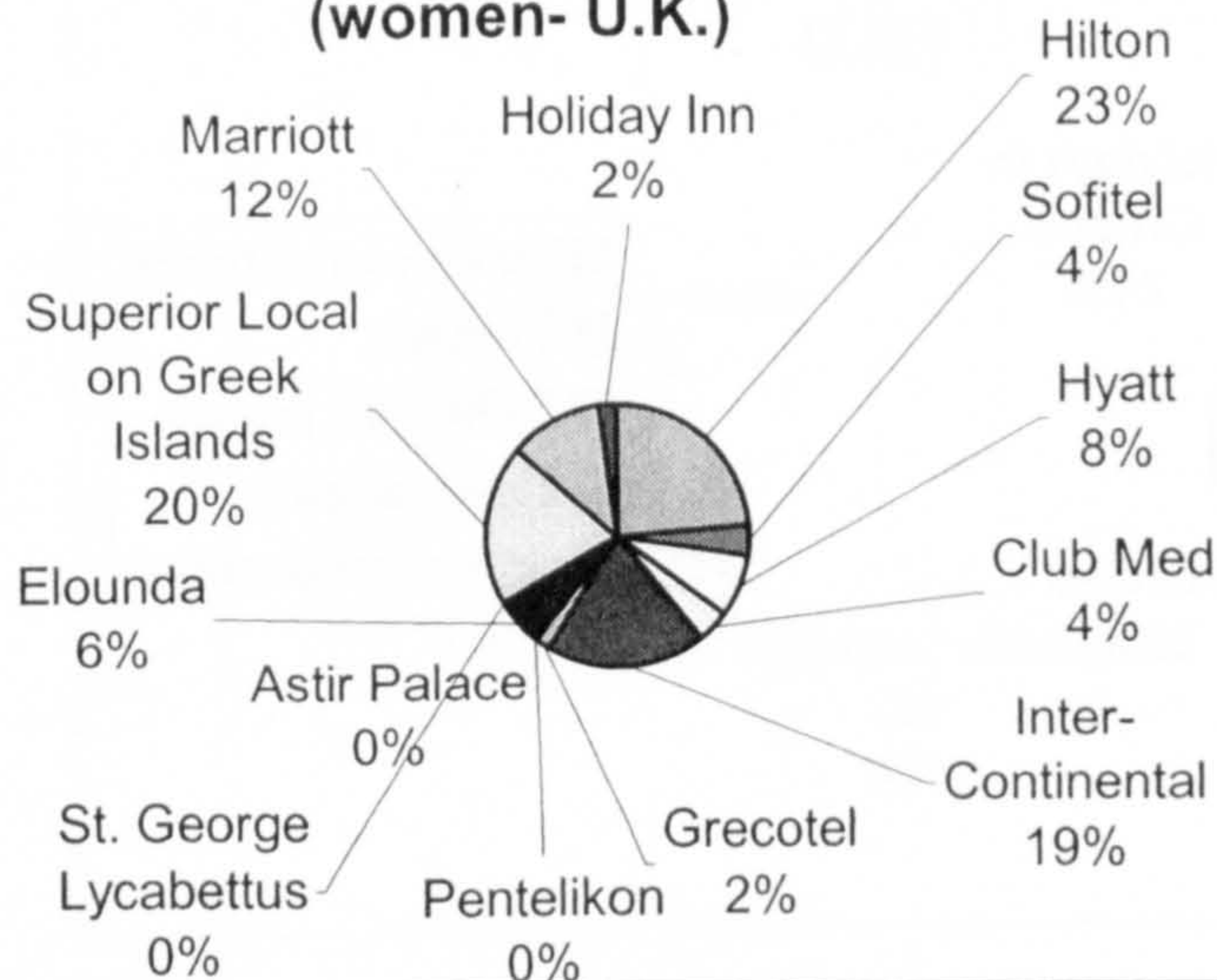
NOA - Personification (women- U.K.)



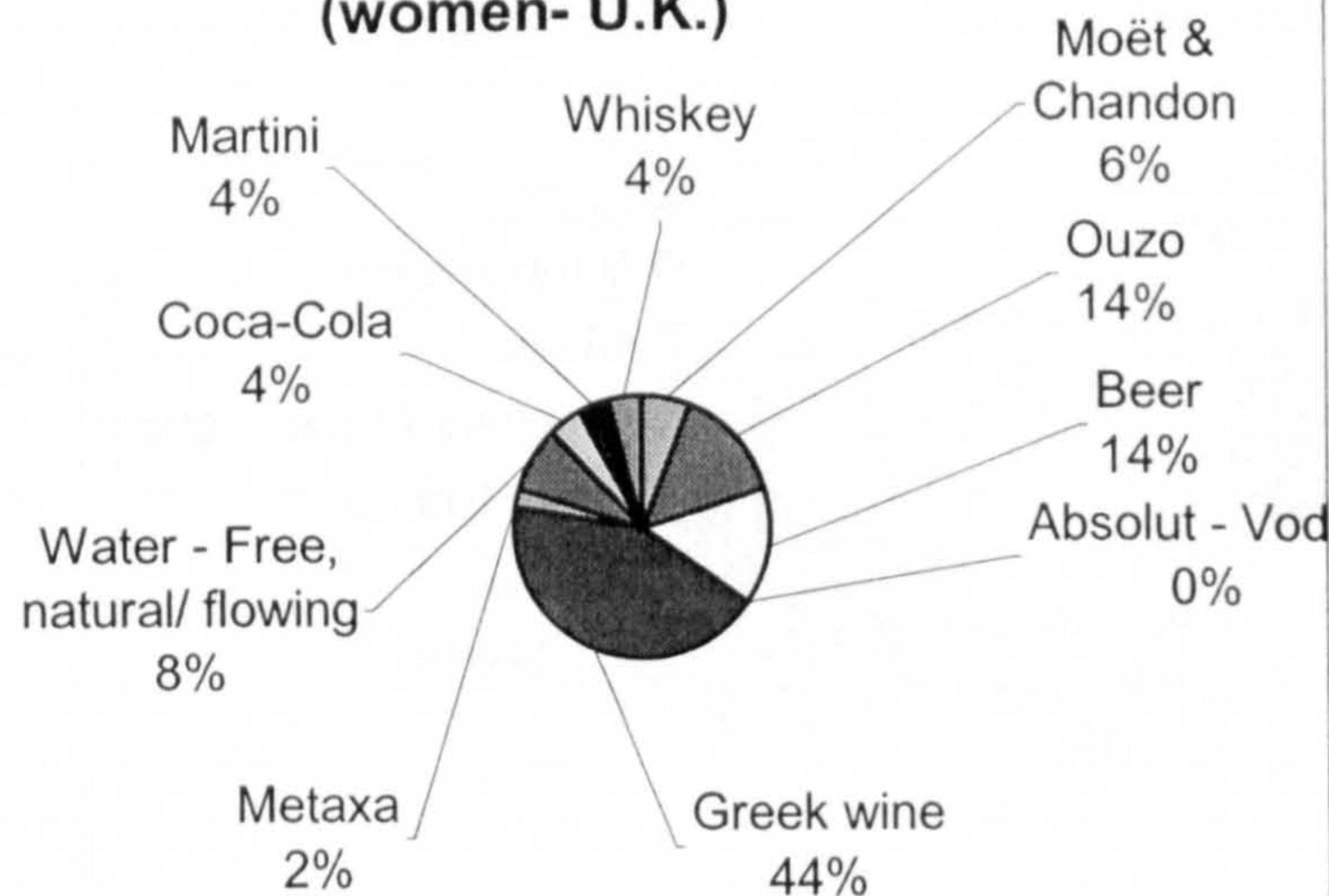
NOA- Car Brand Associations (women- U.K.)



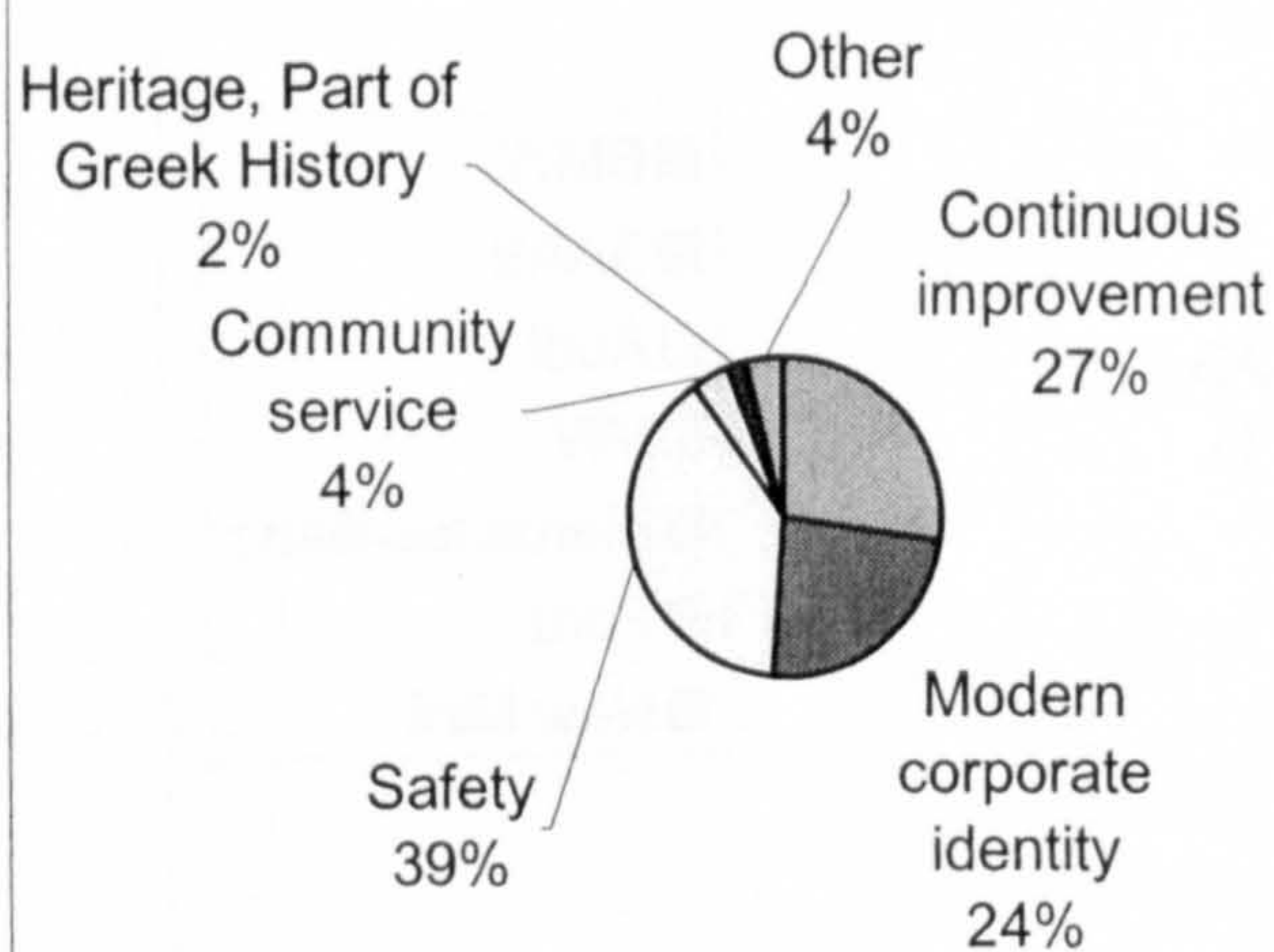
NOA - Hotel Brands Associations (women- U.K.)



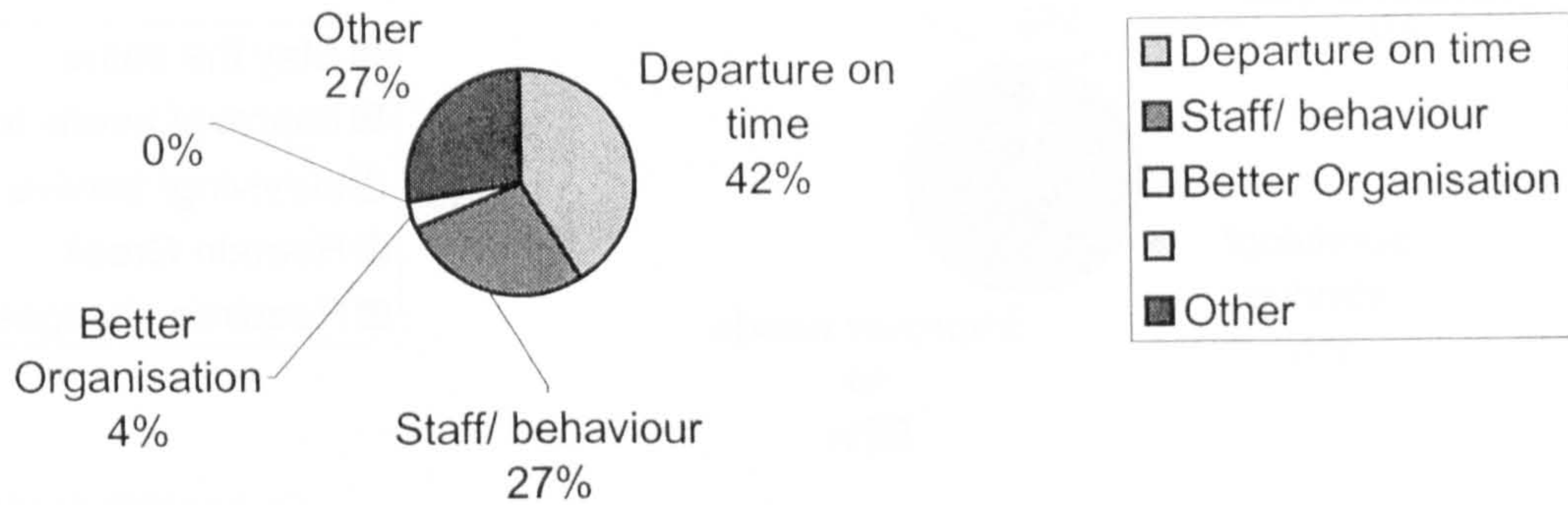
NOA- Drinks Brands Associations (women- U.K.)



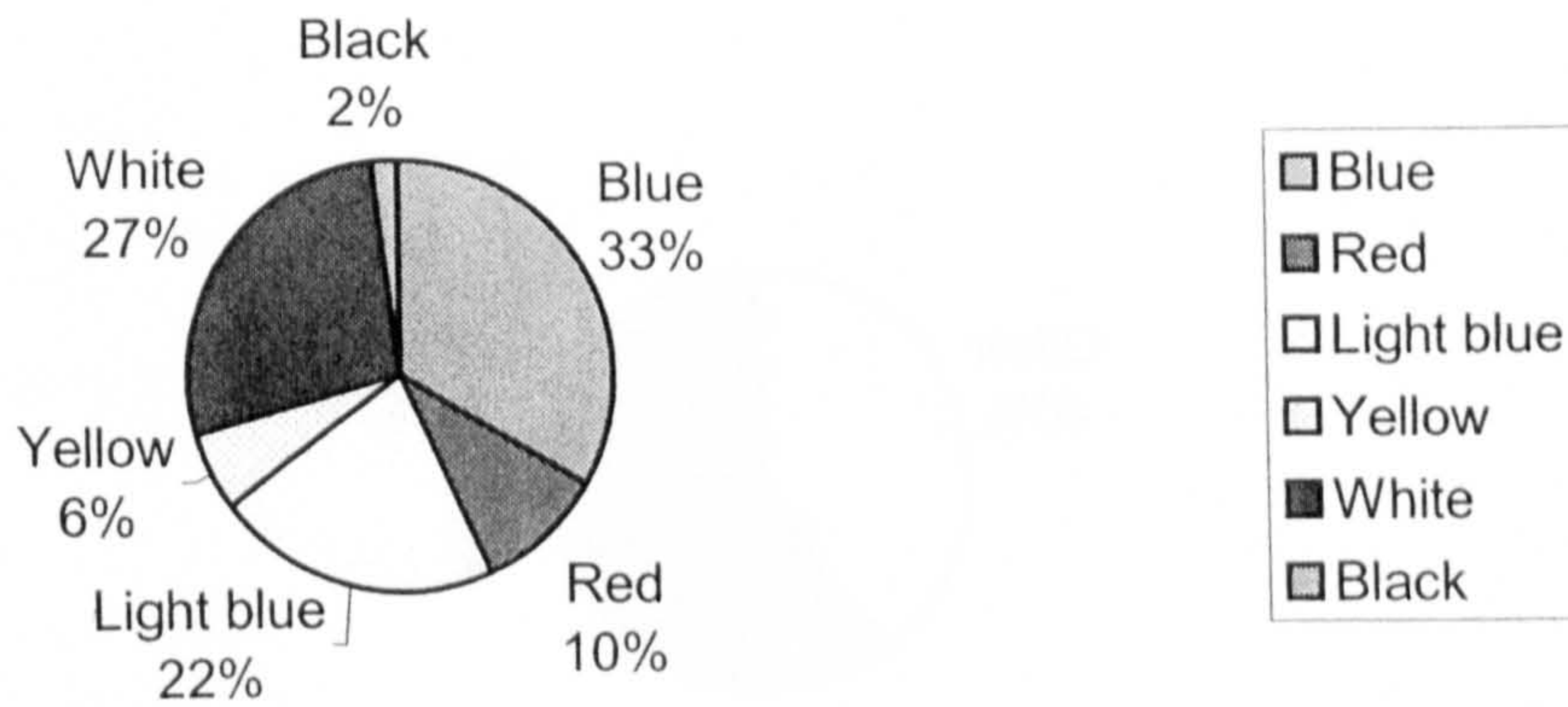
NOA - Characteristics (women- U.K.)



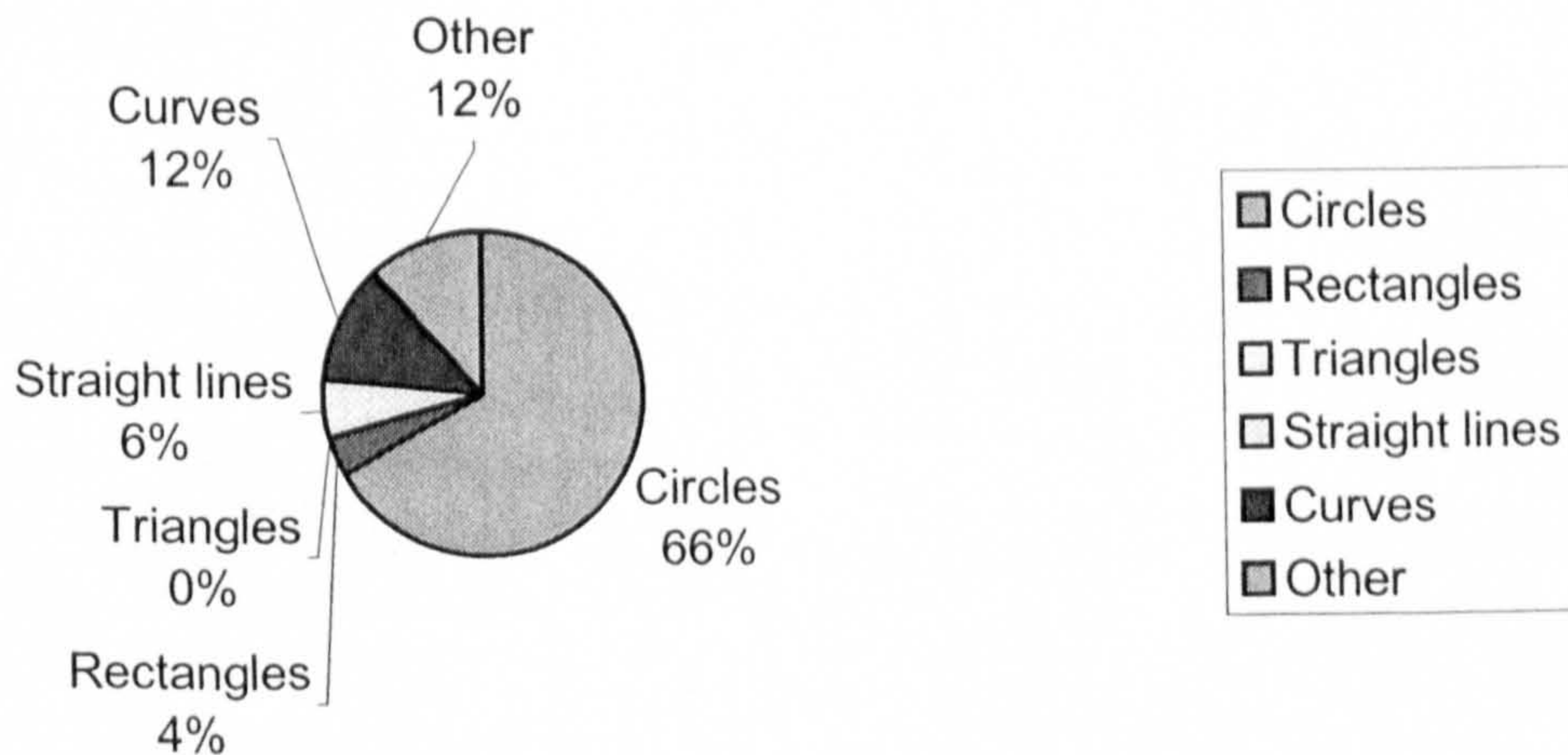
NOA - Sentence Completion - Should pay attention to... (women- U.K.)



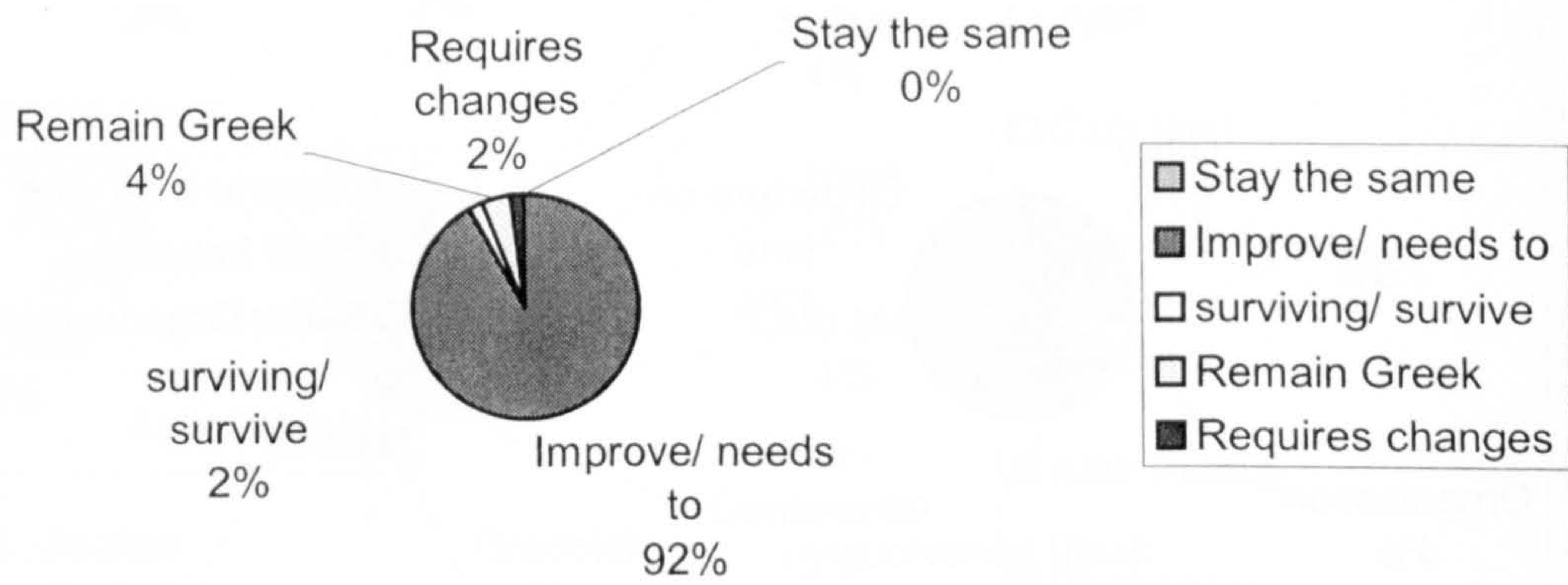
NOA - Colour Associations (women- U.K.)



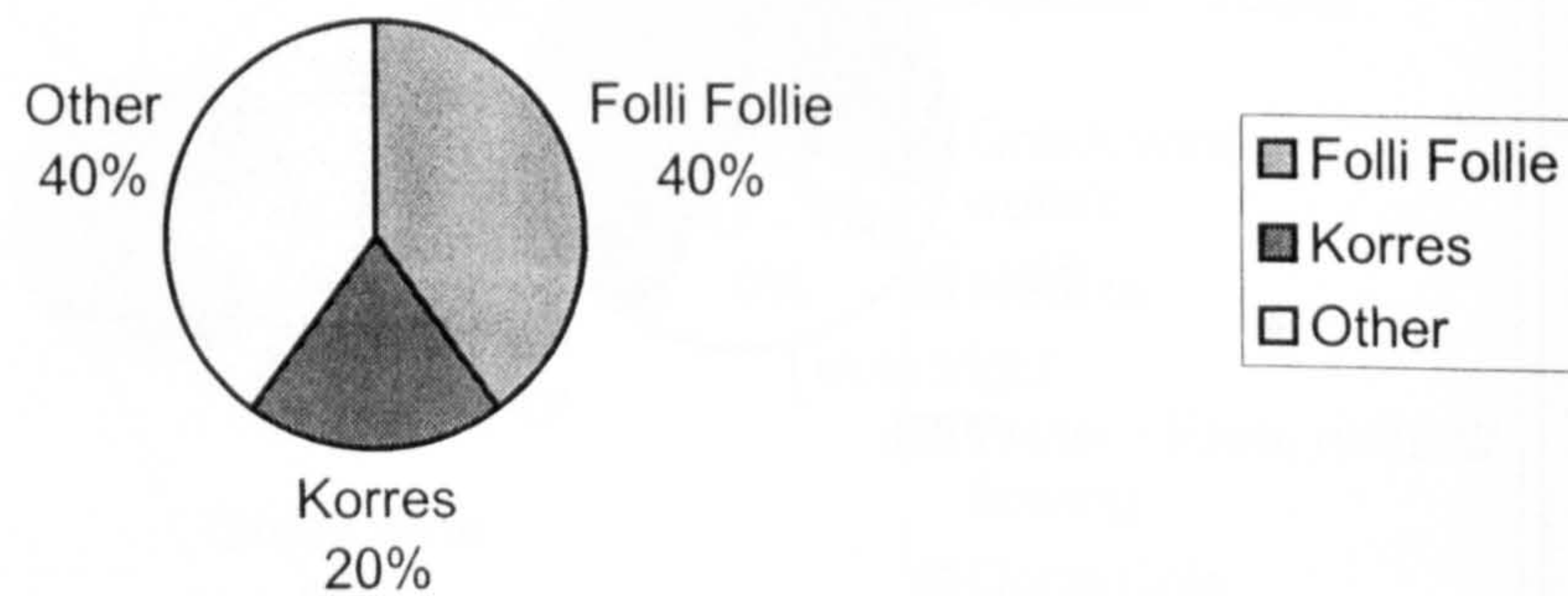
NOA- Geometrical Shape(s) Associations (women- U.K.)



NOA - Sentence Completion - NOA seems to... (women- U.K.)



Enterprise Association (women-UK)



APPENDIX C

PICTURE-AIDED RECOGNITION INTERVIEWS QUESTIONNAIRE (GREEK & ENGLISH)



ΡΩΤΗΣΤΕ

ΜΗΠΩΣ ΕΣΕΙΣ Ή ΚΑΠΟΙΟ ΑΠΟ ΤΑ ΜΕΛΗ ΤΟΥ ΝΟΙΚΟΚΥΡΙΟΥ ΣΑΣ ΕΡΓΑΖΕΤΑΙ ΣΕ ΚΑΠΟΙΟΝ ΑΠΟ ΤΟΥΣ ΠΑΡΑΚΑΤΩ ΤΟΜΕΙΣ;

ΕΠΙΣΤΗΜΟΝΙΚΟ

ΕΡΕΥΝΑ ΑΓΟΡΑΣ

ΔΙΑΦΗΜΙΣΗ

ΔΗΜΟΣΙΟΓΡΑΦΙΑ

ΕΠΙΧΕΙΡΗΣΙΑΚΟ

ΑΕΡΟΠΟΡΙΚΗ ΕΤΑΙΡΙΑ / ΒΙΟΜΗΧΑΝΙΑ – ΤΑΞΙΔΙΩΤΙΚΟ ΓΡΑΦΕΙΟ

ΕΑΝ ΝΑΙ ⇒ ΤΕΛΟΣ ΣΥΝΕΝΤΕΥΞΗΣ

FLT No – ΟΑ

ATH

SKG

LHR

Καλημέρα / Καλησπέρα σας. Ονομάζομαι ... και είμαι διδακτορικός ερευνητής του Πανεπιστημίου του Κράνφιλντ της Μεγάλης Βρετανίας. Κάνουμε μια έρευνα σχετικά με τα αεροπορικά ταξίδια και θα θέλαμε και την δική σας γνώμη. Οι απαντήσεις σας είναι απολύτως εμπιστευτικές και θα ομαδοποιηθούν μαζί με αυτές πολλών άλλων ερωτωμένων ώστε να χρησιμοποιηθούν για στατιστικούς σκοπούς.

ΟΛΟΙ

ΕΡ.1 Θα ήθελα να μου πείτε εάν έχετε πραγματοποιήσει κάποιο ταξίδι τα τελευταίους 12 μήνες με...;

ΔΙΑΒΑΣΤΕ	ΝΑΙ	ΟΧΙ	στ.
ΠΟΥΛΜΑΝ / ΛΕΩΦΟΡΕΙΟ	1	2	
ΤΡΑΙΝΟ	1	2	
ΑΕΡΟΠΛΑΝΟ	1	2	
ΠΛΟΙΟ	1	2	
ΑΥΤΟΚΙΝΗΤΟ Ι/Χ	1	2	
ΑΛΛΟ ΜΕΣΟ (ΠΟΙΟ _____)	1	2	

ΕΡΕΥΝΗΤΗ, ΕΑΝ Ο ΕΡΩΤΟΜΕΝΟΣ ΔΕΝ ΕΧΕΙ ΠΡΑΓΜΑΤΟΠΟΙΗΣΕΙ ΚΑΠΟΙΟ ΤΑΞΙΔΙ ΜΕ ΑΕΡΟΠΛΑΝΟ ΣΤΟΥΣ ΤΕΛΕΥΤΑΙΟΥΣ 12 ΜΗΝΕΣ, ΕΚΤΟΣ ΑΠΟ ΤΟ ΣΗΜΕΡΙΝΟ, ΠΗΓΑΙΝΕ ΣΤΗΝ ΕΡ.6

ΕΡ.2 Θα ήθελα να μου πείτε συνήθως πόσα ταξίδια πραγματοποιείτε το χρόνο με αεροπλάνο;

στ.	στ.	στ.

ΕΡ.3 Μπορείτε να μου πείτε πόσα αεροπορικά ταξίδια έχετε πραγματοποιήσει τους τελευταίους 12 μήνες;

στ.	στ.	στ.

ΕΡ.4 Μου είπατε ότι κατά την διάρκεια των τελευταίων 12 μηνών έχετε πραγματοποιήσει ...(ΟΤΙ ΑΝΕΦΕΡΕ ΣΤΗΝ ΕΡ.3) ...αεροπορικά ταξίδια. Θα ήθελα να μου πείτε εάν κάποιο (α) από αυτό (ά) πραγματοποιήθηκε (αν) με την...

	στ.	στ.
ΟΛΥΜΠΙΑΚΗ ΑΕΡΟΠΟΡΙΑ		
	στ.	στ.
ΜΕ ΑΛΛΟ ΑΕΡΟΜΕΤΑΦΟΡΕΑ (ΠΟΙΟ _____)		

ΕΡΕΥΝΗΤΗ ΕΑΝ Ο ΕΡΩΤΟΜΕΝΟΣ ΔΕΝ ΕΧΕΙ ΠΡΑΓΜΑΤΟΠΟΙΗΣΕΙ ΚΑΠΟΙΟ ΤΑΞΙΔΙ ΜΕ ΤΗΝ ΟΛΥΜΠΙΑΚΗ ΑΕΡΟΠΟΡΙΑ ΣΤΟΥΣ ΤΕΛΕΥΤΑΙΟΥΣ 12 ΜΗΝΕΣ ΠΗΓΑΙΝΕ ΣΤΗΝ ΕΡ.6

ΕΡ.5 Μου είπατε ότι κατά την διάρκεια των τελευταίων 12 μηνών έχετε πραγματοποιήσει ...(ΟΤΙ ΑΝΕΦΕΡΕ ΣΤΗΝ ΕΡ.3) αεροπορικά ταξίδια. Θα ήθελα να μου πείτε πόσα αεροπορικά ταξίδια έχετε πραγματοποιήσει στο εσωτερικό και πόσα στο εξωτερικό; (ΕΡΕΥΝΗΤΗ ΜΕΤΑ ΠΗΓΑΙΝΕ ΣΤΗΝ ΕΡΩΤΗΣΗ ΕΡ.7)

	στ.	στ.
ΕΣΩΤΕΡΙΚΟ		
	στ.	στ.
ΕΞΩΤΕΡΙΚΟ		

ΕΡ.6 Θα ήθελα να μου πείτε εάν έχετε πραγματοποιήσει κάποιο αεροπορικό ταξίδι με την Ολυμπιακή Αεροπορία τους τελευταίους 24 μήνες ή παλιότερα, εκτός από το σημερινό;

	στ.	στ.
ΝΑΙ		
	στ.	στ.
ΟΧΙ		

ΕΡΕΥΝΗΤΗ ΕΑΝ Ο ΕΡΩΤΟΜΕΝΟΣ ΔΕΝ ΕΧΕΙ ΠΡΑΓΜΑΤΟΠΟΙΗΣΕΙ ΚΑΠΟΙΟ ΤΑΞΙΔΙ ΜΕ ΤΗΝ ΟΛΥΜΠΙΑΚΗ ΑΕΡΟΠΟΡΙΑ ΣΤΟΥΣ ΤΕΛΕΥΤΑΙΟΥΣ 24 ΜΗΝΕΣ Ή ΠΑΛΙΟΤΕΡΑ, ΕΚΤΟΣ ΤΟΥ ΣΗΜΕΡΙΝΟΥ, ΤΕΛΟΣ ΣΥΝΕΝΤΕΥΞΗΣ

ΕΡ.7 Μου είπατε ότι κατά την διάρκεια των τελευταίων 24 μηνών ή και παλιότερα έχετε πραγματοποιήσει... (ΟΤΙ ΑΝΕΦΕΡΕ ΣΤΗΝ ΕΡ.5) κάποιο αεροπορικό ταξίδι με την Ολυμπιακή Αεροπορία. Θα ήθελα να μου πείτε εάν αυτό (ά) ή κάποιο (α) από αυτό (ά) πραγματοποιήθηκε στο ...

	στ.	στ.
ΕΣΩΤΕΡΙΚΟ		
	στ.	στ.
ΕΞΩΤΕΡΙΚΟ		

ΕΡ.8 Θα ήθελα να μου πείτε εάν είσατε μέλος του Προγράμματος Frequent Flyer 'ΙΚΑΡΟΣ' της Ολυμπιακής Αεροπορίας;

	στ.	στ.
ΝΑΙ		
	στ.	στ.
ΟΧΙ		

ΕΡΕΥΝΗΤΗ ΕΑΝ Ο ΕΡΩΤΟΜΕΝΟΣ ΔΕΝ ΕΙΝΑΙ ΜΕΛΟΣ ΤΟΥ ΠΡΟΓΡΑΜΜΑΤΟΣ FREQUENT FLYER 'ΙΚΑΡΟΣ' ΠΗΓΑΙΝΕ ΣΤΗΝ ΕΡ.10

ΕΡ.9 Μου είπατε ότι είσατε μέλος του Προγράμματος Frequent Flyer 'ΙΚΑΡΟΣ' της Ολυμπιακής Αεροπορίας. Θα ήθελα να μου πείτε σε ποιά βαθμίδα του Προγράμματος ανήκετε;

	στ.	στ.		στ.	στ.
Join & Fly ICARUS – Μπλέ Κάρτα			Δεν ξέρω / δεν απαντώ		
	στ.	στ.			
Silver ICARUS – Ασημένια Κάρτα					
	στ.	στ.			
Gold ICARUS – Χρυσή Κάρτα					
	στ.	στ.			
Οικογενειακή / Εταιρική ICARUS					

Q.5 You mentioned that during the last 12 months you have made ...(WHAT HE/ SHE MENTIONED AT Q.3) trips by aeroplane. Could you please tell me how many trips (from these) have been to domestic destinations and how many to international destinations? (RESEARCHER THEN GO TO Q.7)

	<i>OT.</i>	<i>OT.</i>
DOMESTIC		
	<i>OT.</i>	<i>OT.</i>
INTERNATIONAL		

Q.6 Could you please tell me if you have flown with Olympic Airways within the last 24 months or any other time in the past, besides today's travel?

	<i>OT.</i>	<i>OT.</i>
YES		
	<i>OT.</i>	<i>OT.</i>
NOI		

RESEARCHER, IF THE INTERVIEWEE HAS NOT FLOWN WITH OLYMPIC AIRWAYS WITHIN THE LAST 24 MONTHS OR AT ANY OTHER TIME IN THE PAST, BESIDES TODAY'S TRAVEL, THEN END OF INTERVIEW

Q.7 You mentioned that during the last 24 months and later in the past you have flown... (WHAT HE/ SHE MENTIONED AT Q.5) time (s) with Olympic Airways. Could you please tell me if this or any of these have been made (at)...

	<i>OT.</i>	<i>OT.</i>
DOMESTIC		
Business		
Economy		
INTERNATIONAL		
Business		
Economy		

Q.8 Could you please tell me if you are member of Olympic Airways' Frequent Flyer Programme 'ICARUS'?

	<i>OT.</i>	<i>OT.</i>
YESI		
	<i>OT.</i>	<i>OT.</i>
NOI		

RESEARCHER IF THE INTERVIEWEE IS NOT A MEMBER OF 'ICARUS' FREQUENT FLYER PROGRAME, PLEASE GO TO Q.10

Q.9 You told me that you are a member of Olympic Airways' Frequent Flyer Programme 'ICARUS'. Could you please tell me at which membership level do you belong?

	<i>OT.</i>	<i>OT.</i>		<i>OT.</i>	<i>OT.</i>
Join & Fly ICARUS – Blue Card			NA / DN		
	<i>OT.</i>	<i>OT.</i>			
Silver ICARUS – Silver Card					
	<i>OT.</i>	<i>OT.</i>			
Gold ICARUS – Gold Card					
	<i>OT.</i>	<i>OT.</i>			
Family / Corporate ICARUS					

ΕΡ.10 Θα ήθελα να μου πείτε πώς θα θέλατε να αισθάνεστε όταν ταξιδεύετε με την Νέα Ολυμπιακή Αεροπορία *επιλέγοντας* μία από τις ποιό κάτω φωτογραφίες.



Άλλο



ΕΡ.11 Θα ήθελα να μου πείτε διαλέγοντας μια από τις παρακάτω εικόνες, εκείνη την οποία θα θέλατε να σας έρχεται στο μυαλό σκεπτόμενος (η) την Νέα Ολυμπιακή Αεροπορία;





















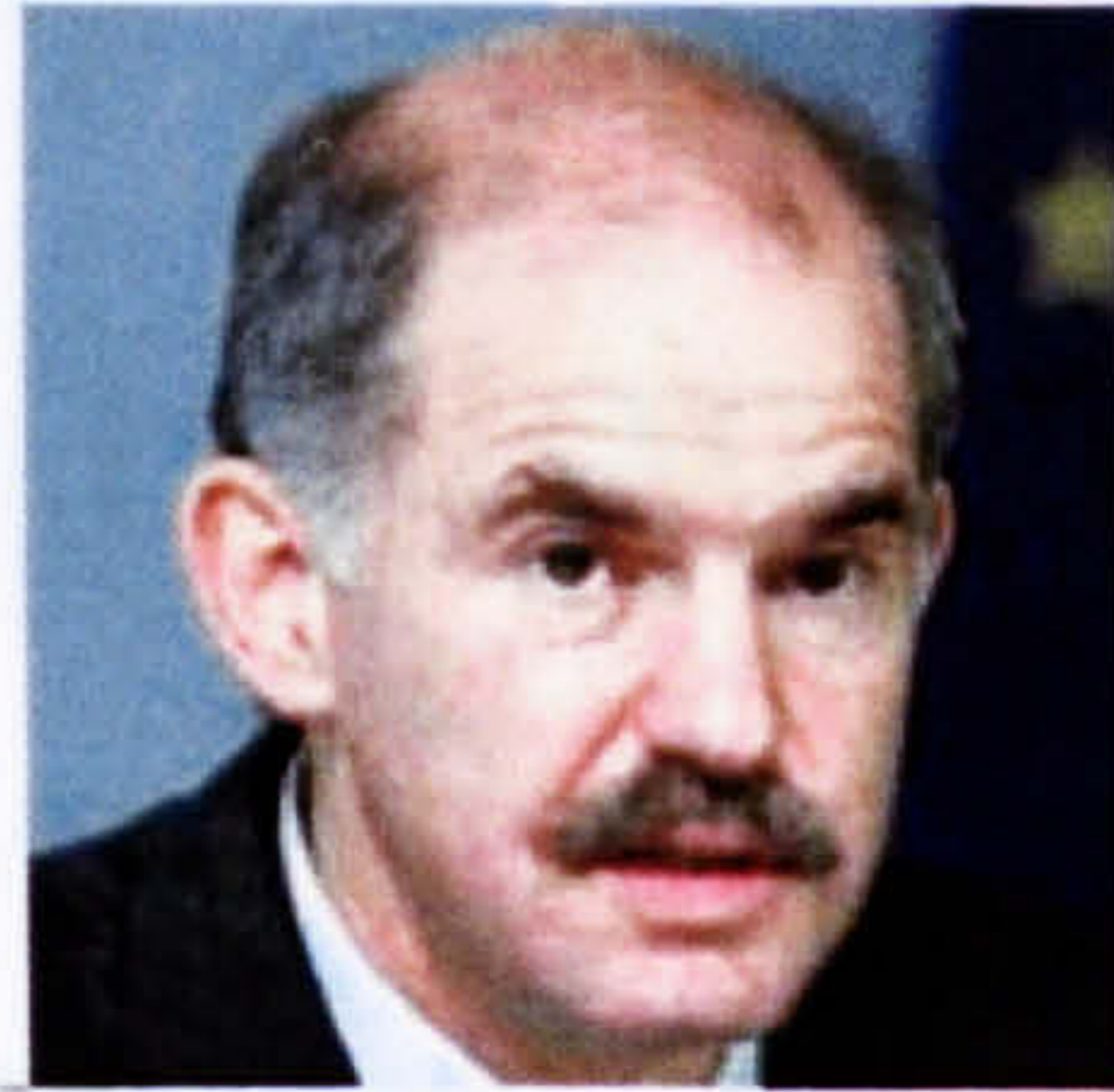




Άλλο

ΕΡ.12 Θα ήθελα να μου πείτε με ποιά εικονιζόμενο άτομο από τις ποιό κάτω φωτογραφίες θα θέλατε να σχετίζατε την εικόνα της Νέας Ολυμπιακής Αεροπορίας;











Άλλος (η)

ΕΡ.13 Εάν η Νέα Ολυμπιακή Αεροπορία ήταν μάρκα αυτοκινήτου, ποιά μάρκα θα ήταν από τις ποιό κάτω;



Απόλυτο
Μηχάνημα Οδήγησης





Αυδι





Mercedes Benz







VOLVO



TOYOTA

Άλλη

EP.14 Εάν η Νέα Ολυμπιακή Αεροπορία ήταν ξενοδοχείο, ποιό ξενοδοχείο θα θέλατε να ήταν από τα ποιό κάτω;



















elounda
hotels & resorts







Άλλο

EP.15 Εάν η Νέα Ολυμπιακή Αεροπορία ήταν ποτό, ποιό ποτό θα θέλατε να ήταν από τα ποιό κάτω;



MOËT & CHANDON
Fondé en 1743



















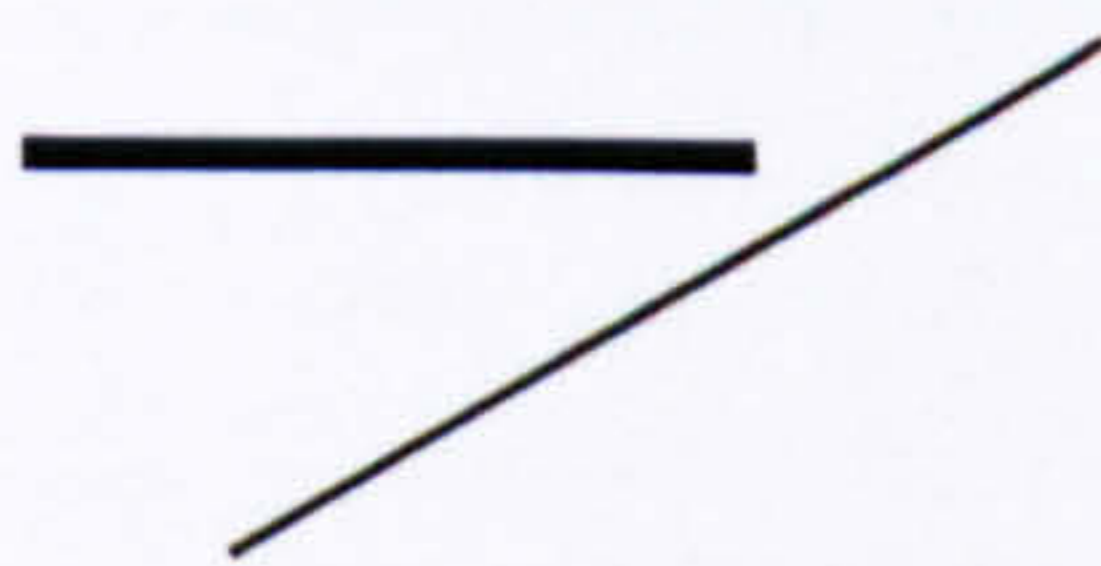
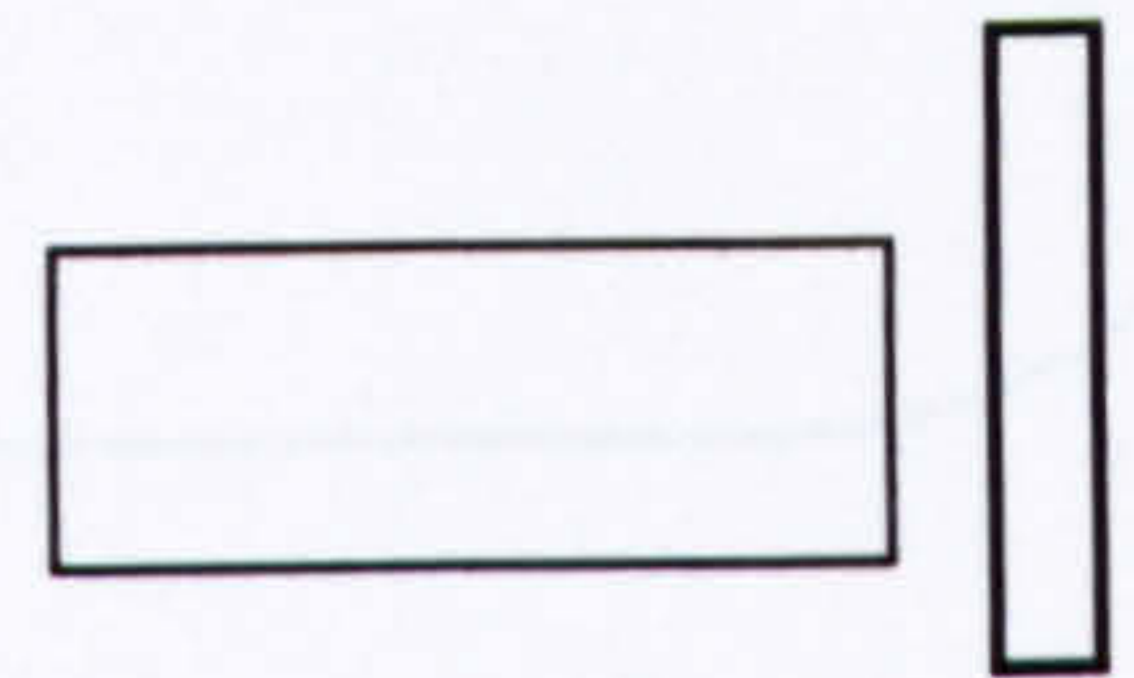
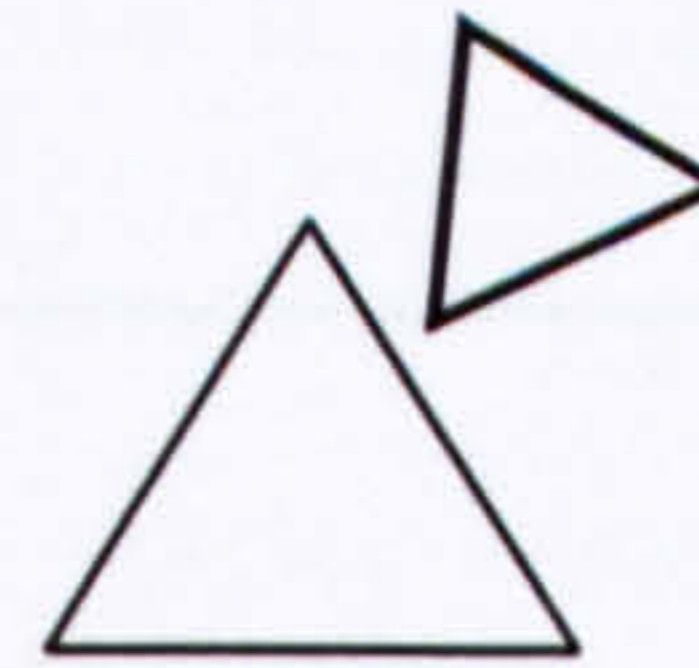
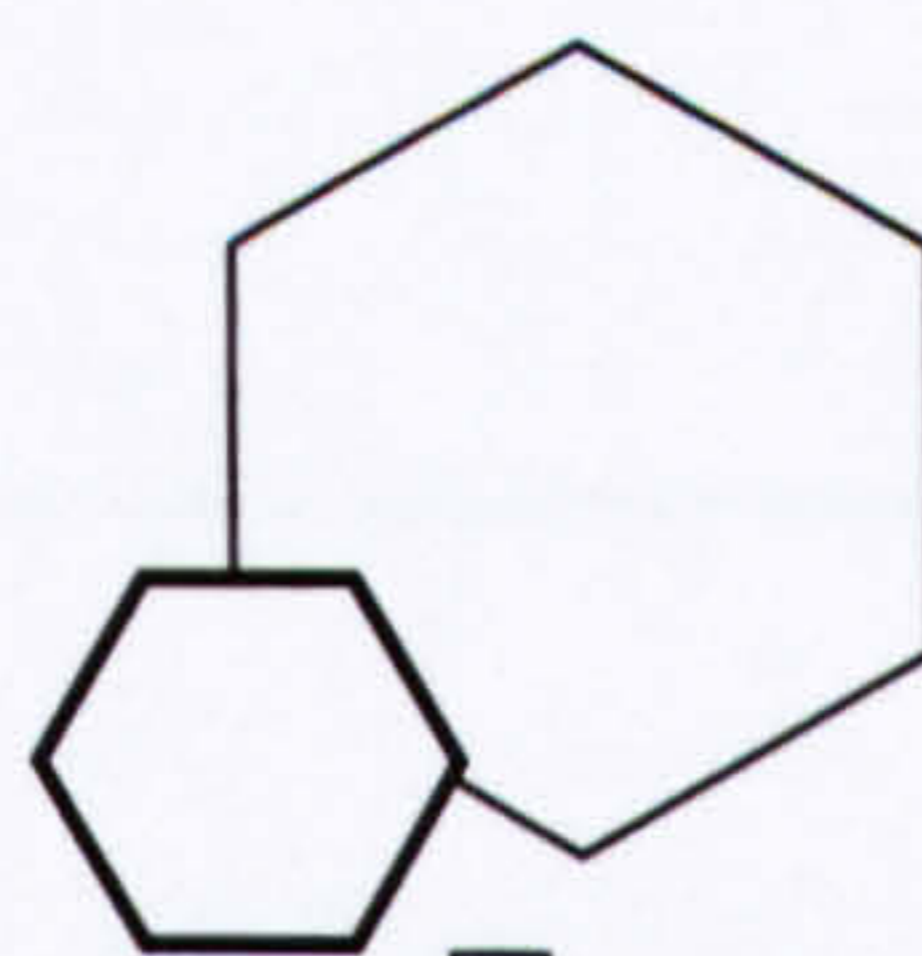
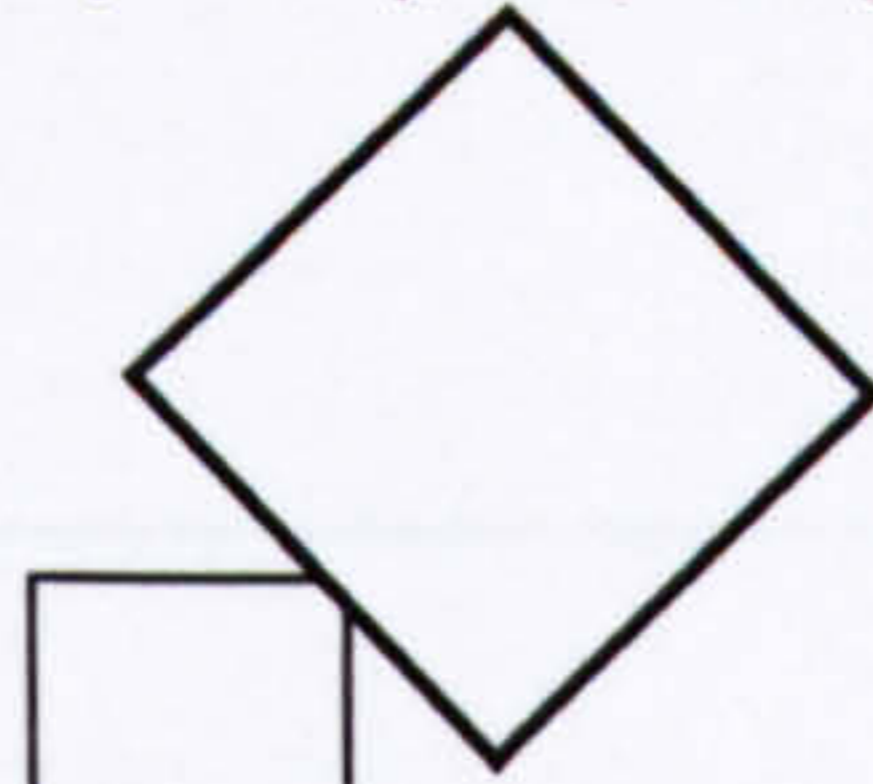
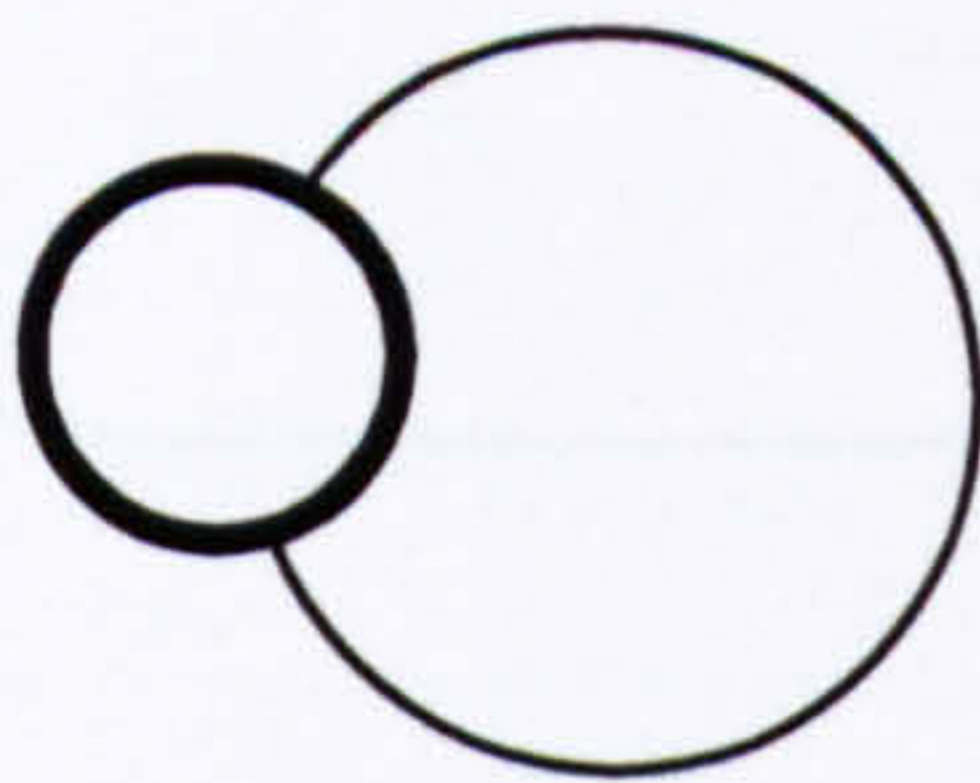
Άλλο

ΕΡ.16 Θα ήθελα να μου πείτε ποιά από τα παρακάτω χρώματα θα θέλατε να υπάρχουν στην εταιρική ταυτότητα της Νέας Ολυμπιακής Αεροπορίας. Τα χρώματα που θα χρησιμοποιηθούν στα νέα εισιτήρια, στις στολές κ.α.



Άλλο

ΕΡ.17 Μπορείτε να μου πείτε με ποιά από τα παρακάτω γεωμετρικά σχήματα, ή με ποιο άλλο (α), θα θέλατε να σχετίζατε την εταιρική ταυτότητα της Νέας Ολυμπιακής Αεροπορίας;



Άλλο

Crayfield

EP.18 Μπορείτε να μου πείτε με ποιούς από τους παρακάτω χρωματισμούς της ατράκτου θα θέλατε να σχετίζατε την εταιρική ταυτότητα της Νέας Ολυμπιακής Αεροπορίας;



PLEASE MARK	YOUR CHOICE
COACH	
TRAIN	
AIRCRAFT	
FERRY - BOAT ETC	
ANY OTHER MEANS	
OTHER	

RESEARCHER IF THE INTERVIEWEE HAS NOT TRAVELLED BY AIR PLANE WITHIN THE LAST 12 MONTHS, WITHOUT CONSIDERING TRAVEL & TRANSIT, PLEASE GO TO Q.2

Q.2 Could you please tell me how many times you have travelled by (airplane)?

PE	BY

Q.3 Could you please tell me how many times you have travelled by (airplane) in the last 12 months?

PE	BY

Q.4 You told me that during the last 12 months you have travelled by (airplane) (as mentioned in Q.3). How many times by (airplane) (as mentioned in Q.3) have you travelled by (airplane) (as mentioned in Q.3) in the last 12 months?

OLYMPIC AIRWAYS	BY
WITH OTHER AIR CARRIER	BY
NEVER	

RESEARCHER IF THE INTERVIEWEE HAS TRAVELLED BY AIR PLANE WITHIN THE LAST 12 MONTHS, PLEASE GO TO Q.4

**PICTURE-AIDED RECOGNITION QUESTIONNAIRE
(ENGLISH)
MEN – WOMEN / ATHENS THESSALONIKI LONDON
RANDOM - FOR AIR TRAVEL**

In collaboration with



PLEASE ASK

DO YOU OR ANY MEMBER OF YOUR HOUSEHOLD WORK IN ANY OF THE FOLLOWING AREAS?

- MARKET RESEARCH
- ADVERTISING
- JOURNALISM/ PRESS
- AIRLINE / AEROSPACE INDUSTRY – TRAVEL AGENCY

ATH

SKG

LHR

IF YES ⇒ END OF INTERVIEW

FLT No – OA

Good morning / Good afternoon. My name is ... and I am a Doctoral Researcher at Cranfield University in United Kingdom. We are conducting a survey related to air-travel and we would like your opinion. Your answers will remain confidential and will be grouped along with others to be used for statistical study purposes.

EVERYONE

Q.1 Could you please tell me if you have travelled with one of the following transportation means during the last 12 months...?

PLEASE READ	YES	NO	<i>OT.</i>
COACH	1	2	
TRAIN	1	2	
AEROPLANE	1	2	
FERRY – BOAT ETC.	1	2	
CAR	1	2	
ANY OTHER MEANS (WHICH _____)	1	2	

RESEARCHER, IF THE INTERVIEWEE HAS NOT TRAVELLED BY AEROPLANE WITHIN THE LAST 12 MONTHS, WITHOUT COUNTING TODAY'S TRAVEL, PLEASE GO TO Q.6

Q.2 Could you please tell me how many times per year do you normally fly (annually)?

<i>OT.</i>	<i>OT.</i>	<i>OT.</i>

Q.3 Could you please tell me how many times have you flown within the last 12 months?

<i>OT.</i>	<i>OT.</i>	<i>OT.</i>

Q.4 You told me that during the last twelve months you have made ...**(WHAT HE/ SHE MENTIONED IN Q.3)**...trips by aeroplane. Could you please tell me if this or any of these have been made with (by)...

	<i>OT.</i>	<i>OT.</i>
OLYMPIC AIRWAYS		
	<i>OT.</i>	<i>OT.</i>
WITH OTHER AIR-CARRIER (WHICH _____)		

RESEARCHER IF THE INTERVIEWEE HAS NOT FLOWN BEFORE WITH OLYMPIC AIRWAYS, WITHIN THE LAST 12 MONTHS, PLEASE GO TO Q.6

Q.5 You mentioned that during the last 12 months you have made ...(WHAT HE/ SHE MENTIONED AT Q.3) trips by aeroplane. Could you please tell me how many trips (from these) have been to domestic destinations and how many to international destinations? (RESEARCHER THEN GO TO Q.7)

	<i>OT.</i>	<i>OT.</i>
DOMESTIC		
	<i>OT.</i>	<i>OT.</i>
INTERNATIONAL		

Q.6 Could you please tell me if you have flown with Olympic Airways within the last 24 months or any other time in the past, besides today's travel?

	<i>OT.</i>	<i>OT.</i>
YES		
	<i>OT.</i>	<i>OT.</i>
NOI		

RESEARCHER, IF THE INTERVIEWEE HAS NOT FLOWN WITH OLYMPIC AIRWAYS WITHIN THE LAST 24 MONTHS OR AT ANY OTHER TIME IN THE PAST, BESIDES TODAY'S TRAVEL, THEN END OF INTERVIEW

Q.7 You mentioned that during the last 24 months and later in the past you have flown... (WHAT HE/ SHE MENTIONED AT Q.5) time (s) with Olympic Airways. Could you please tell me if this or any of these have been made (at)...

	<i>OT.</i>	<i>OT.</i>
DOMESTIC		
Business		
Economy		
INTERNATIONAL		
Business		
Economy		

Q.8 Could you please tell me if you are member of Olympic Airways' Frequent Flyer Programme 'ICARUS'?

	<i>OT.</i>	<i>OT.</i>
YESI		
	<i>OT.</i>	<i>OT.</i>
NOI		

RESEARCHER IF THE INTERVIEWEE IS NOT A MEMBER OF 'ICARUS' FREQUENT FLYER PROGRAMME, PLEASE GO TO Q.10

Q.9 You told me that you are a member of Olympic Airways' Frequent Flyer Programme 'ICARUS'. Could you please tell me at which membership level do you belong?

	<i>OT.</i>	<i>OT.</i>	NA / DN	<i>OT.</i>	<i>OT.</i>
Join & Fly ICARUS – Blue Card					
	<i>OT.</i>	<i>OT.</i>			
Silver ICARUS – Silver Card					
	<i>OT.</i>	<i>OT.</i>			
Gold ICARUS – Gold Card					
	<i>OT.</i>	<i>OT.</i>			
Family / Corporate ICARUS					

Q.10 Could you please tell me how you would like to feel when you are flying with 'New Olympic Airways', by choosing one of the following pictures?



Other

Q.11 Could you please tell me, by choosing one of the following images, the one that you would like to think of when flying with 'New Olympic Airways'?

























Other

Q.12 Could you please tell me with who of the following people you would like to associate the image of 'New Olympic Airways' with?











Other

Q.13 If 'New Olympic Airways' was a car manufacturer, which of the following car-brands would you like it to be, by choosing one of the following?



Απόλυτο
Μηχάνημα Οδήγησης





Audi





Mercedes-Benz











Other

Q.14 If 'New Olympic Airways' was a hotel, which hotel brand would you like it to be, by choosing one of the following?



















elounda
hotels & resorts





ST. GEORGE LYCABETTUS, athens



Other

Q.15 If 'New Olympic Airways' was a drink, which of the following drinks would you like it to be?



MOËT & CHANDON
Fondé en 1743













Welcome to the world of MARTINI

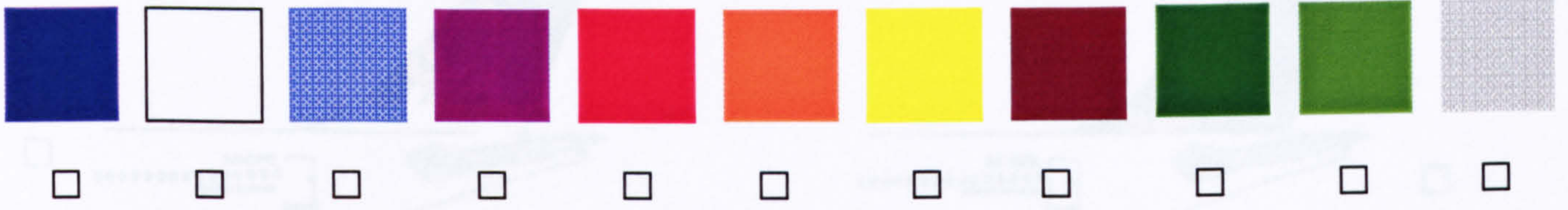
MARTINI

Coca-Cola



Other

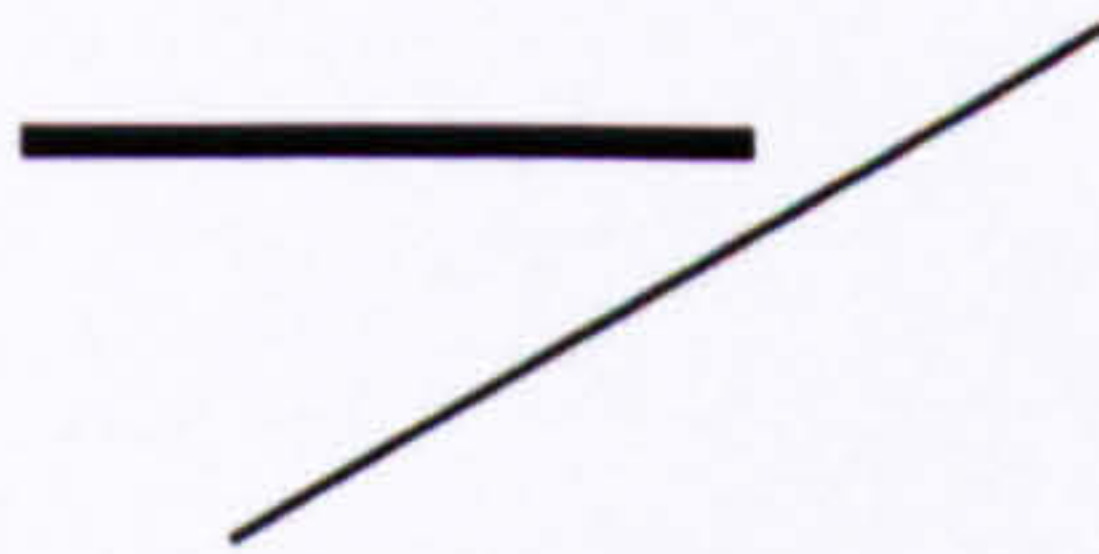
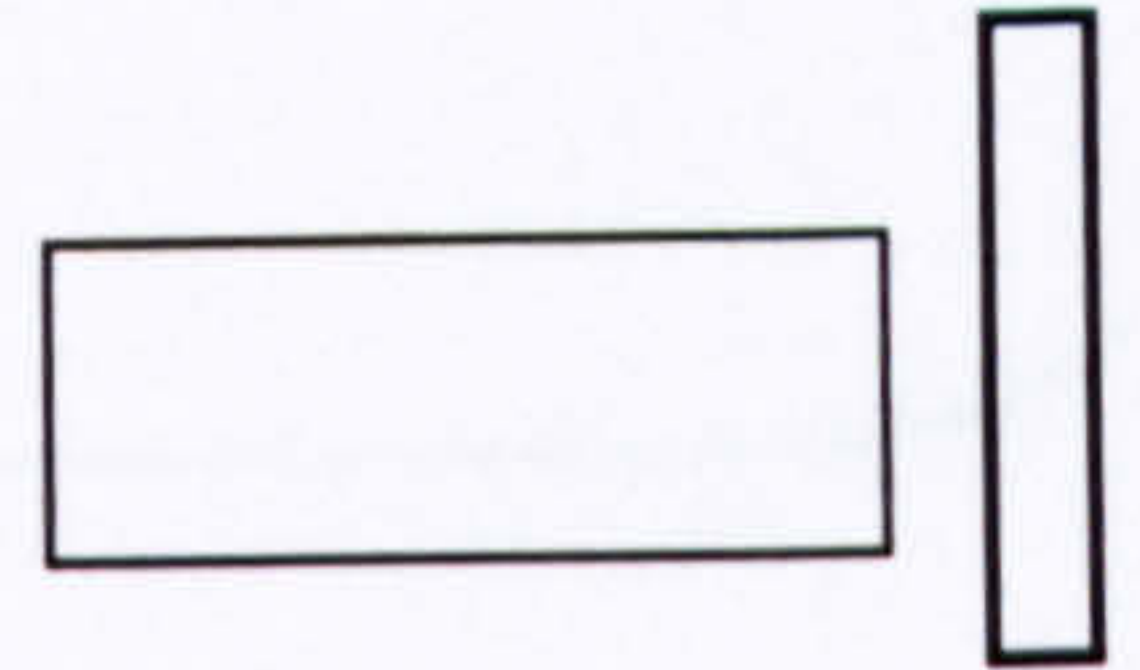
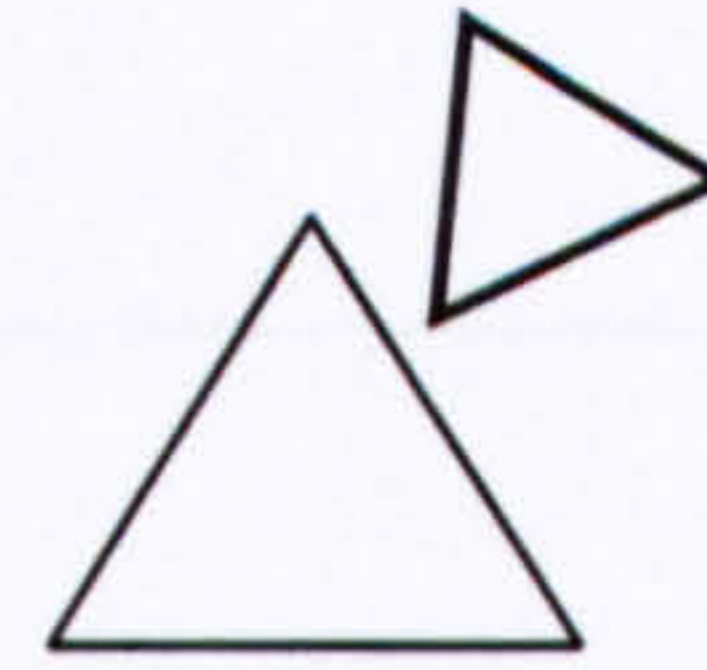
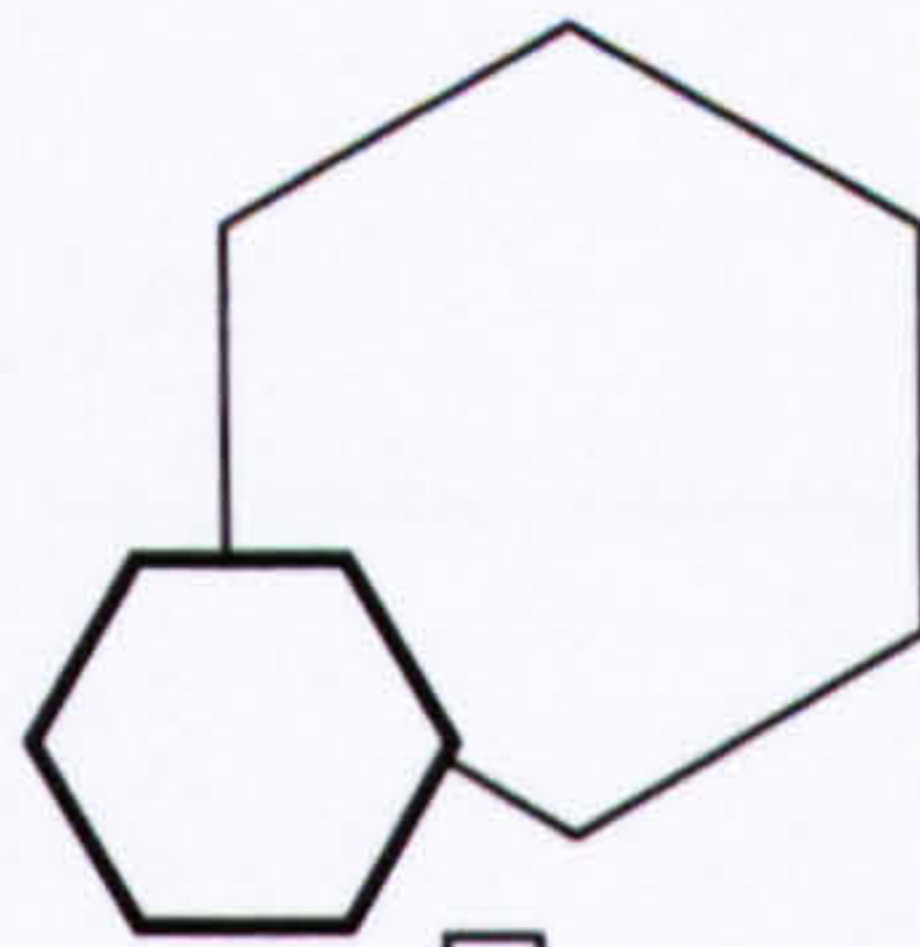
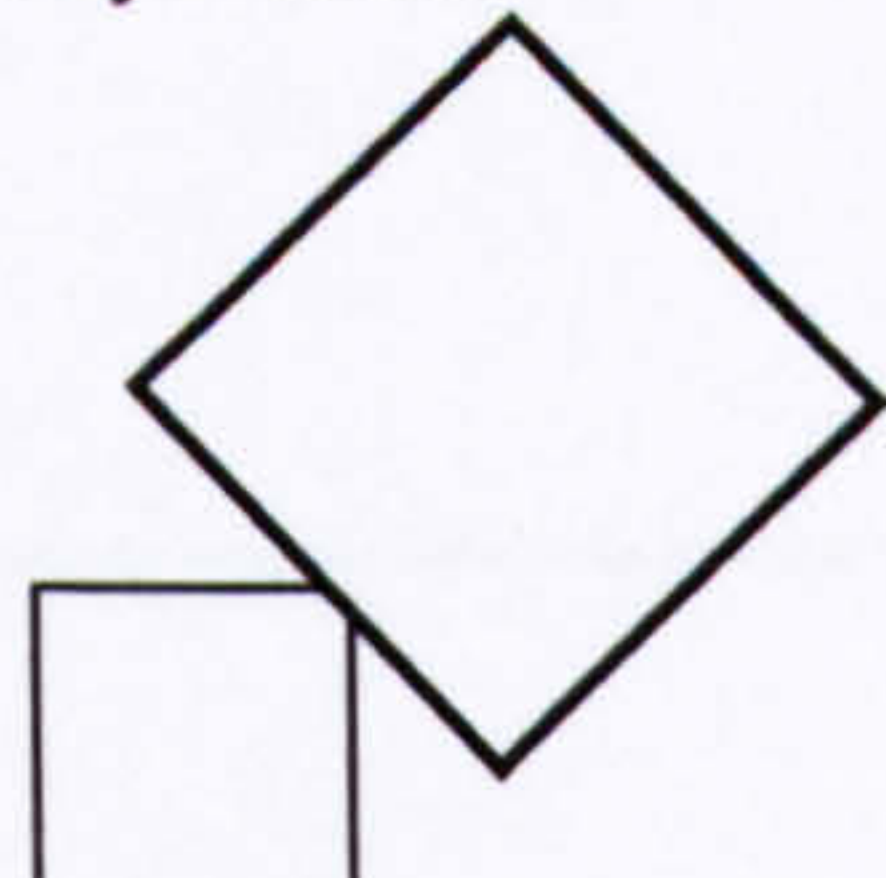
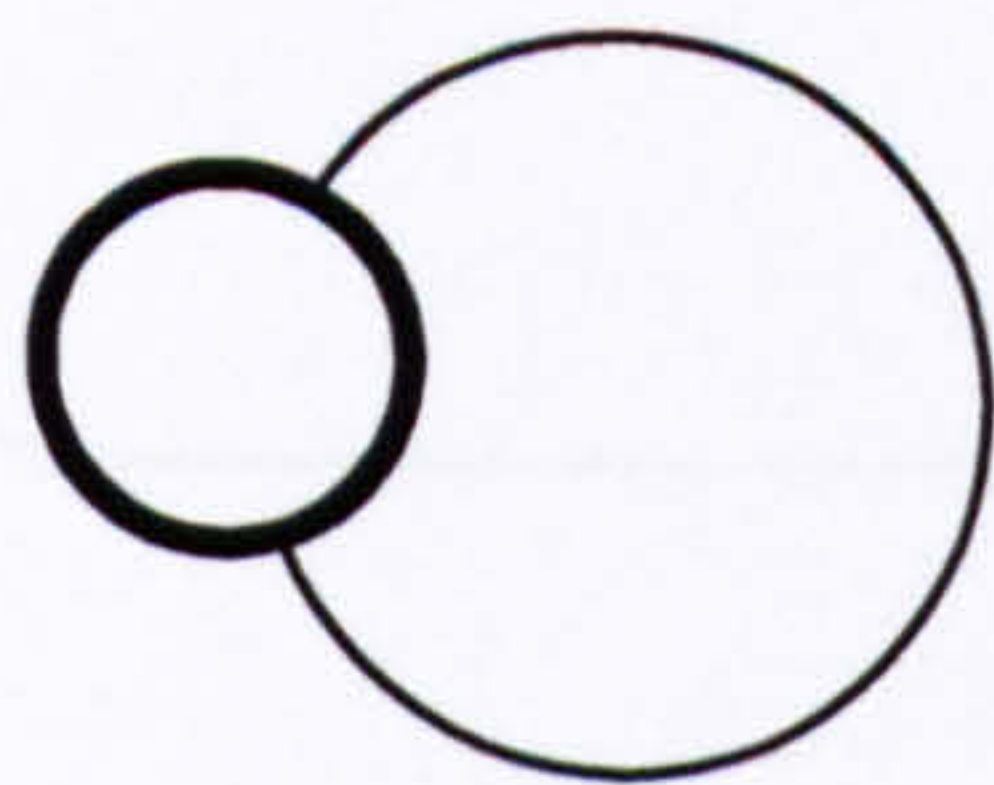
Q.16 Could you please tell me by choosing up to three colours from below, the ones that you would like to appear in the corporate identity of the 'New Olympic Airways'? The colours that will be used for the new tickets, cabin interiors, crew uniforms etc.



Άλλο



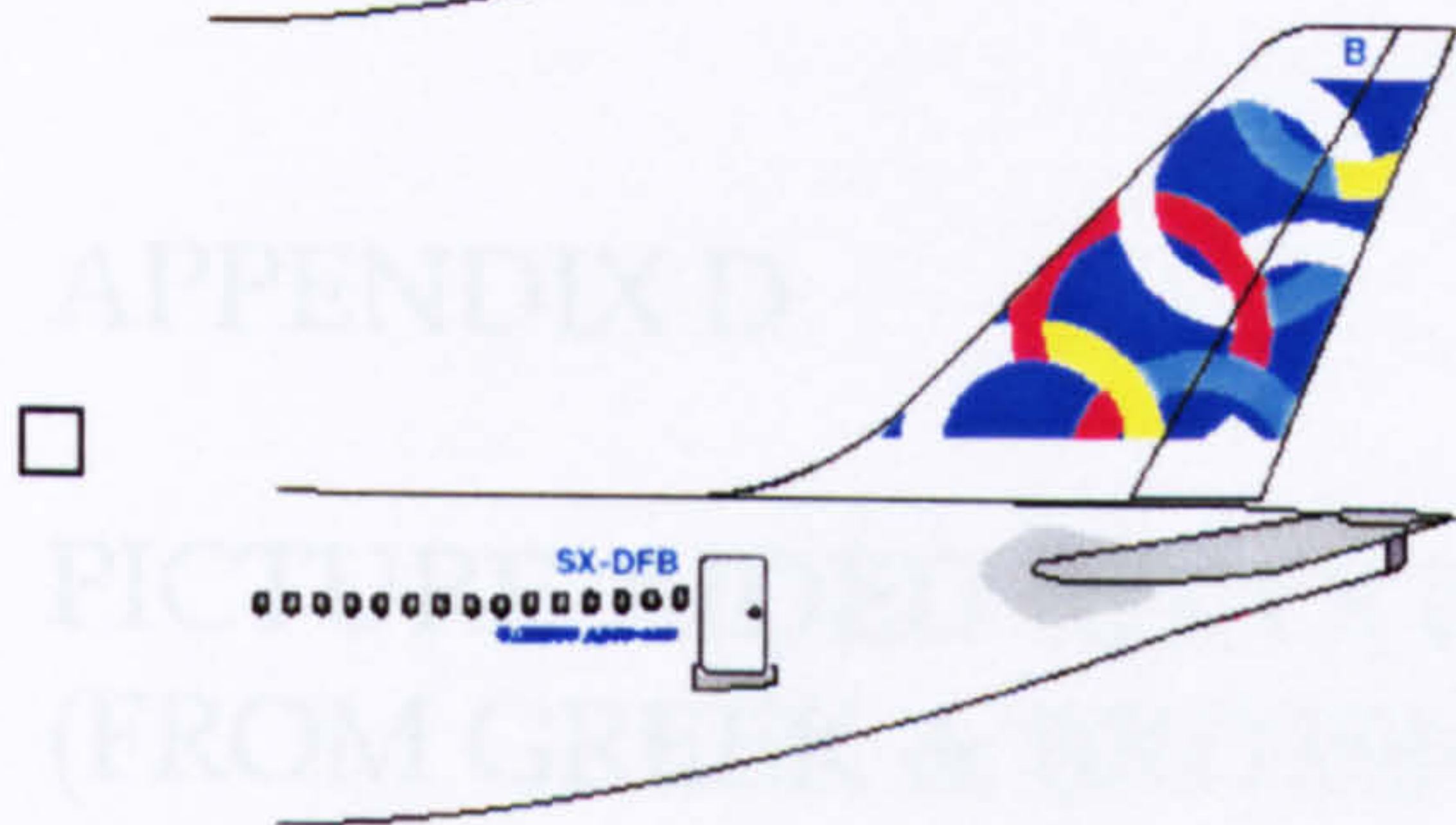
Q.17 Could you please tell me, by choosing one of the following geometrical shapes, the one that you would like to associate the image of 'New Olympic Airways' with?



Other



Q.18 Could you please tell me which of the following aircraft tail designs would you like to associate the corporate identity of the 'New Olympic Airways' with?



APPENDIX D

PIC

(FROM G)

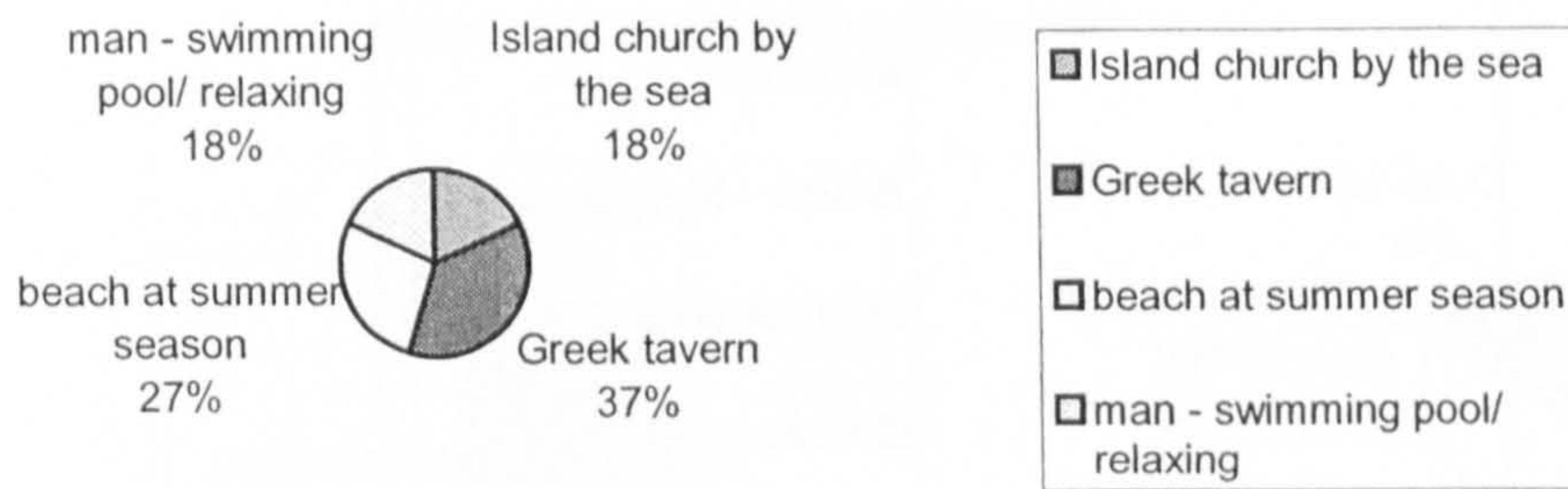
APPENDIX D

PICTURE-AIDED RECOGNITION INTERVIEW DATA (FROM GREEK & BRITISH INTERVIEWEES)

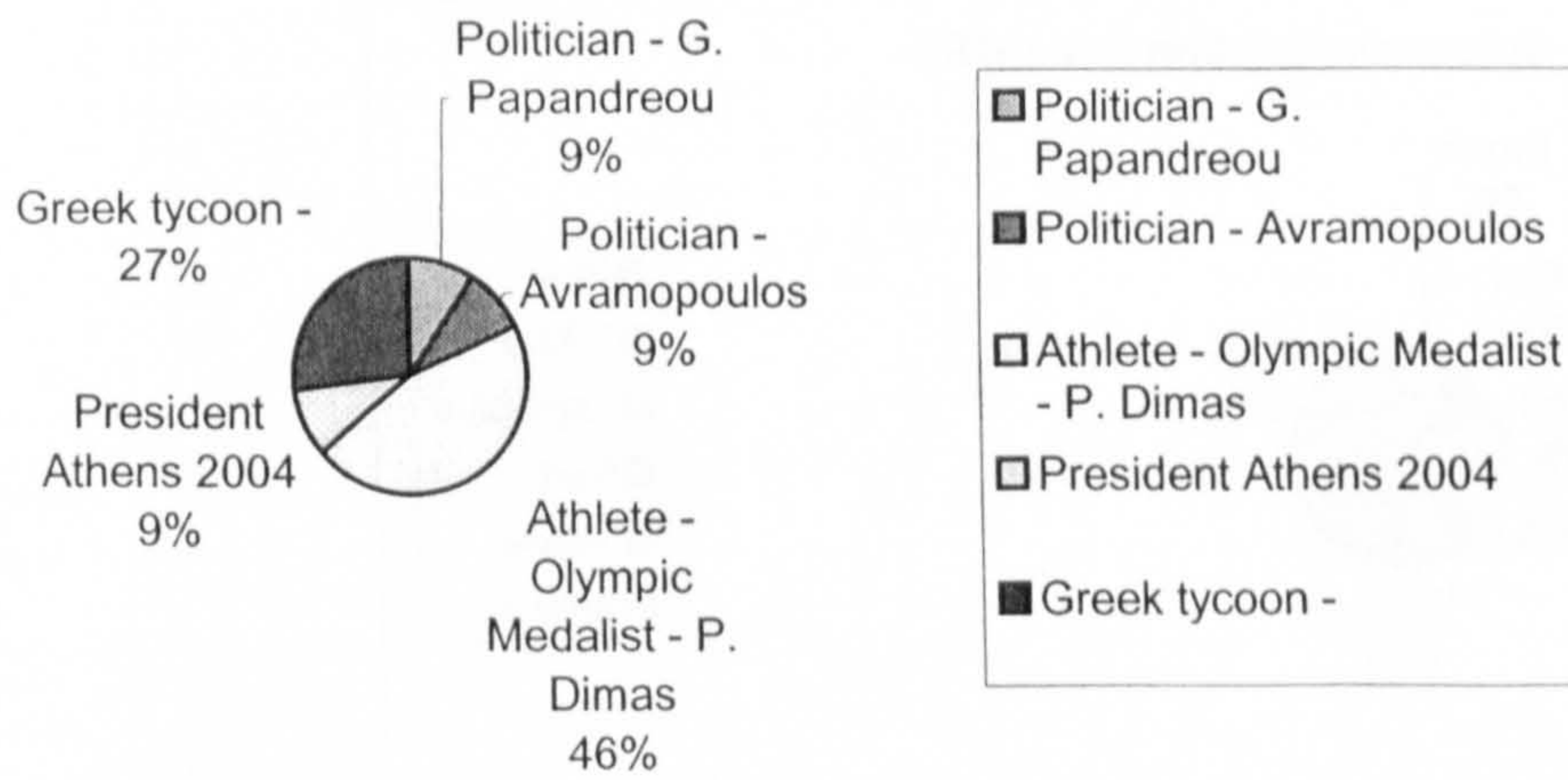
How to feel (men-GR)



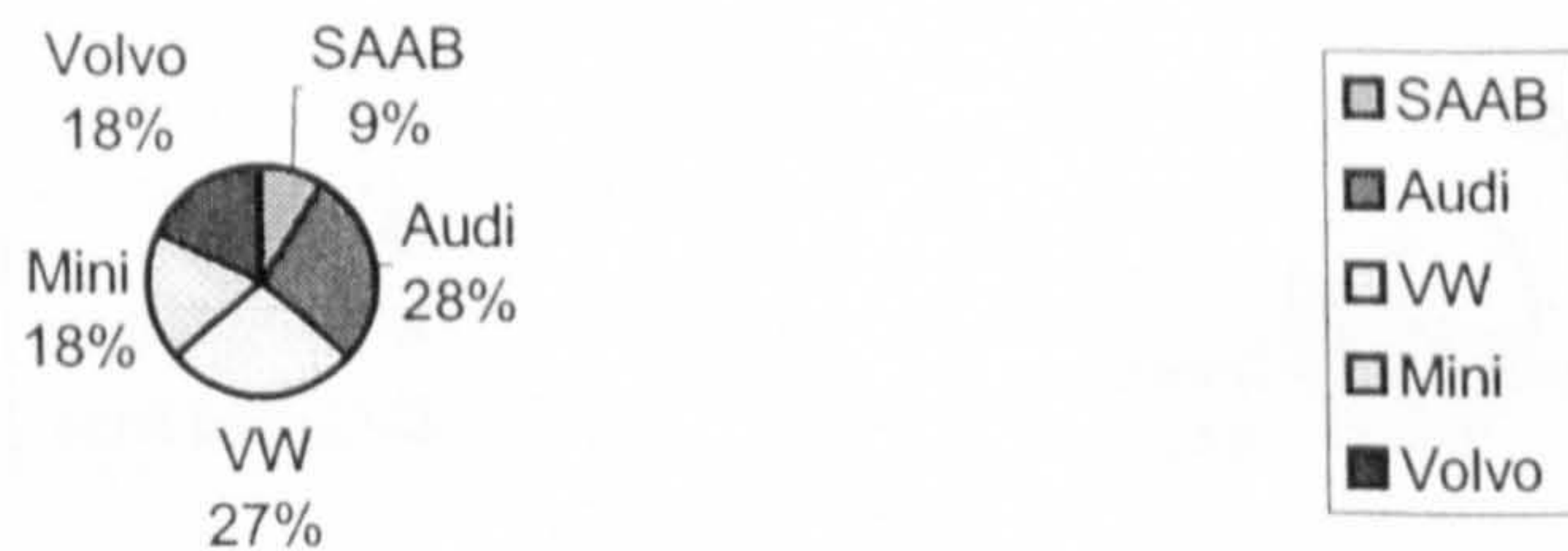
Like to think (men-GR)



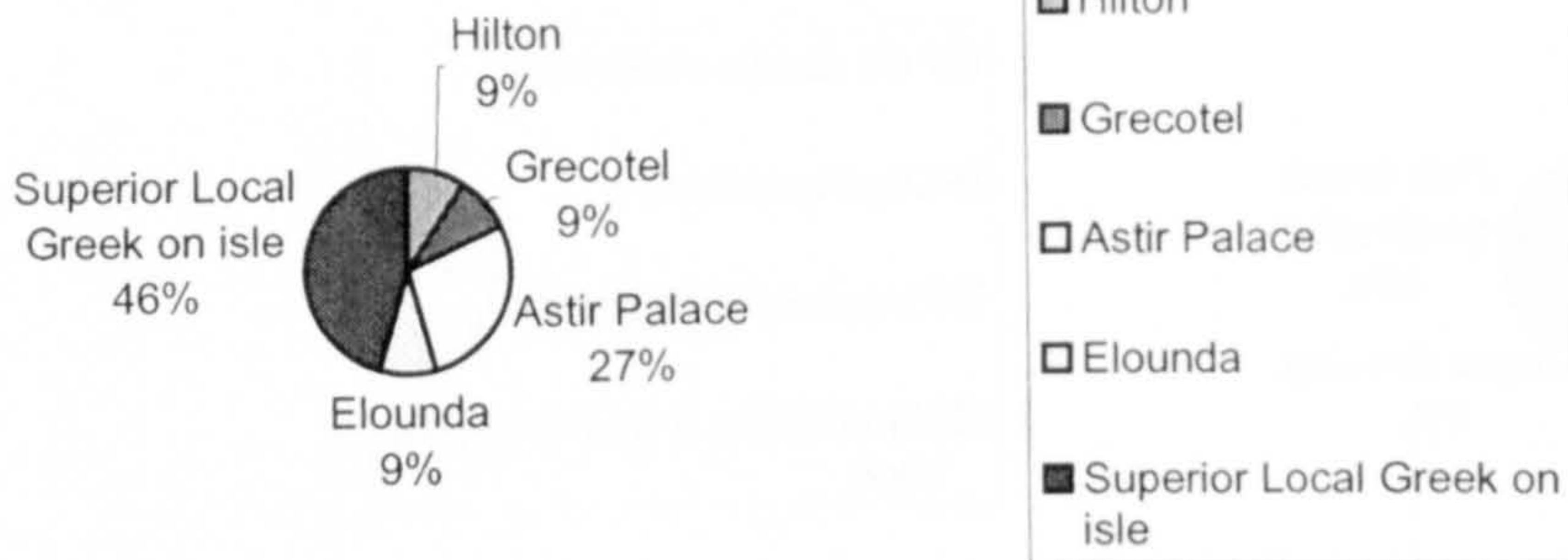
Personification (men-GR)



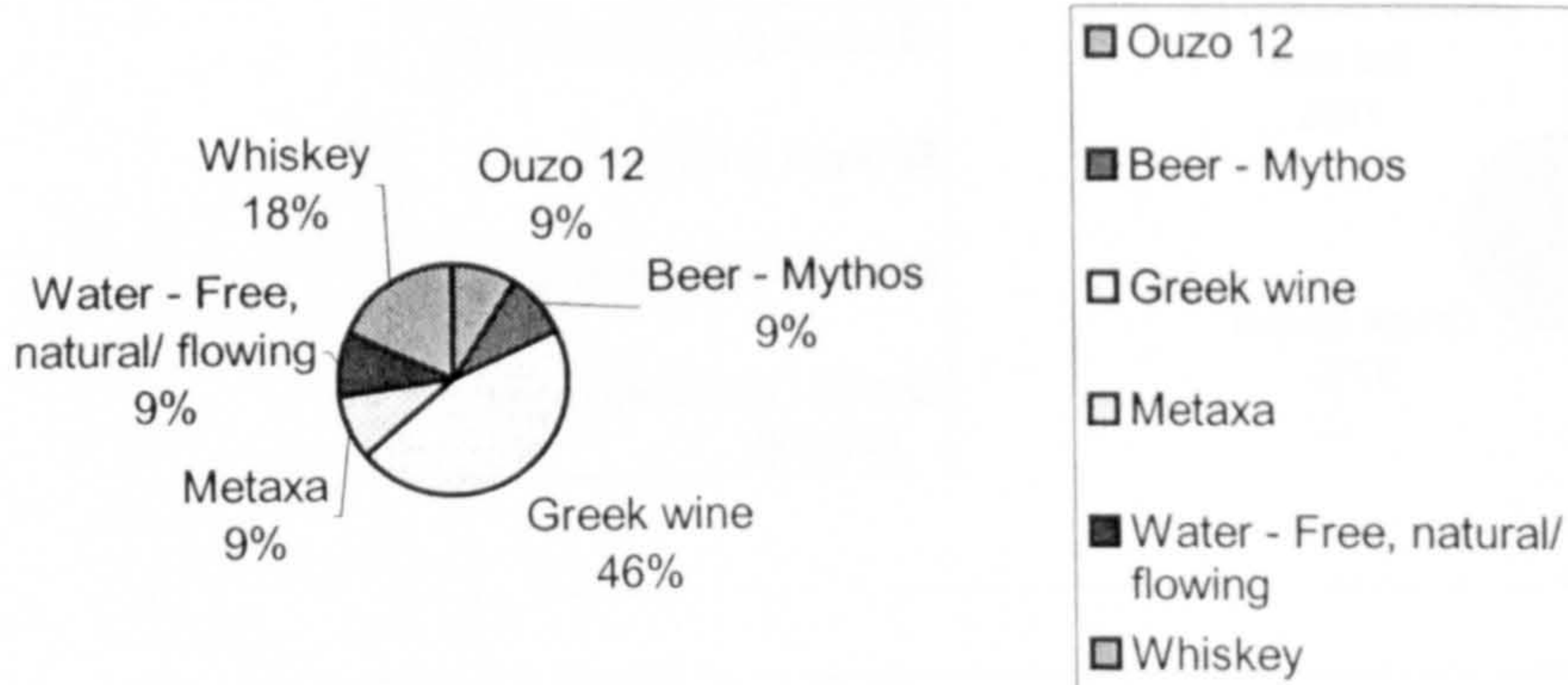
Brand Mapping - Cars (men-GR)



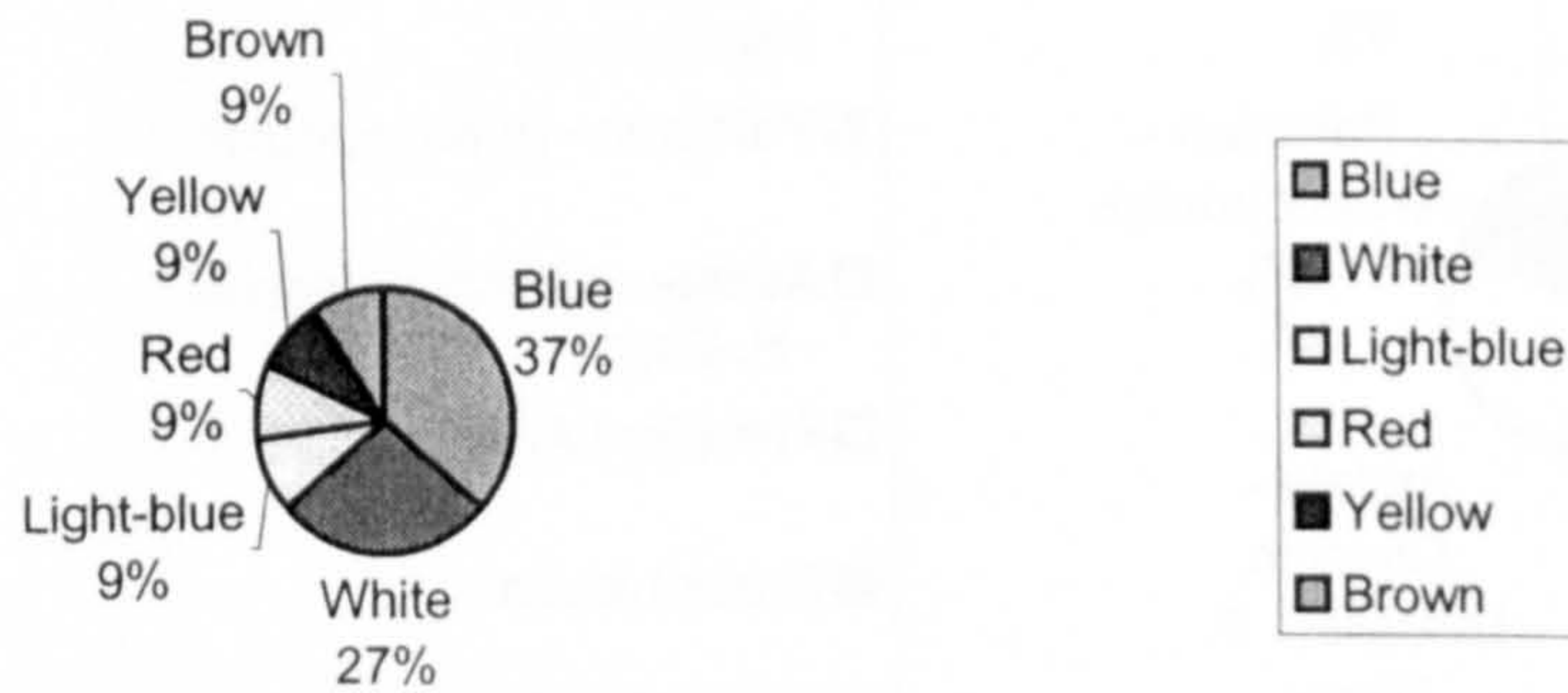
Brand mapping - Hotels (men-GR)



Brand mapping - Drinks (men-GR)



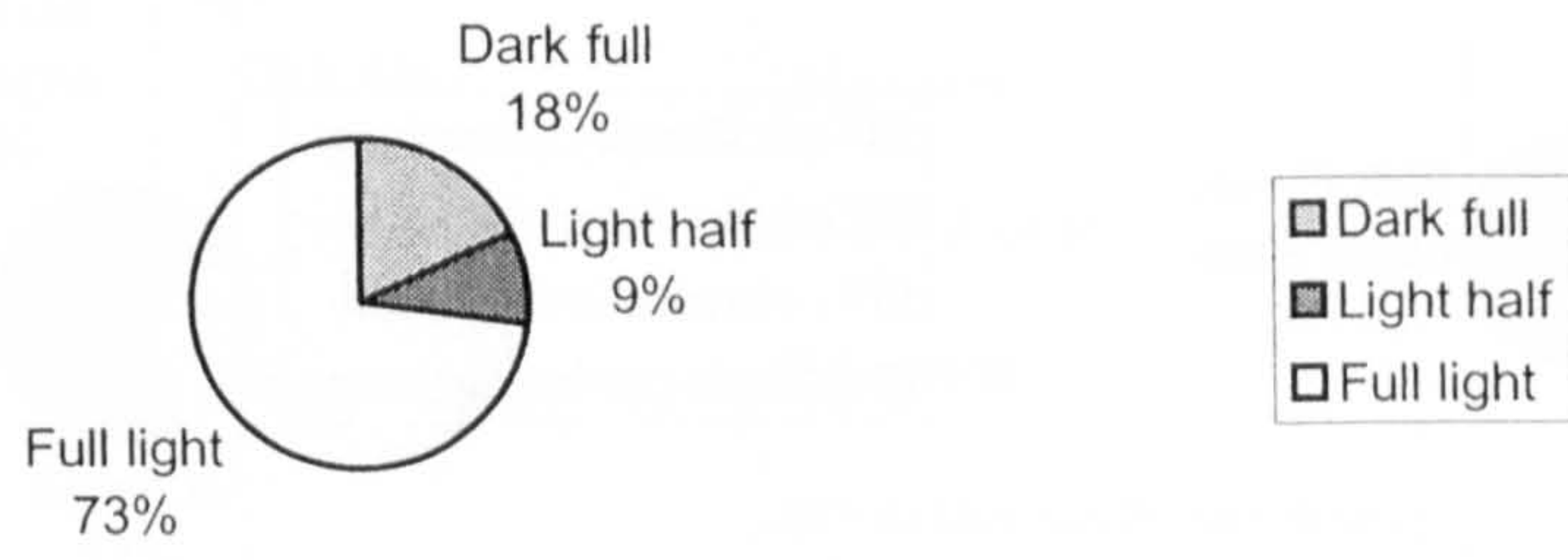
Colour association (men-GR)



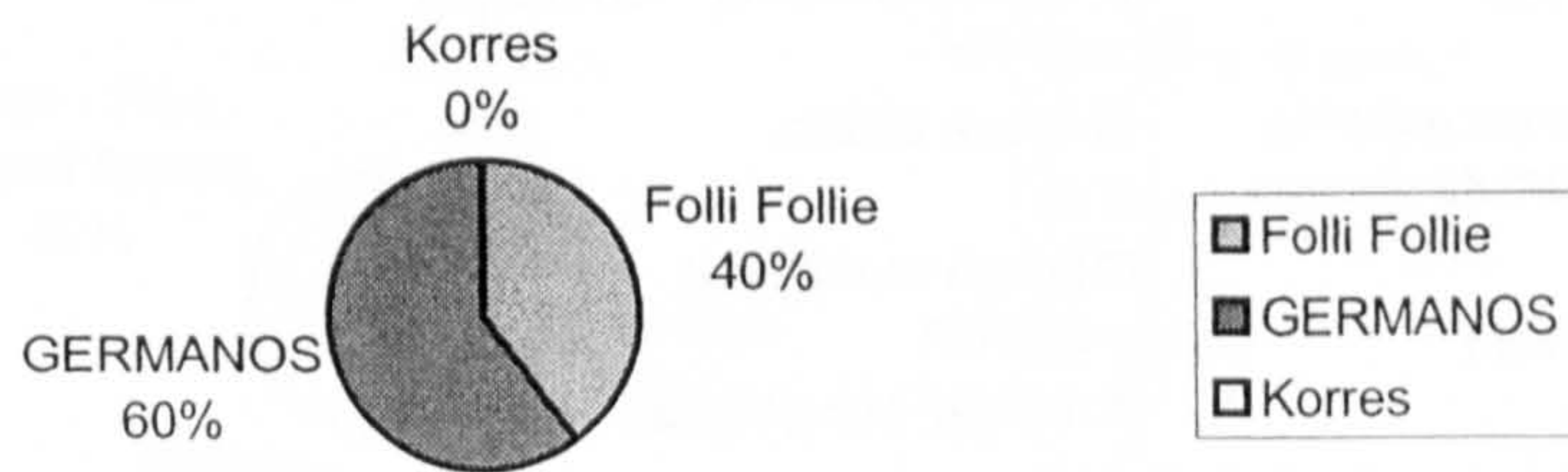
Shape association (men-GR)



Exterior design markings (men-GR)



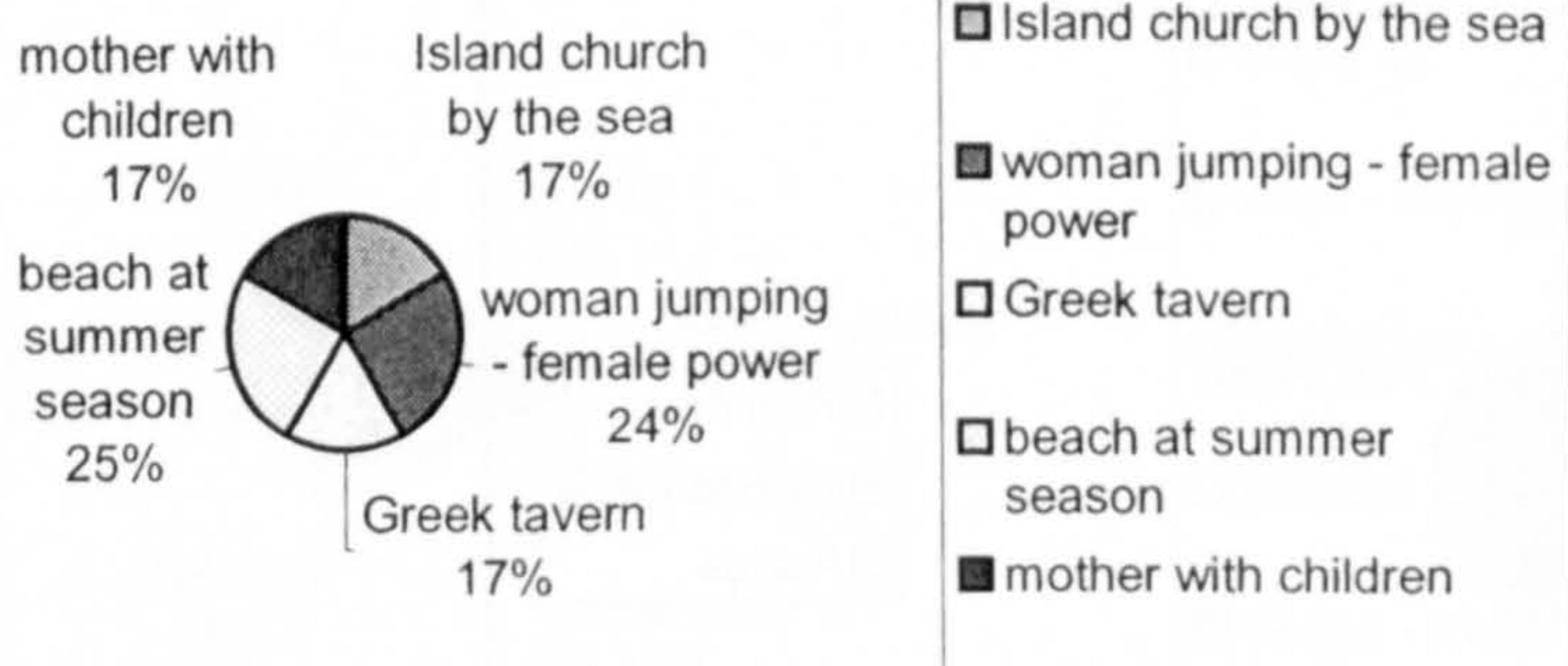
Enterprise Association (men-GR)



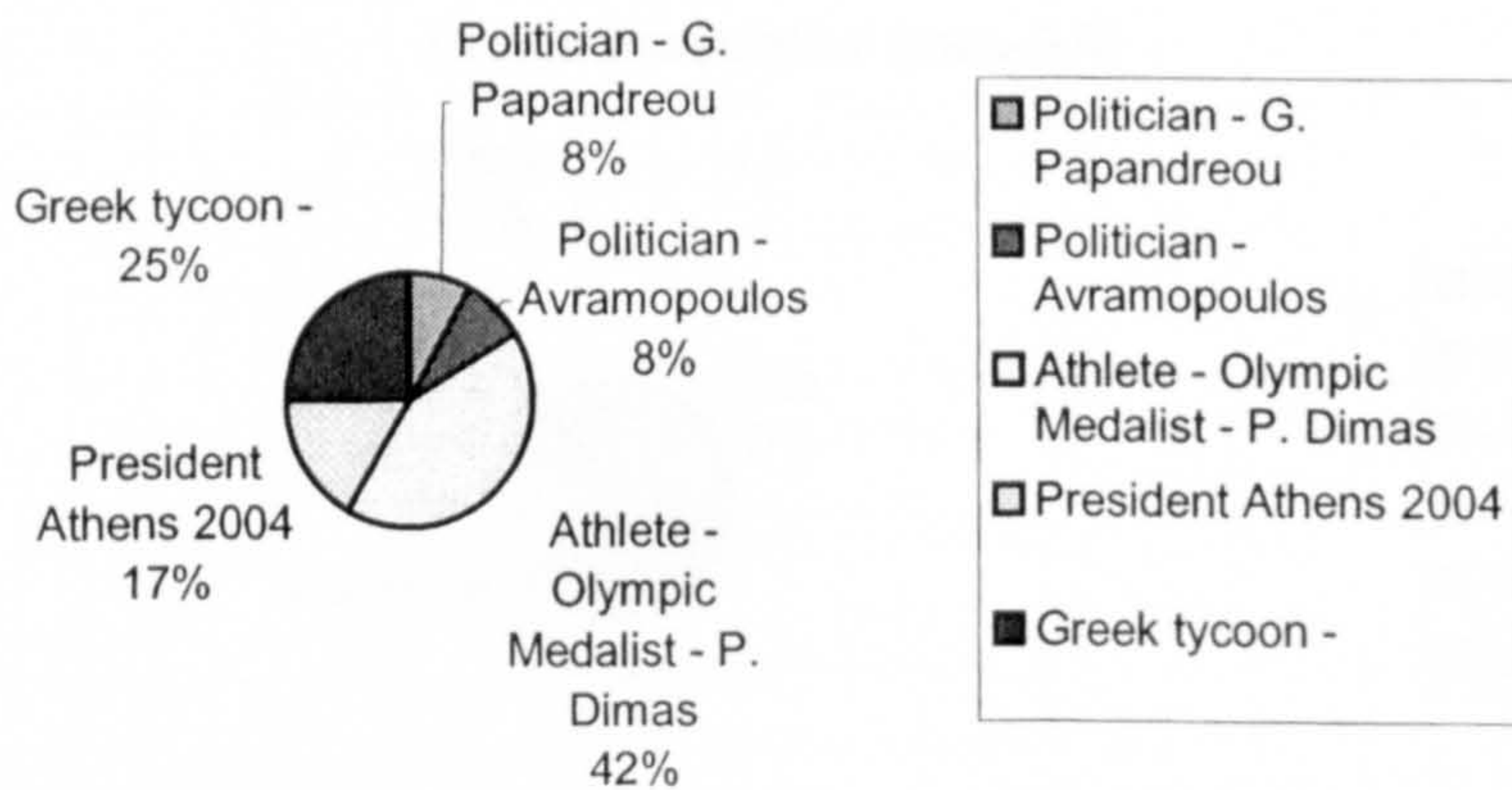
How to feel (women-GR)



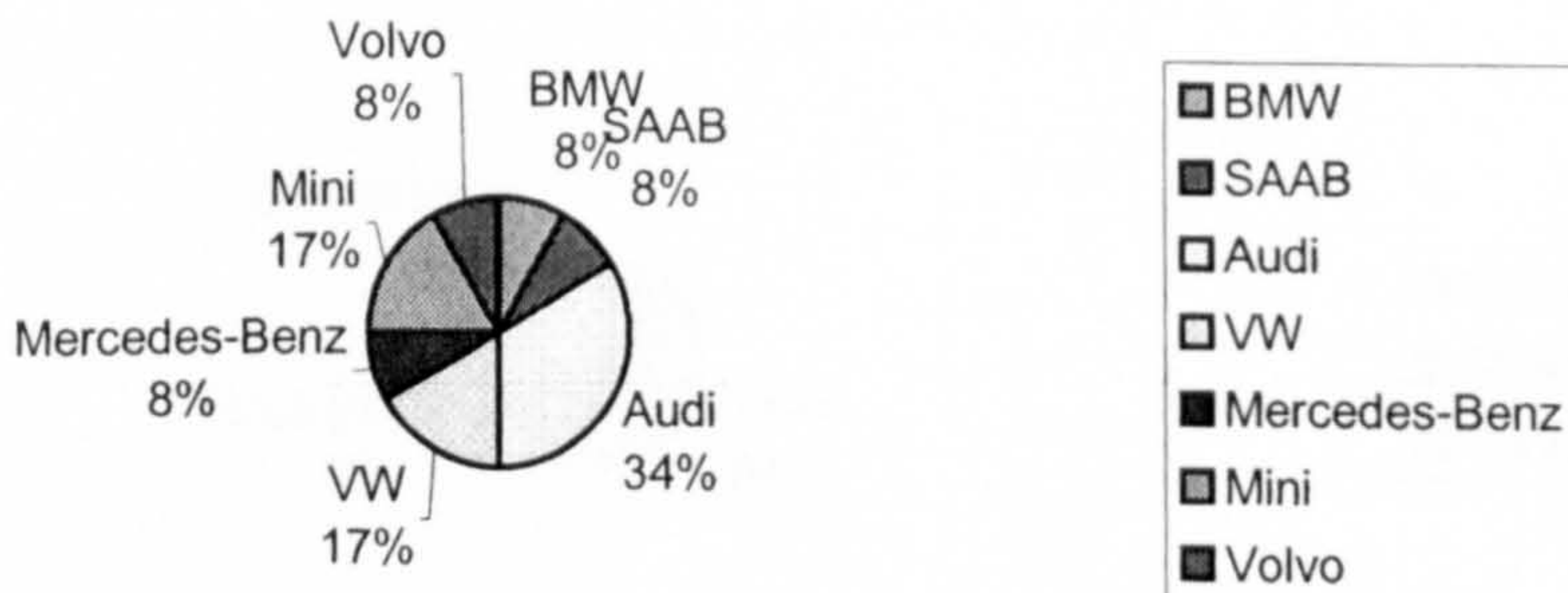
Like to think (women-GR)



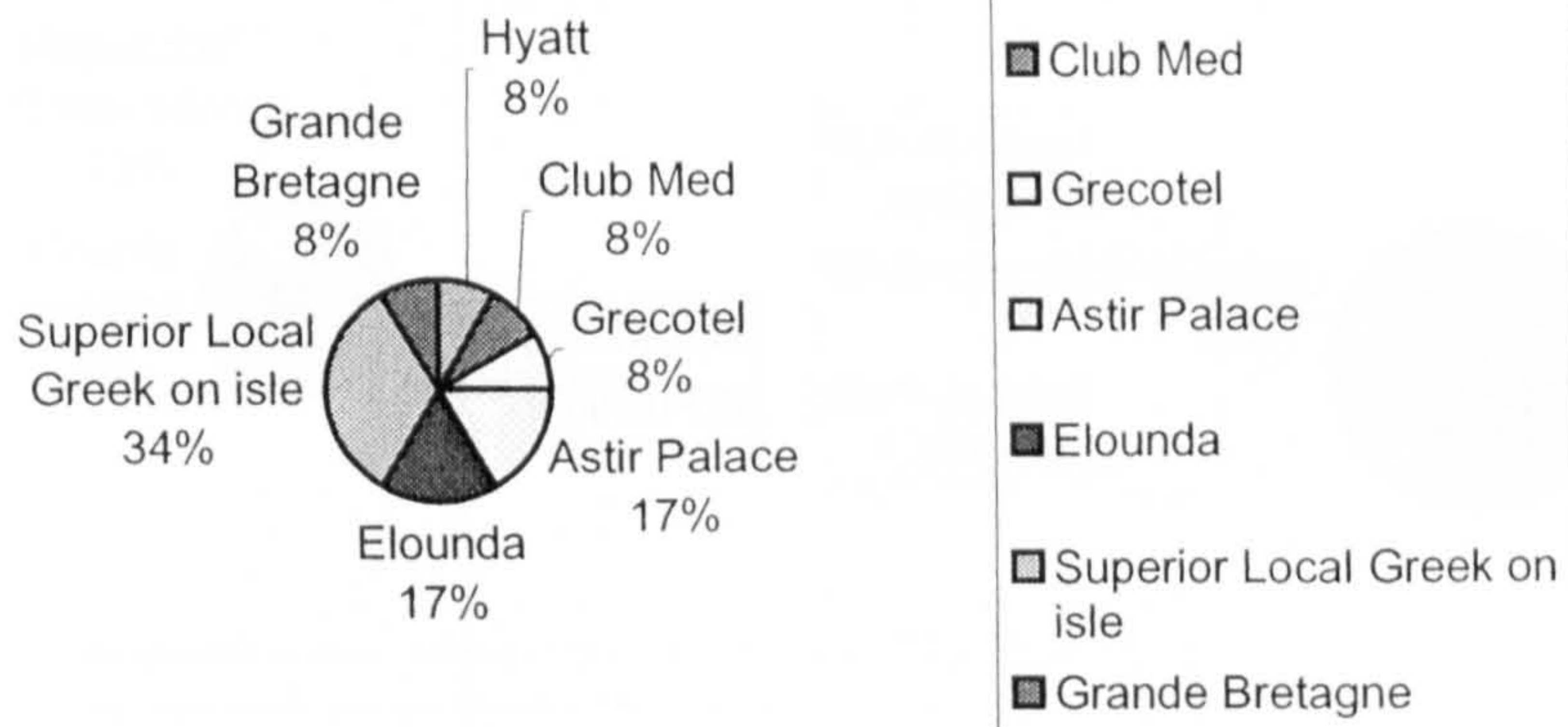
Personification (women-GR)



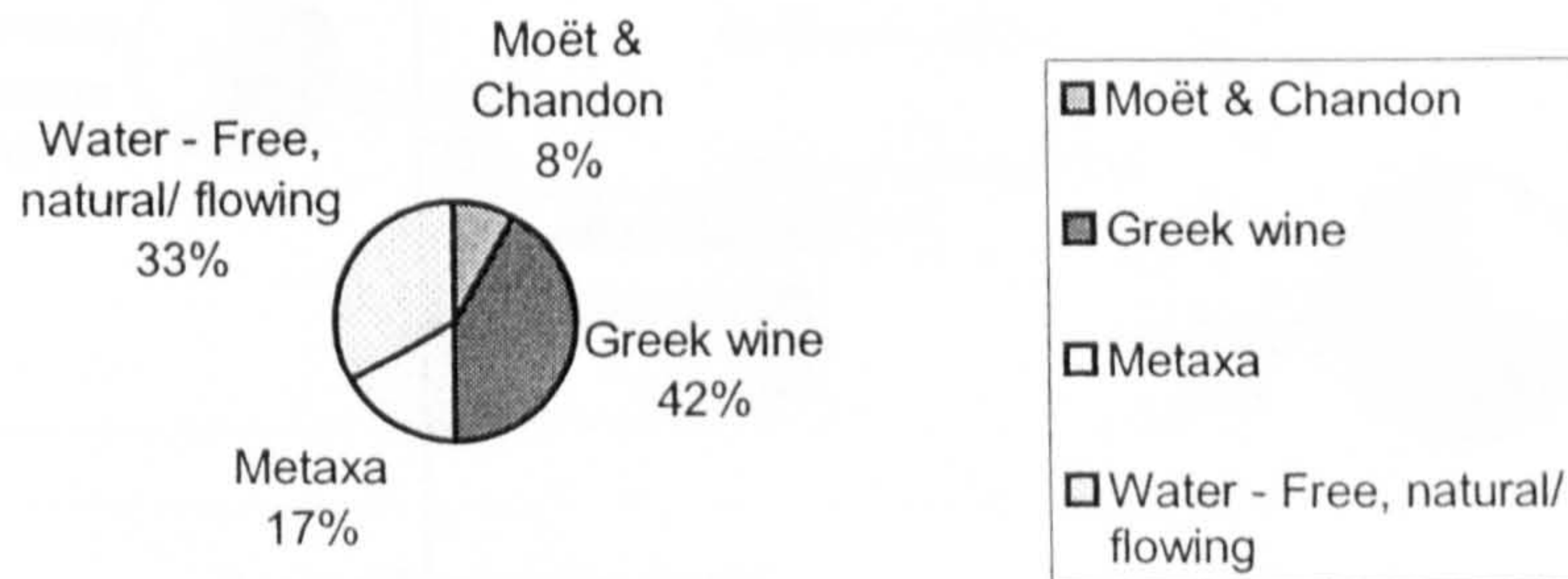
Brand Mapping - Cars (women-GR)



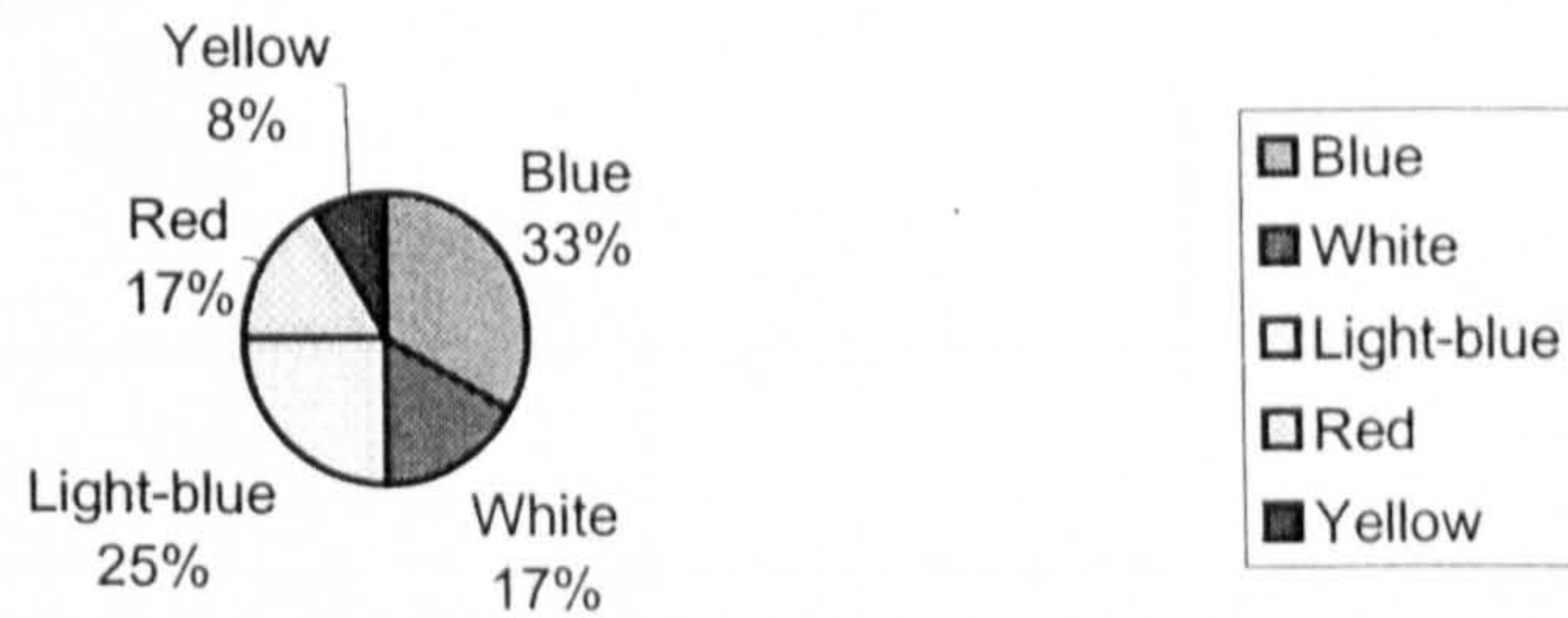
Brand Mapping - Hotels (women-GR)



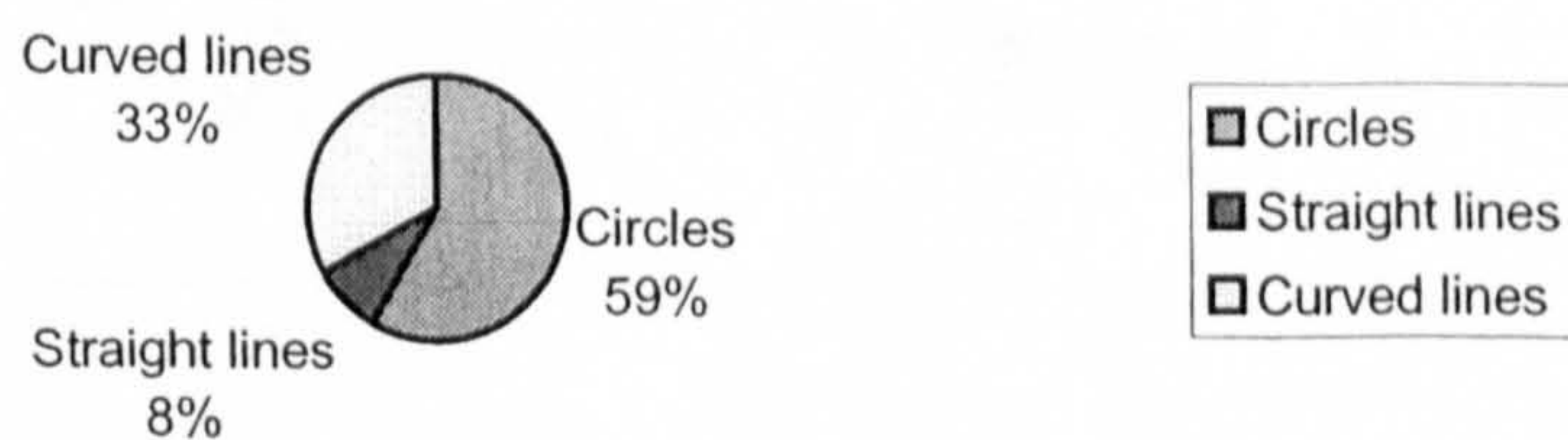
Brand mapping - Drinks (women-GR)



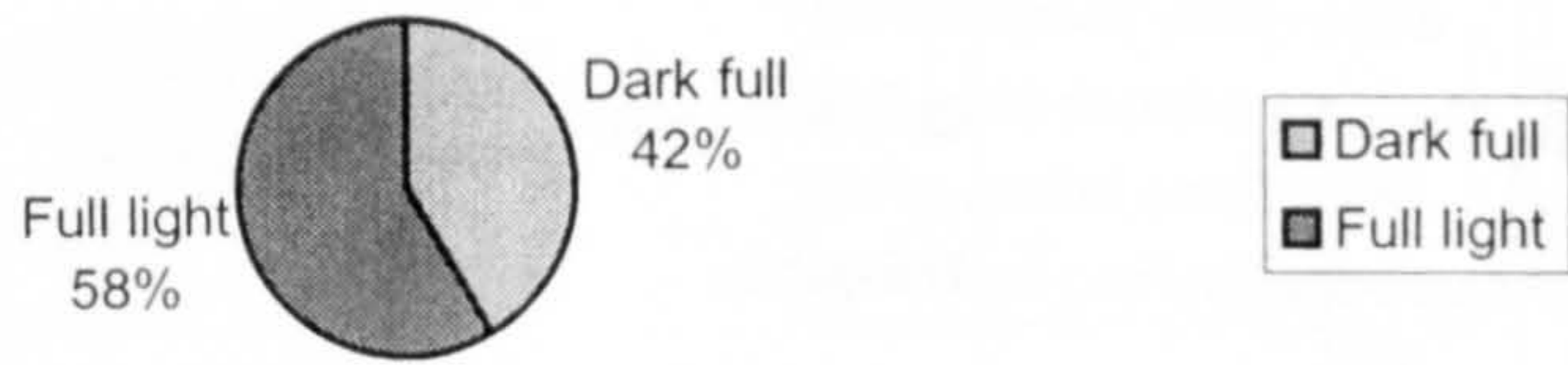
Colour association (women-GR)



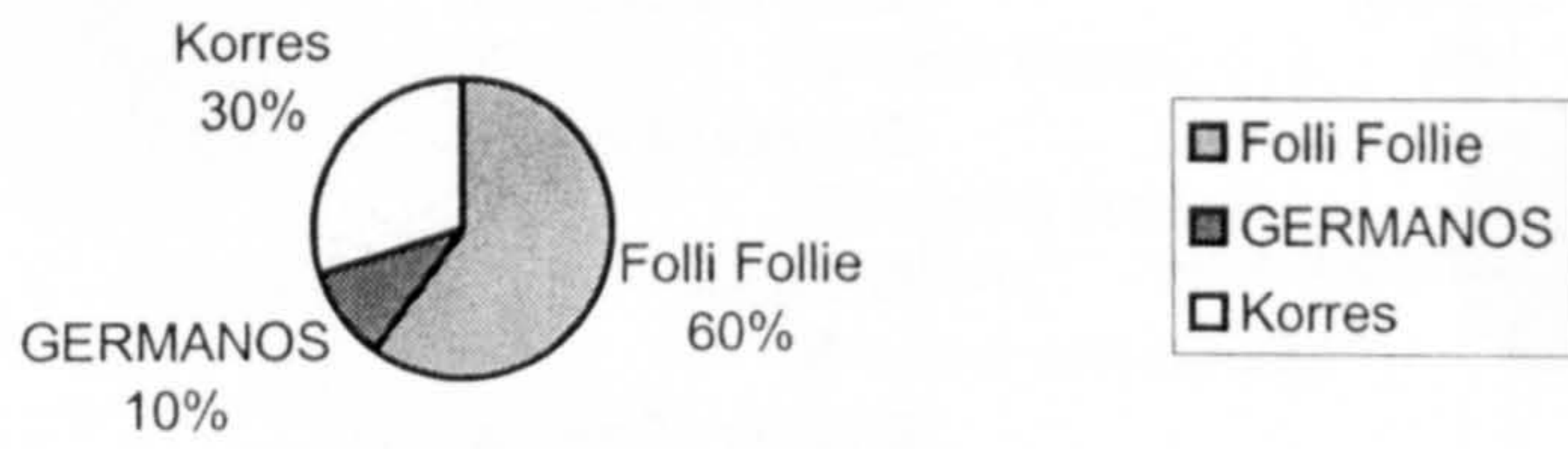
Shape association (women-GR)



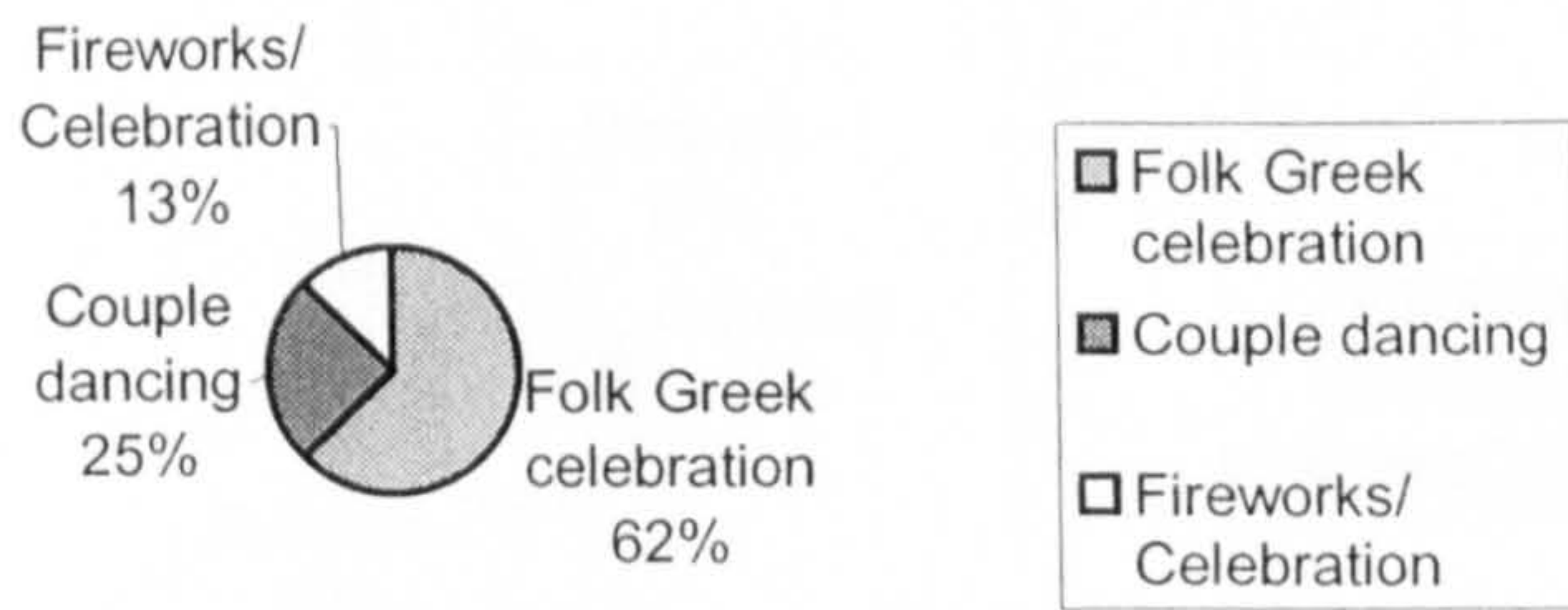
Exterior design markings (women-GR)



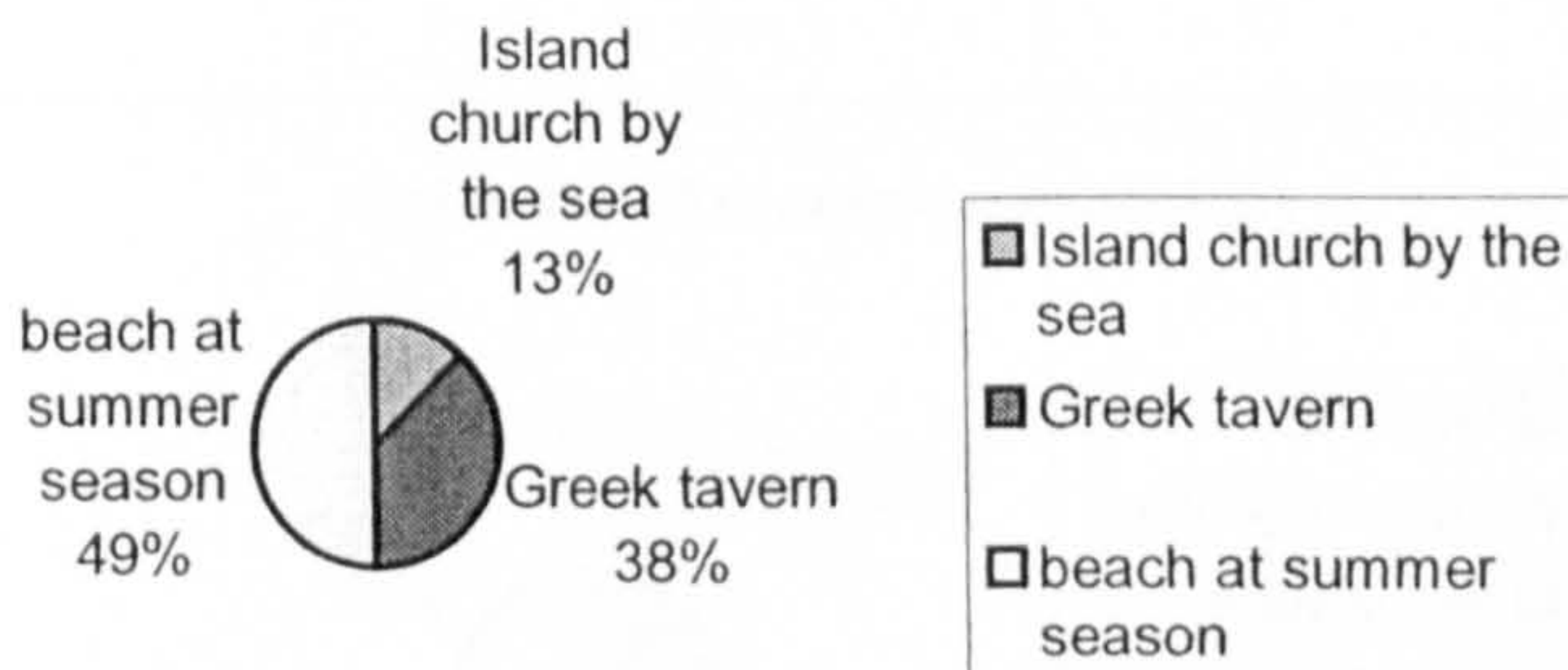
Enterprise Association (women-GR)



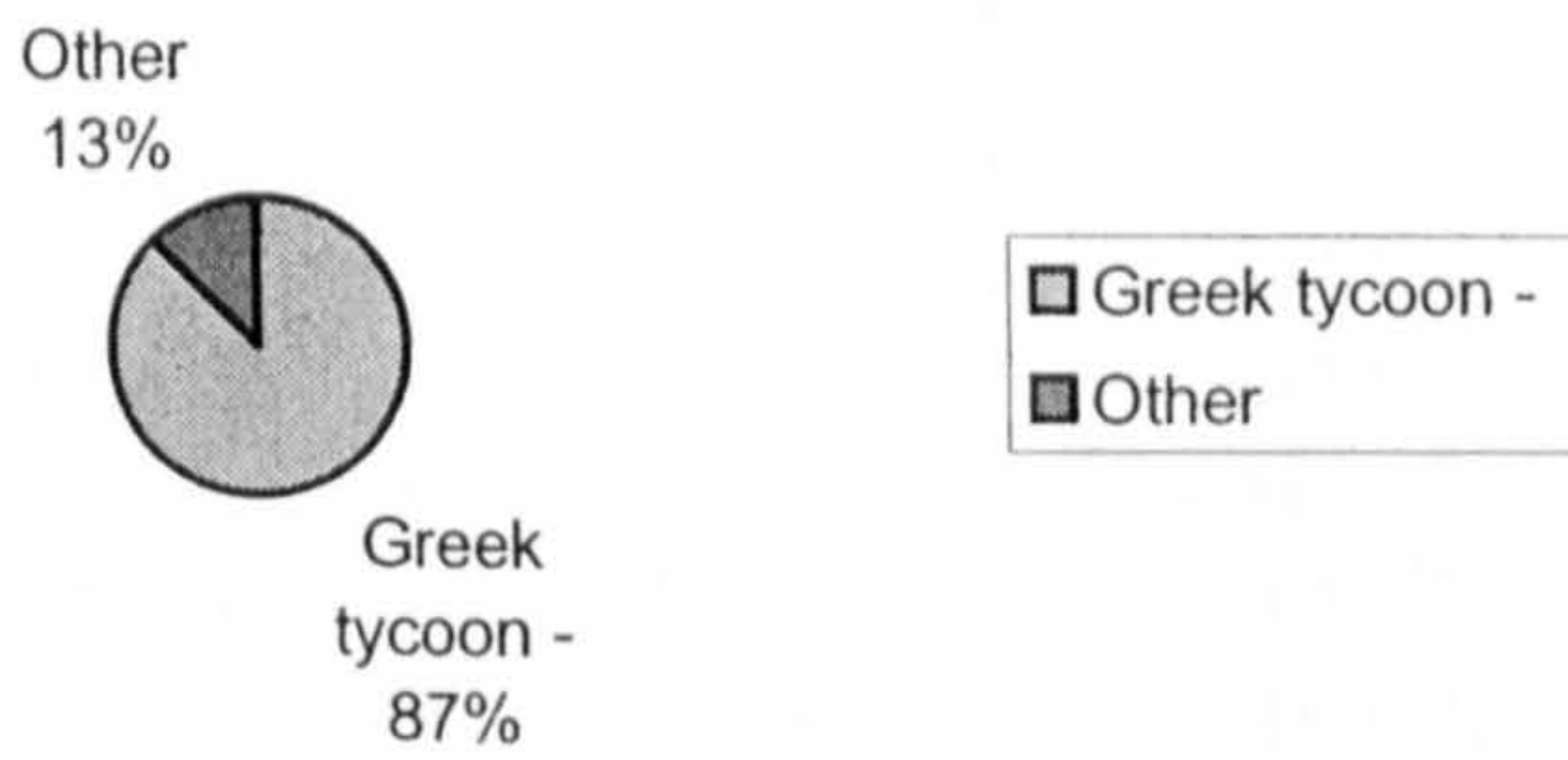
Like to feel (men-UK)



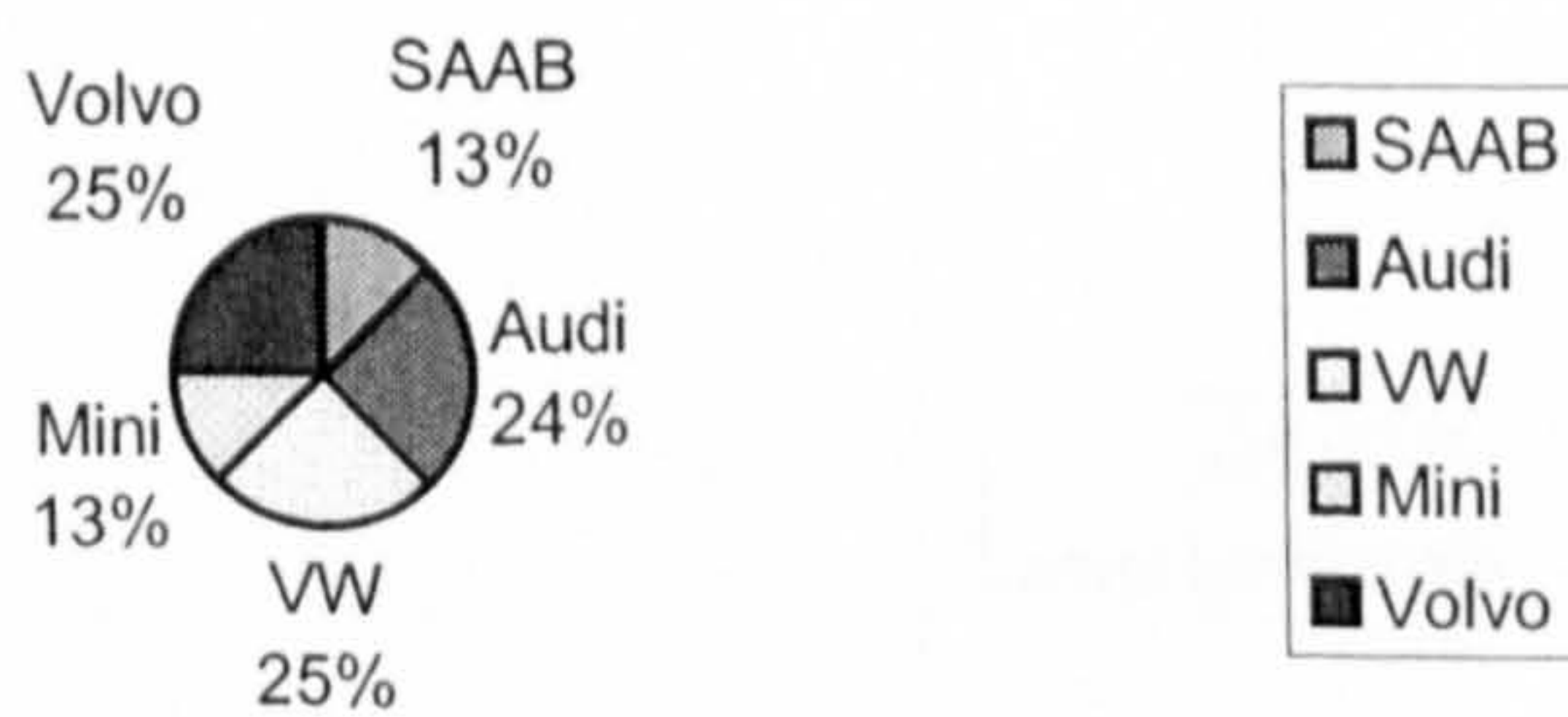
Like to think (men-UK)



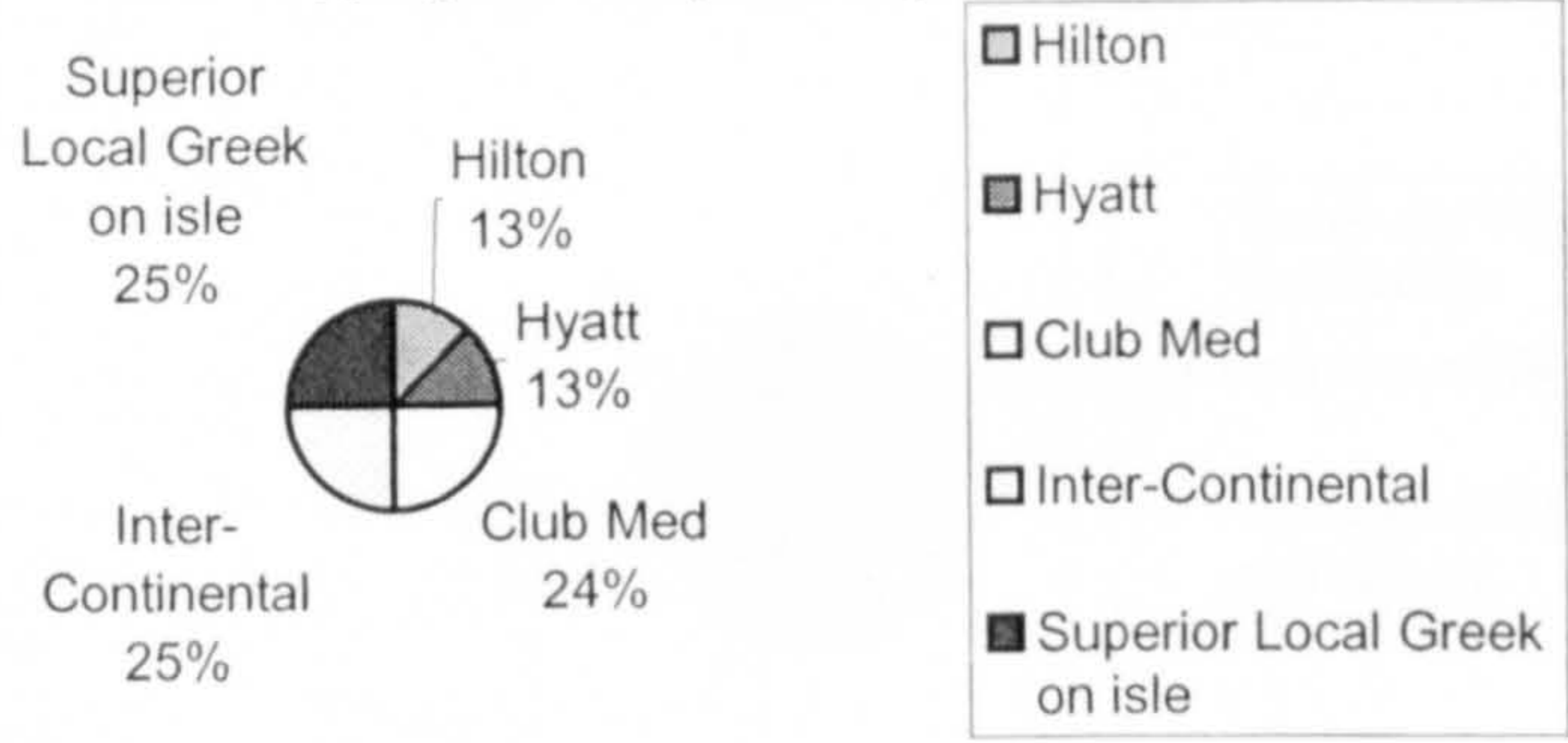
Personification (men-UK)



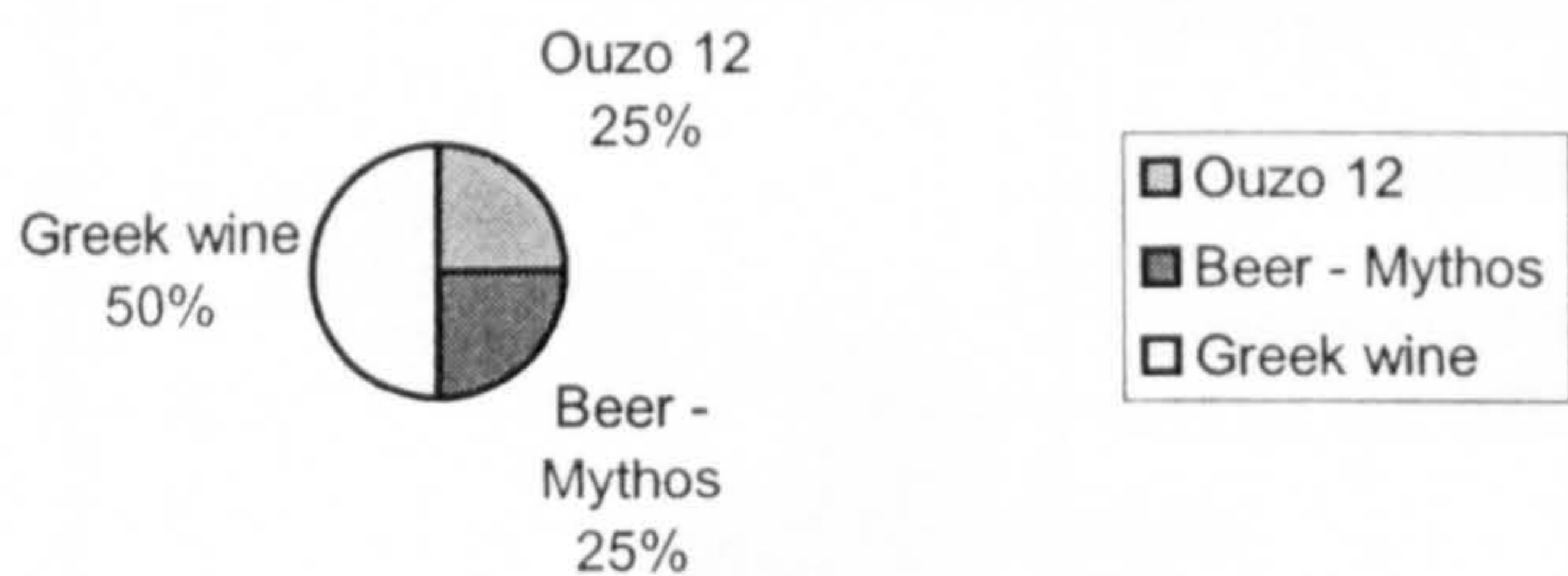
Brand mapping - Cars (men-UK)



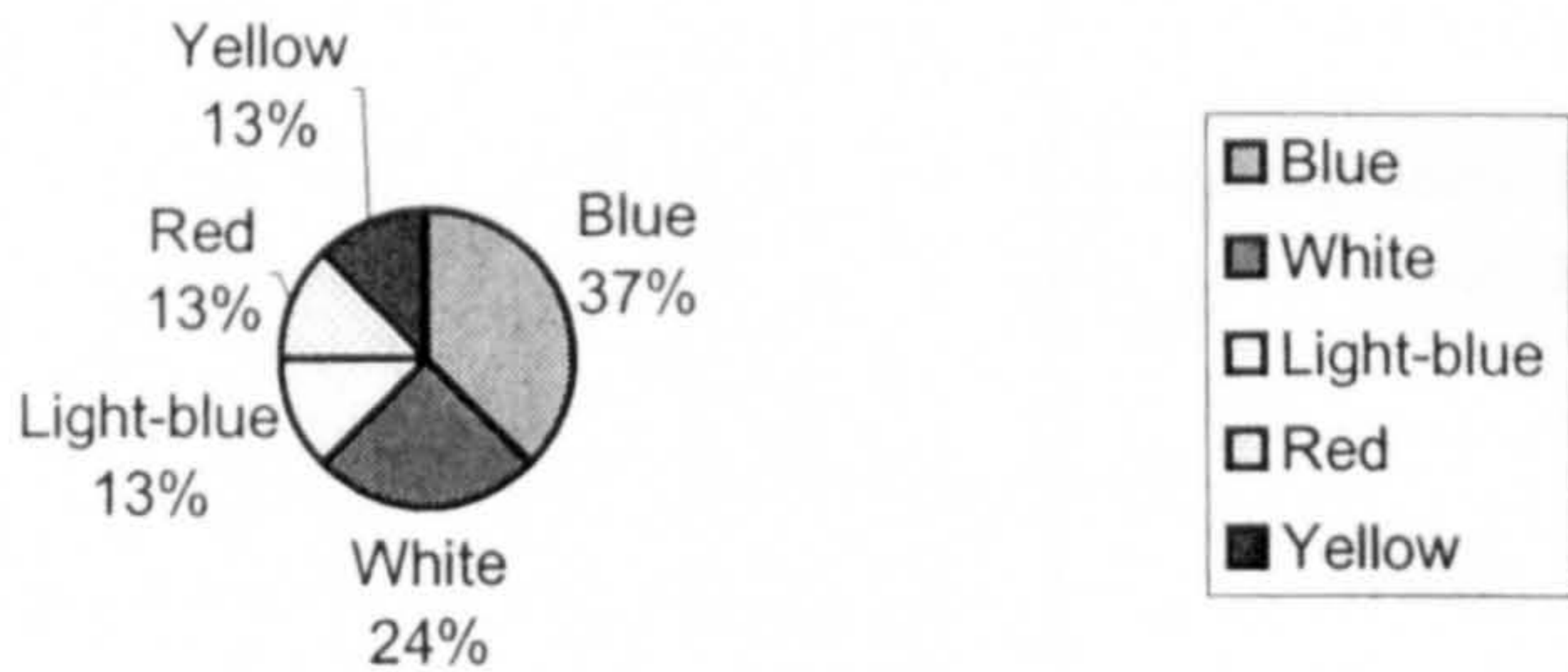
Brand mapping - Hotels (men-UK)



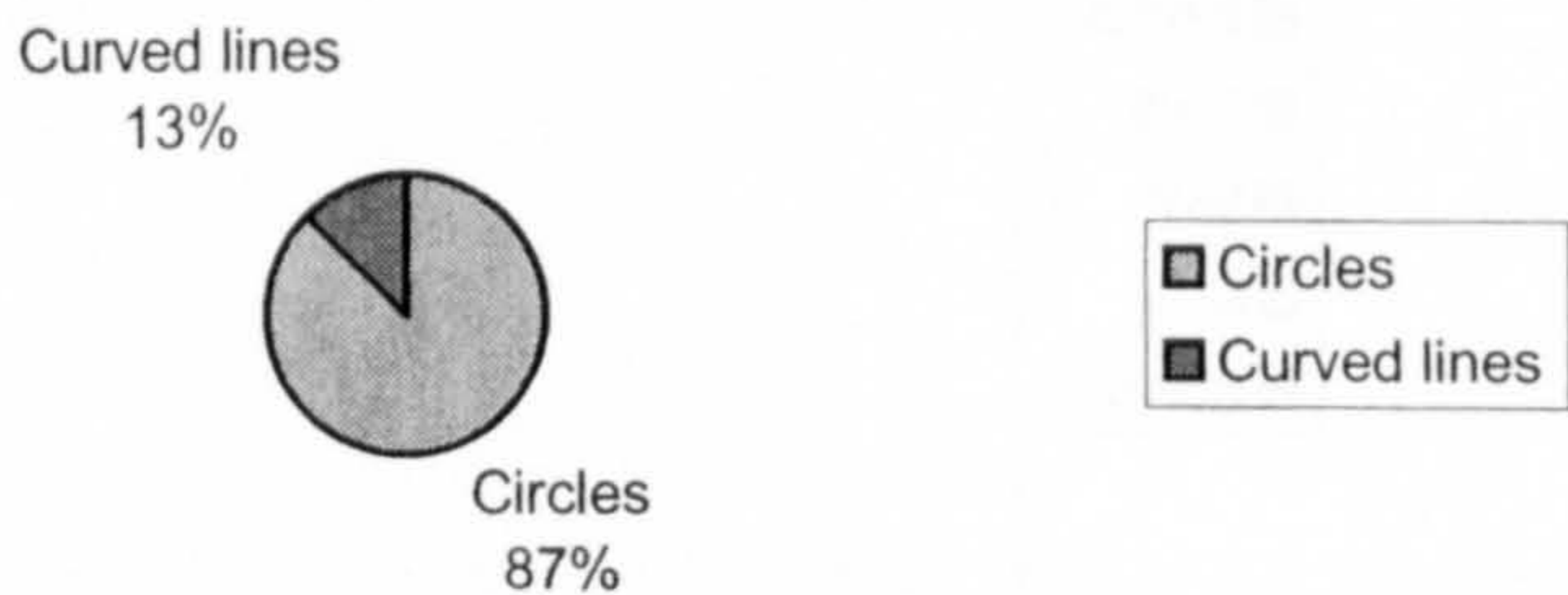
Brand mapping - Drinks (men-UK)



Colour association (men-UK)



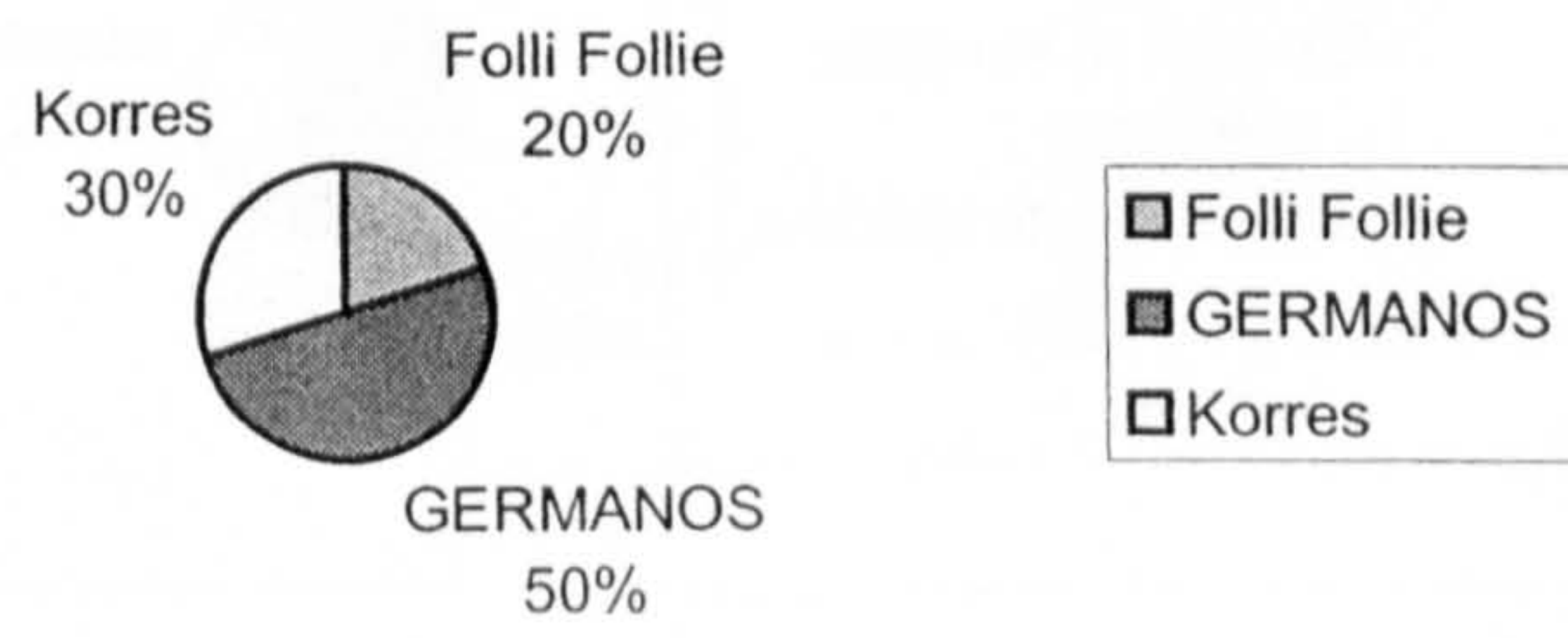
Shape association (men-UK)



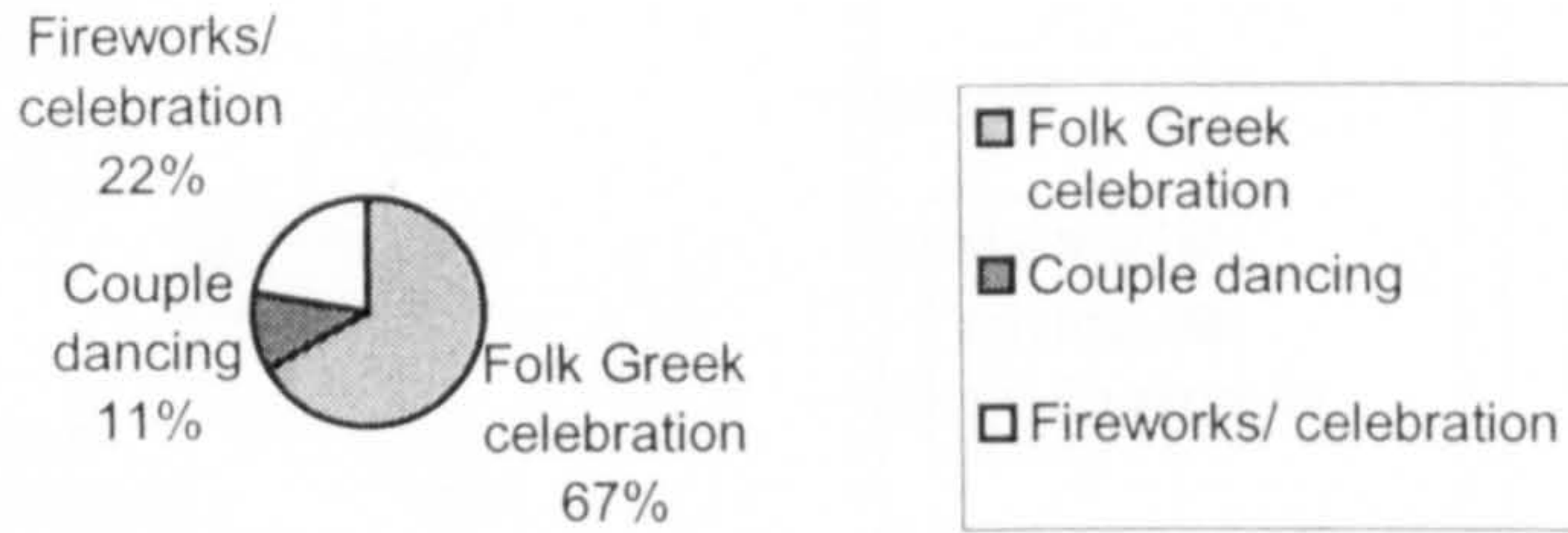
Exterior design markings (men-UK)



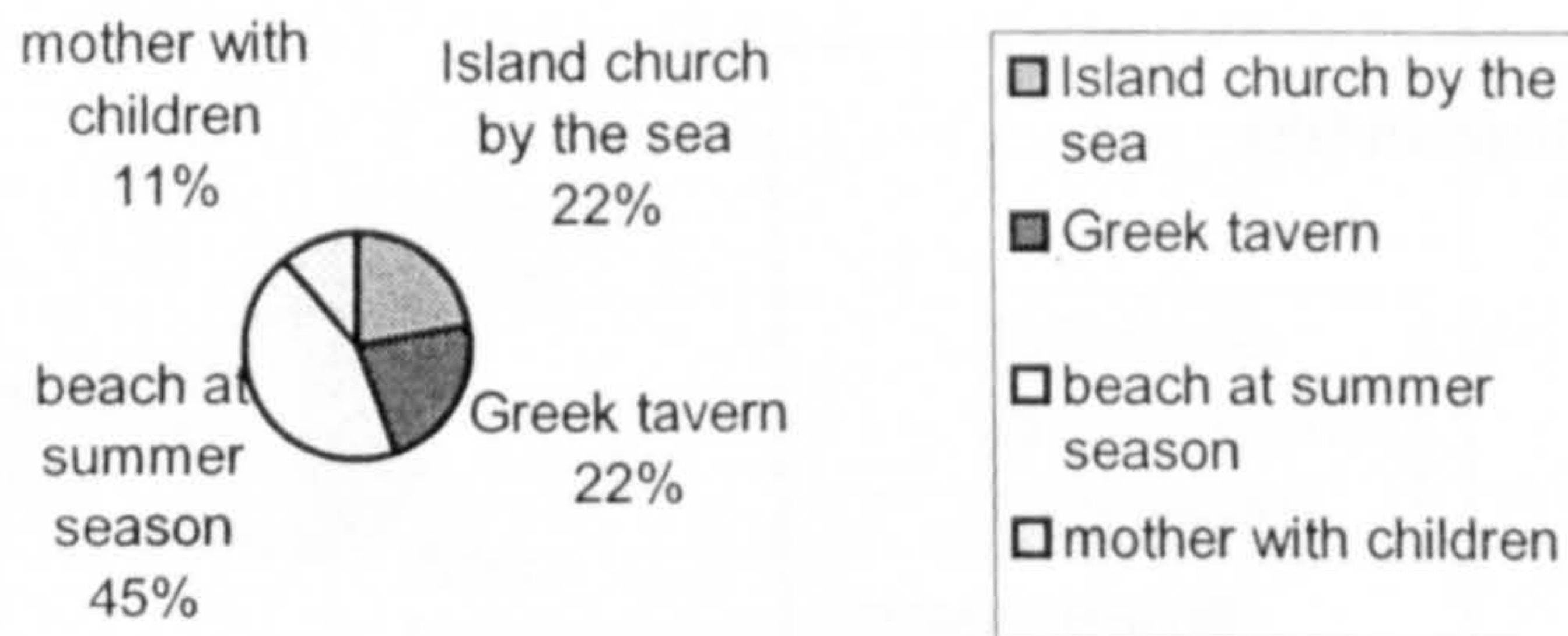
Enterprise Association (men-UK)



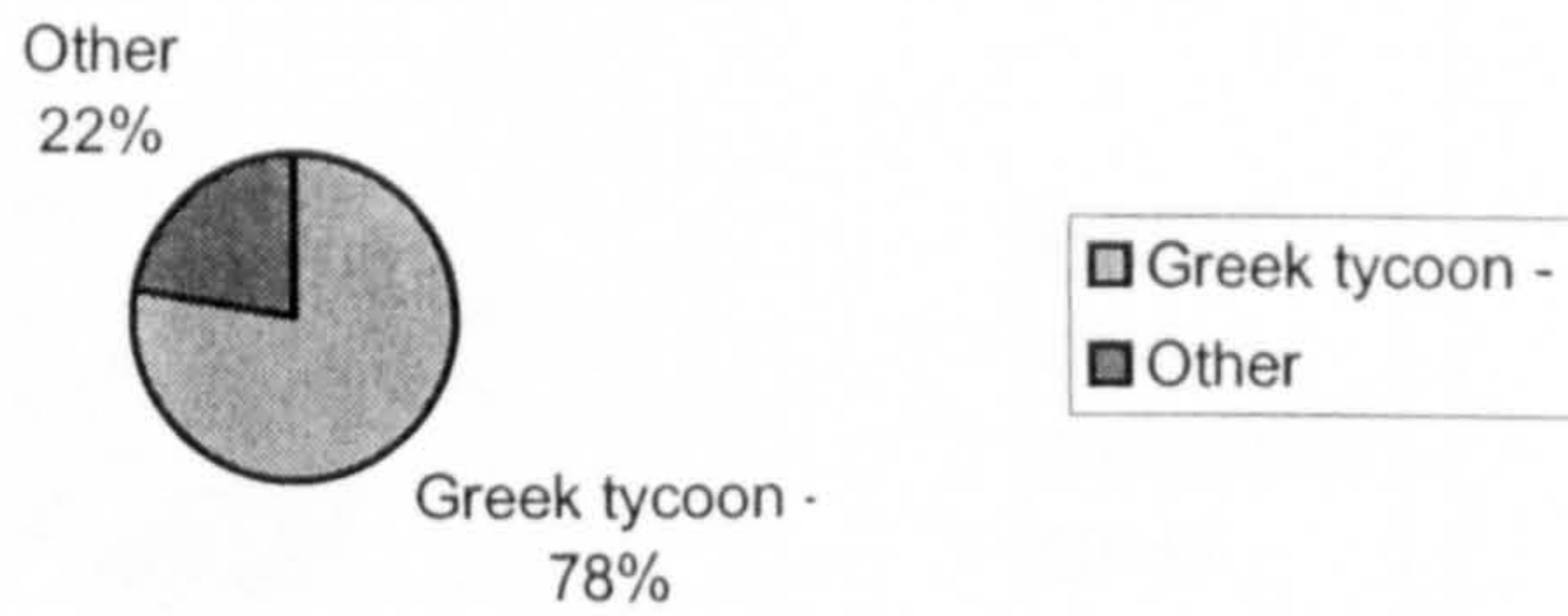
Like to feel (women-UK)



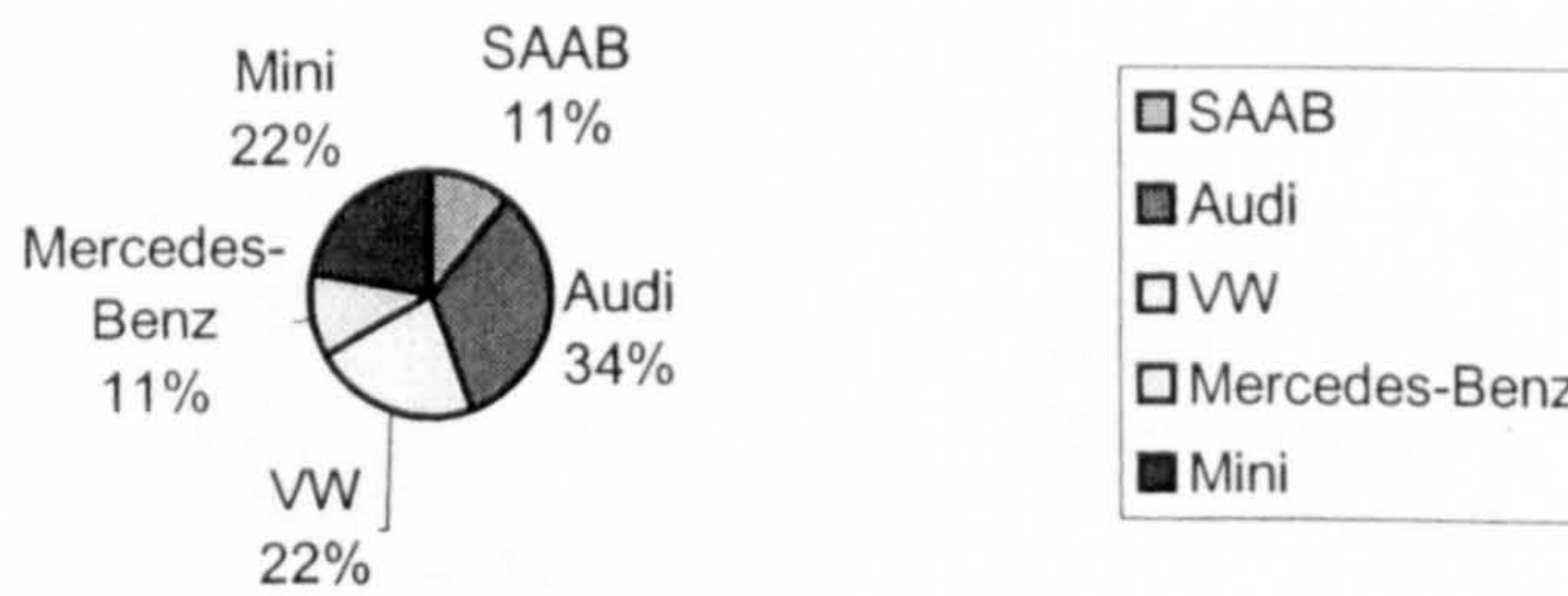
Like to think (women-UK)



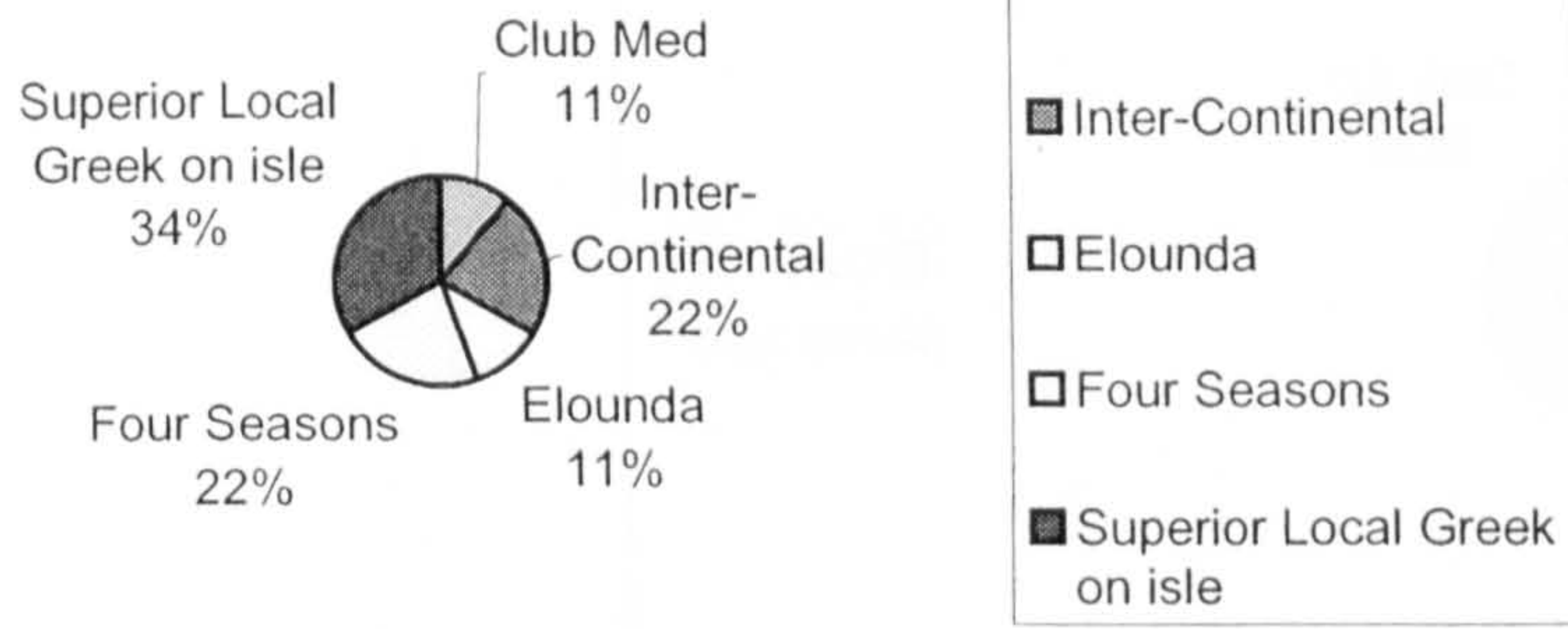
Personification (women-UK)



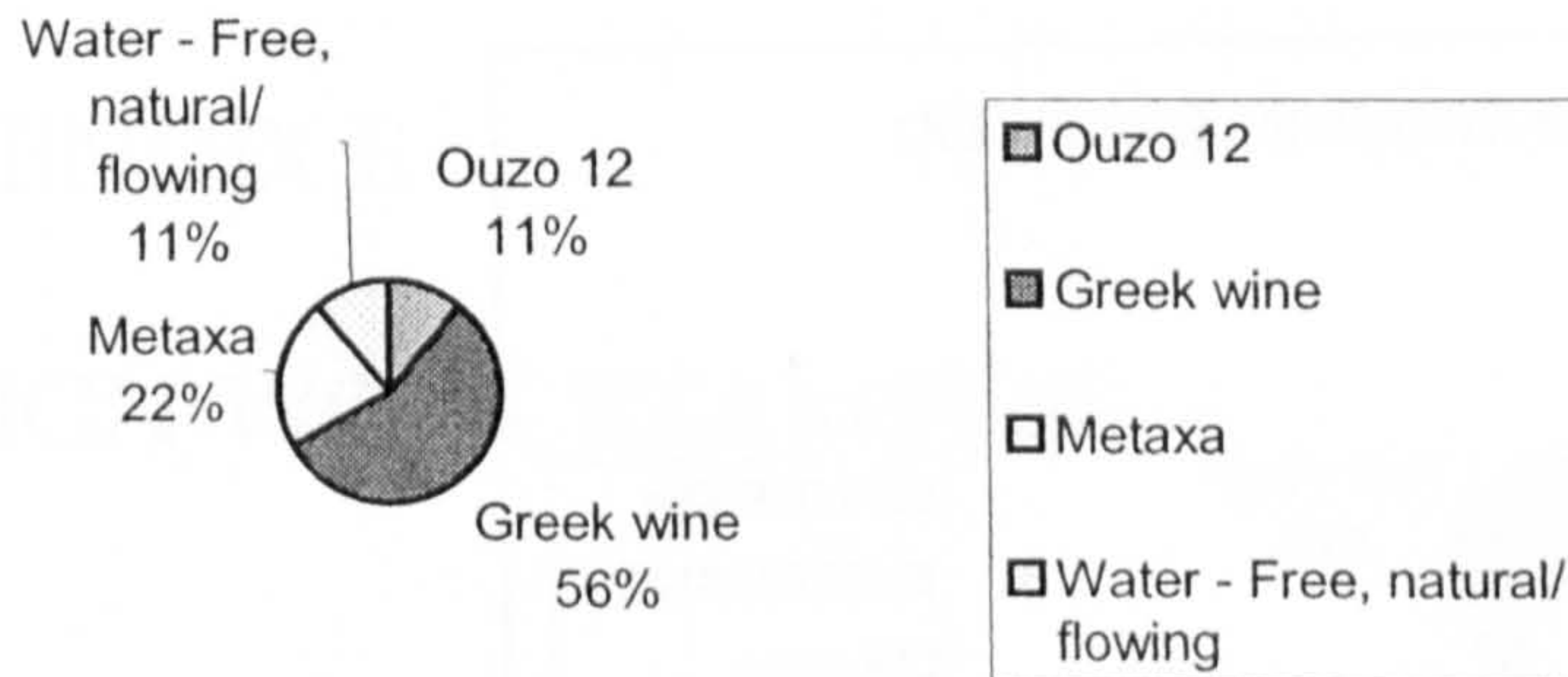
Brand mapping - Cars (women-UK)



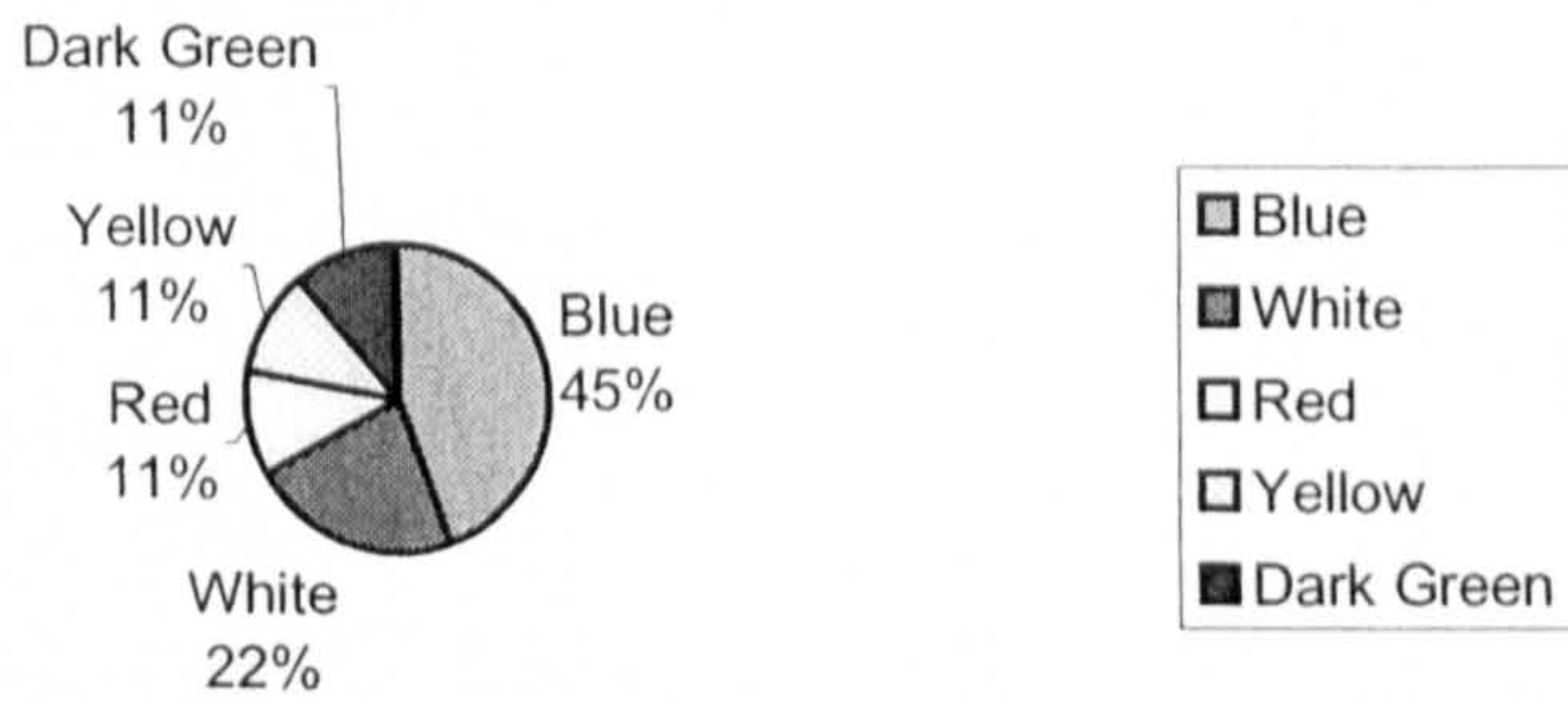
Brand mapping - Hotels (women-UK)



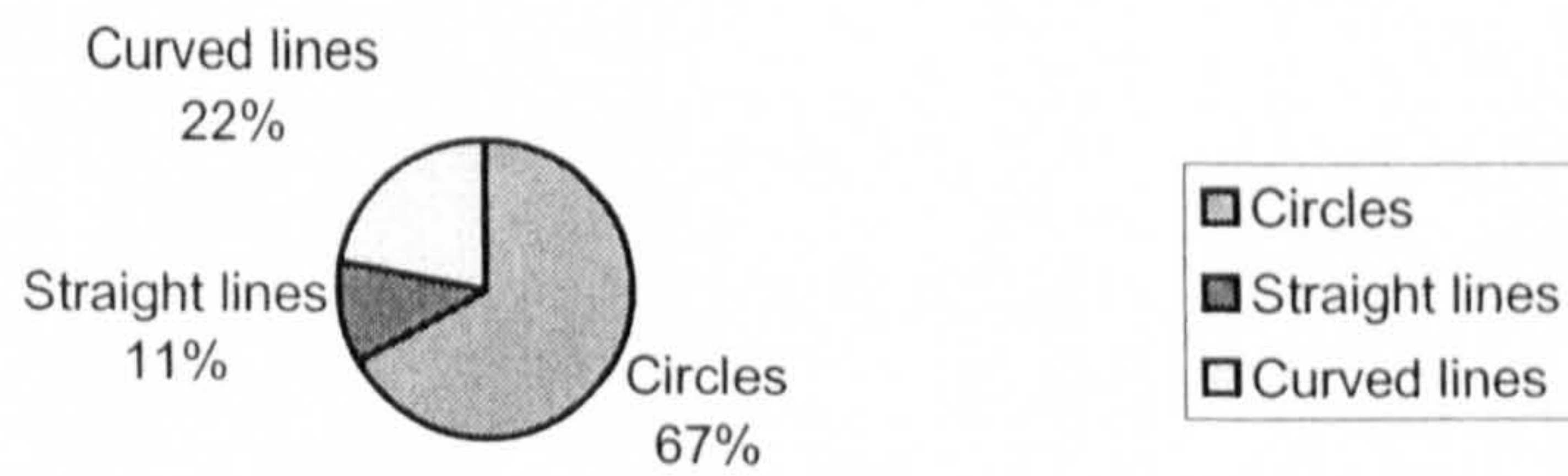
Brand mapping - Drinks (women-UK)



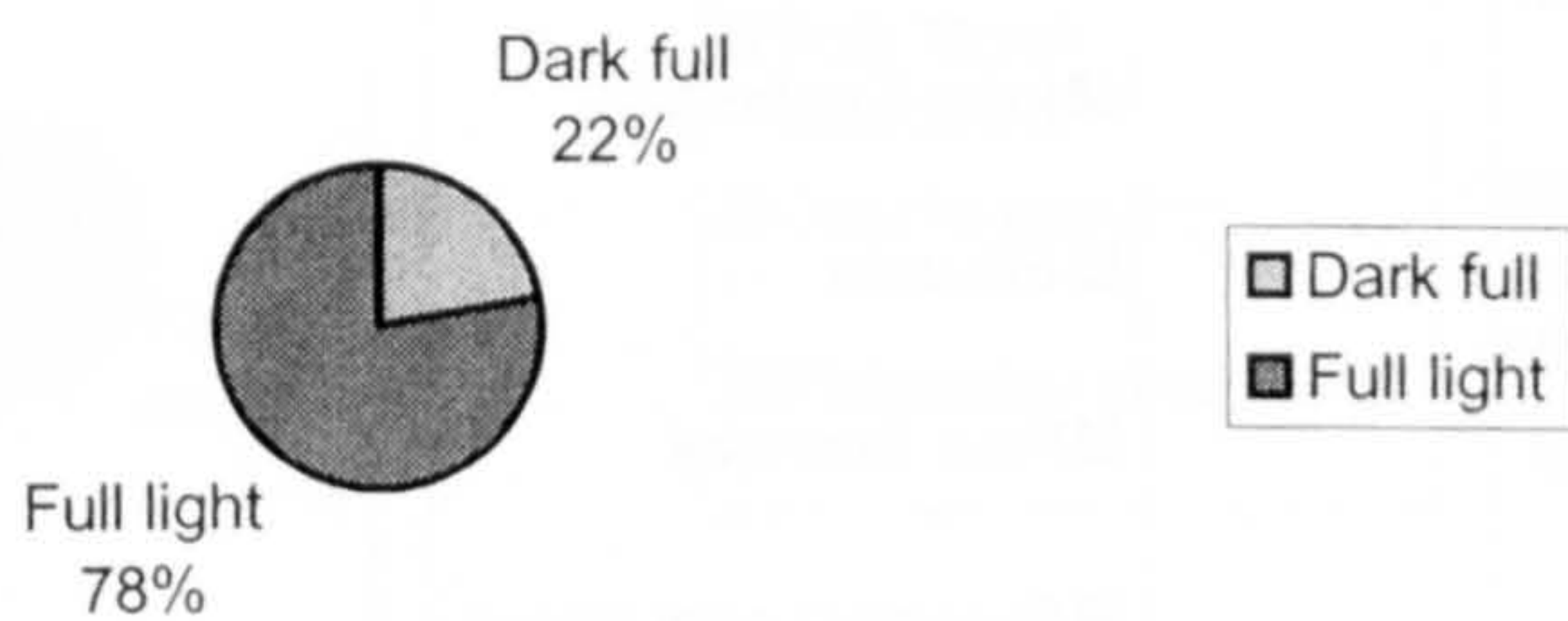
Colour association (women-UK)



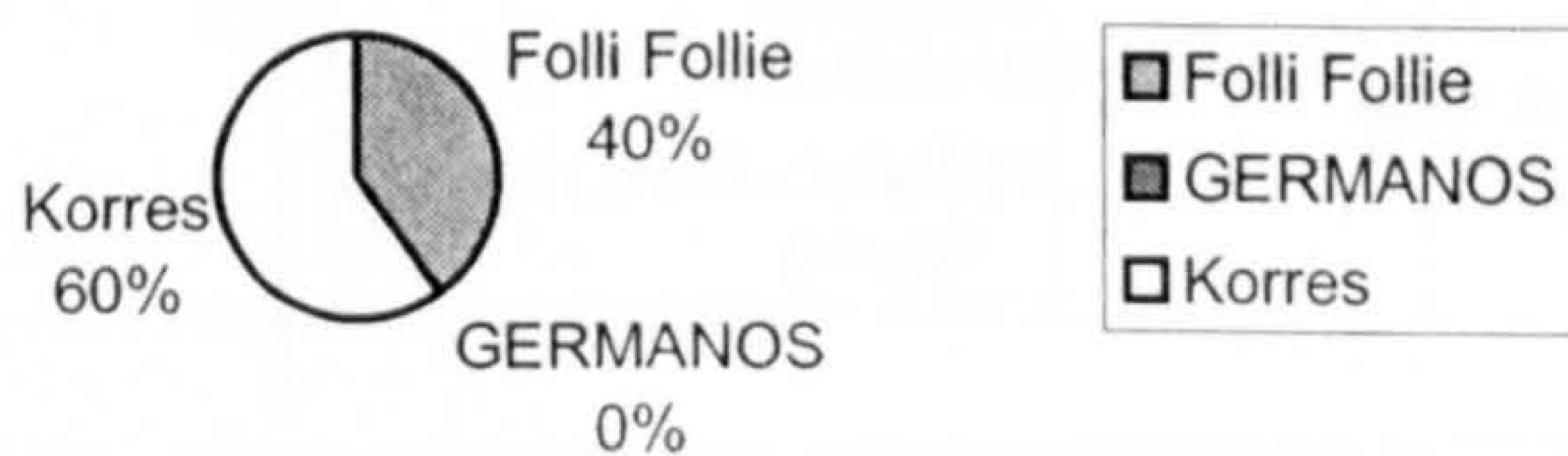
Shape association (women-UK)



Exterior design markings (women-UK)



Enterprise Association (women-UK)



APPENDIX E

DESIGN-WORK EXAMPLES

VISUAL EXAMPLES

Indicative narrative

Colours- lift-up in the exterior drawings ⇒ use blue and white national Greek colours with red (passion, excitement, active – alert, summer) and yellow (warmth, daylight, sun)

Shapes⇒ Circles – maximise their use in every possible way: aircraft exterior, catering tray, attention to detail

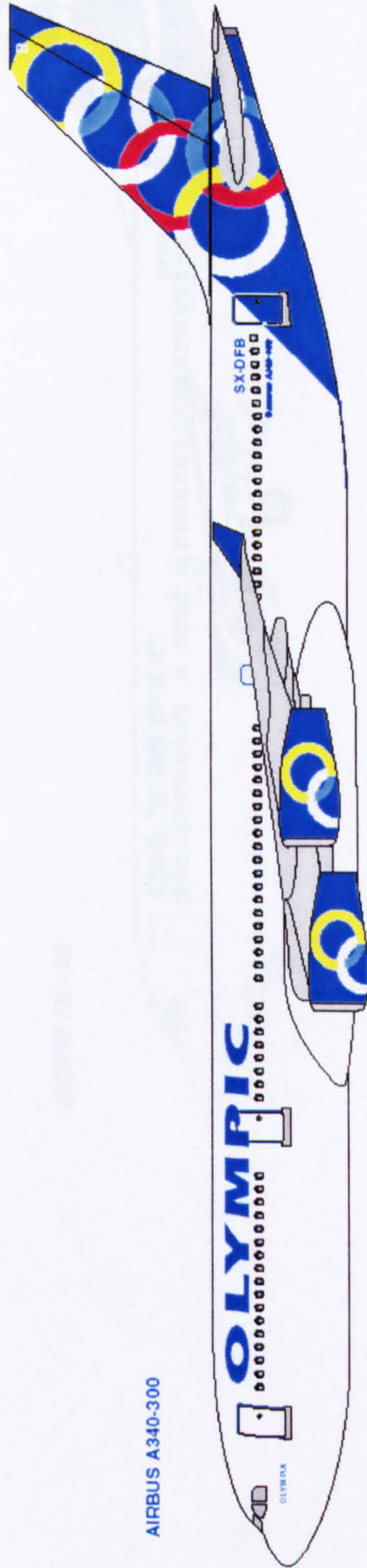
Safety and care – focus on the engines: colour the engines ⇒ after all they bring passengers from A to B! – use of key connotations and associations

(Individuality and stand-out: not many airlines use their engines as a display of their corporate identity; ‘New’ Olympic Airways will be one of the few)

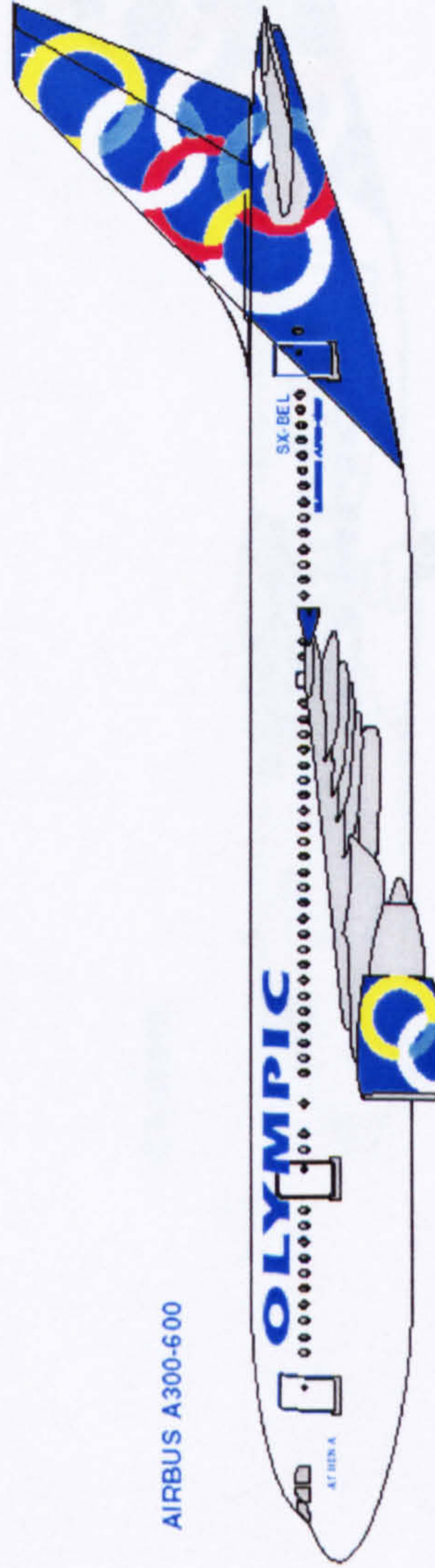
Novelty & care – Adjust the catering facilities by including secondary colours of light blue, yellow, red ⇒ instead of using clear plastic cups for water/ juice, use coloured ones: this will brighten the spirit of the airline, become alive

The majority of the proposed suggestions can be achieved by obtaining products readily available in the market – no need for custom-made products. (Products in the market that can be adapted for use by ‘New’ Olympic Airways)

AIRBUS A340-300



AIRBUS A300-600

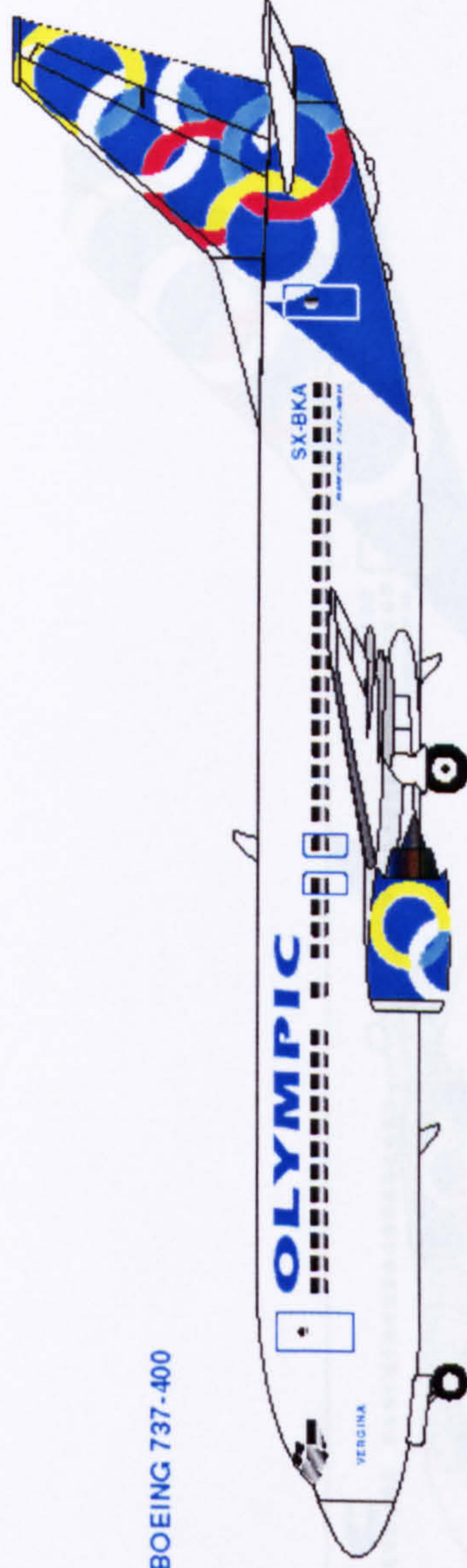


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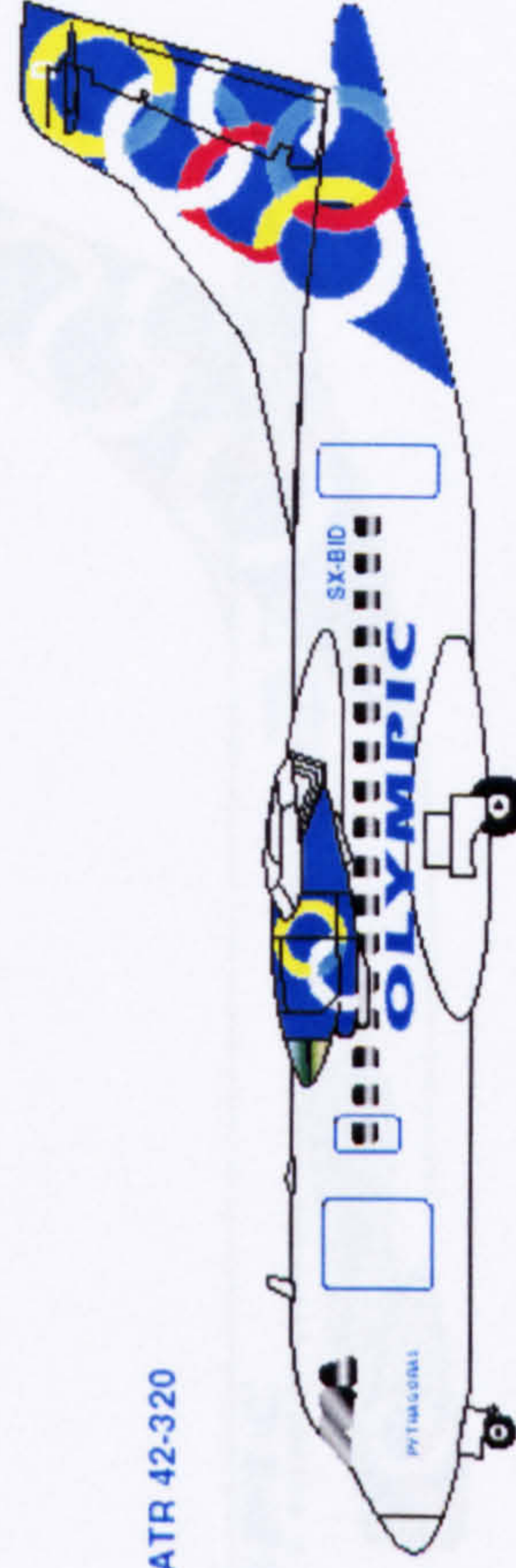


OPTION 1
 Exterior Marking Proposal
 Olympic Airways AIRBUS A340 - 300 & A300 - 600
 JANUARY, 2003

BOEING 737-400



ATR 42-320



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Official Airline of the ATHENS 2004 Olympic Games

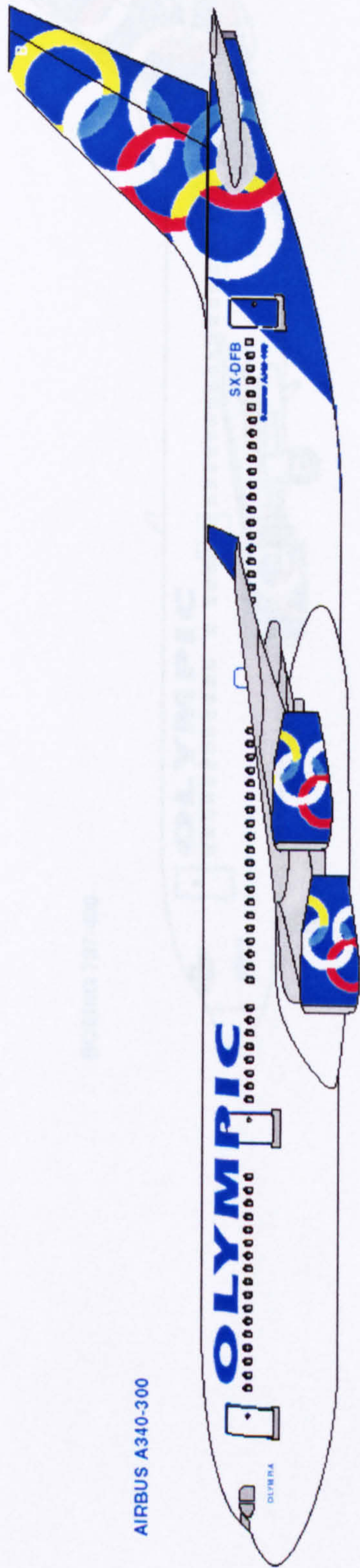
OPTION 1

Exterior Marking Proposal

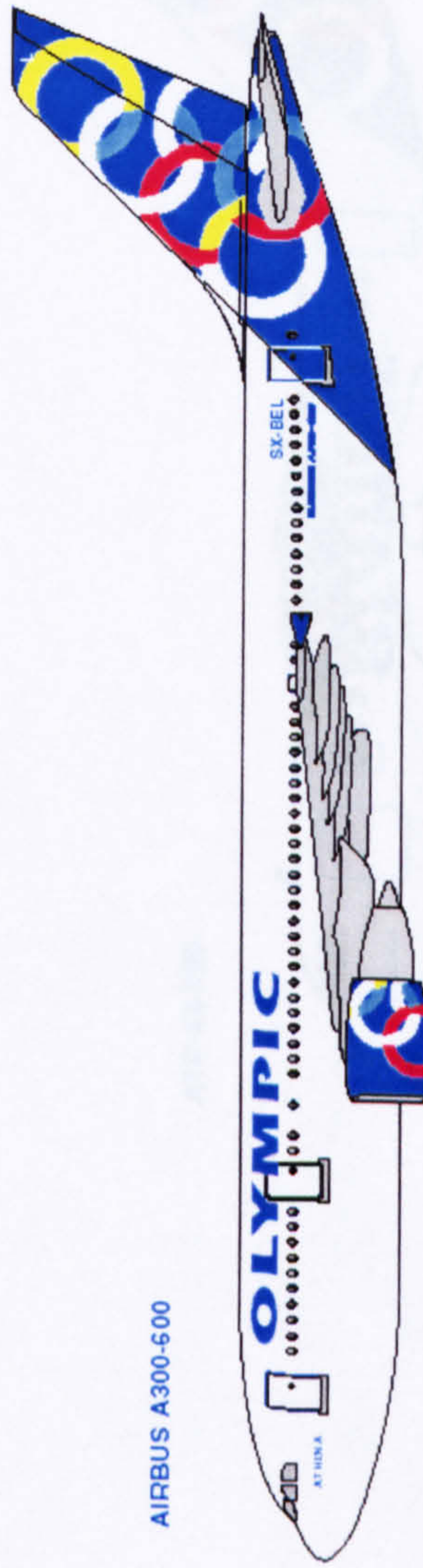
Olympic Airways BOEING 737-400 & ATR 42-320

JANUARY, 2003

AIRBUS A340-300



AIRBUS A300-600



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Official Airline of the ATHENS 2004 Olympic Games

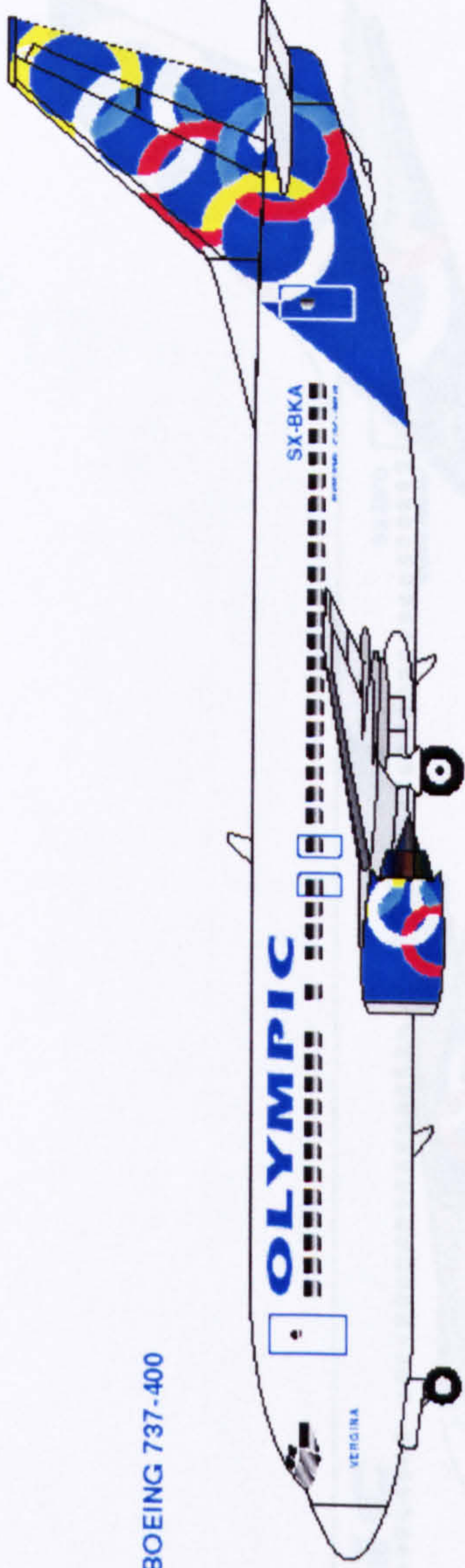
Exterior Marking Proposal

Olympic Airways AIRBUS A340 - 300 & A300 - 600

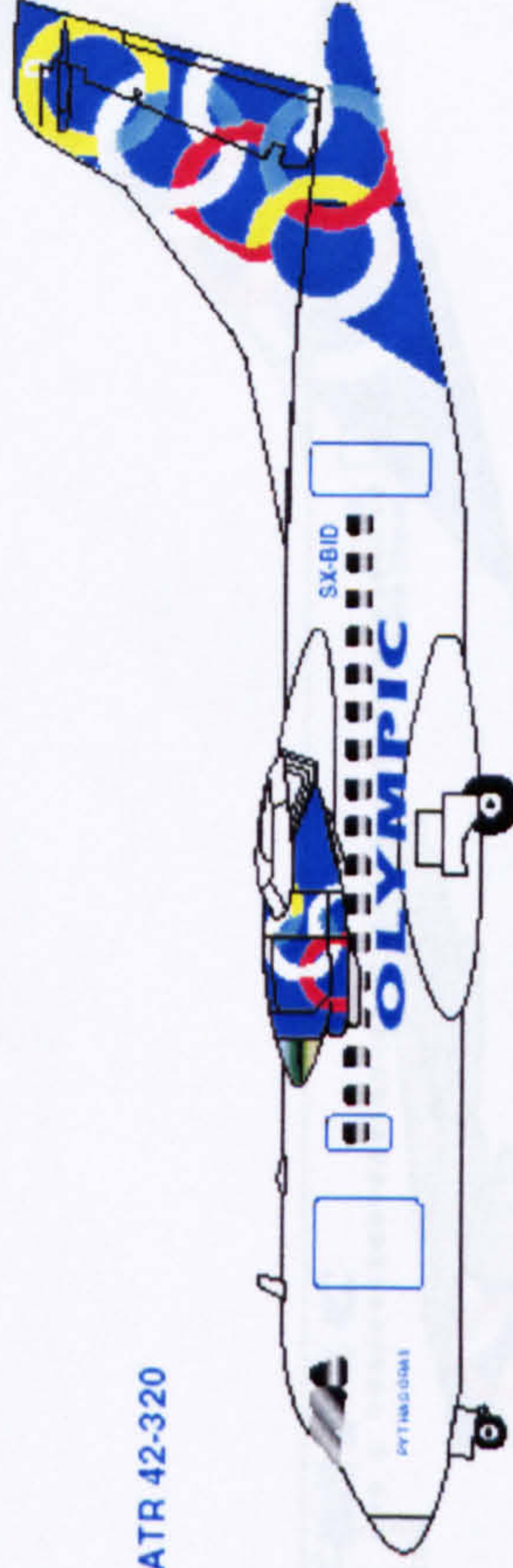
OPTION 2

APRIL, 2003

BOEING 737-400



ATR 42-320



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Cranfield
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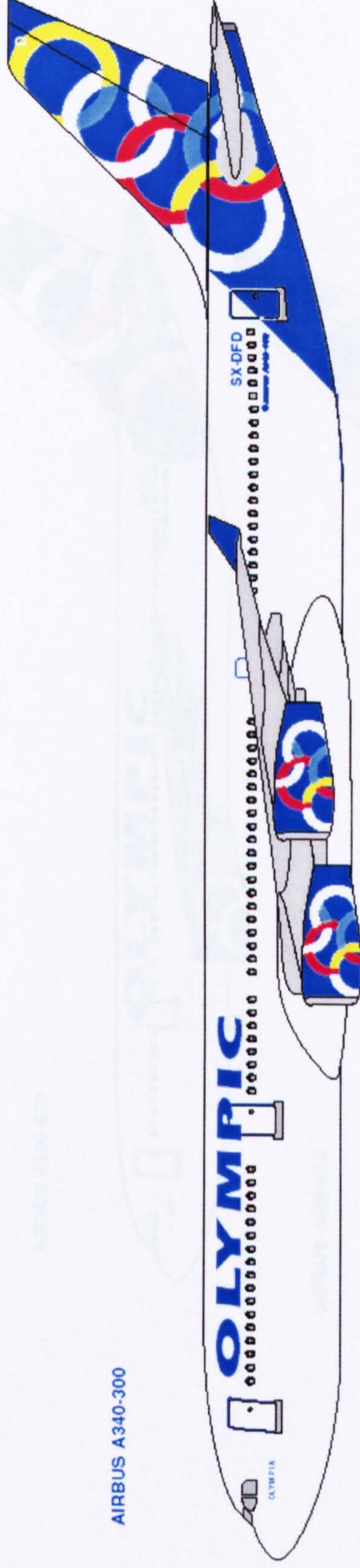


Official Airline of the ATHENS 2004 Olympic Games

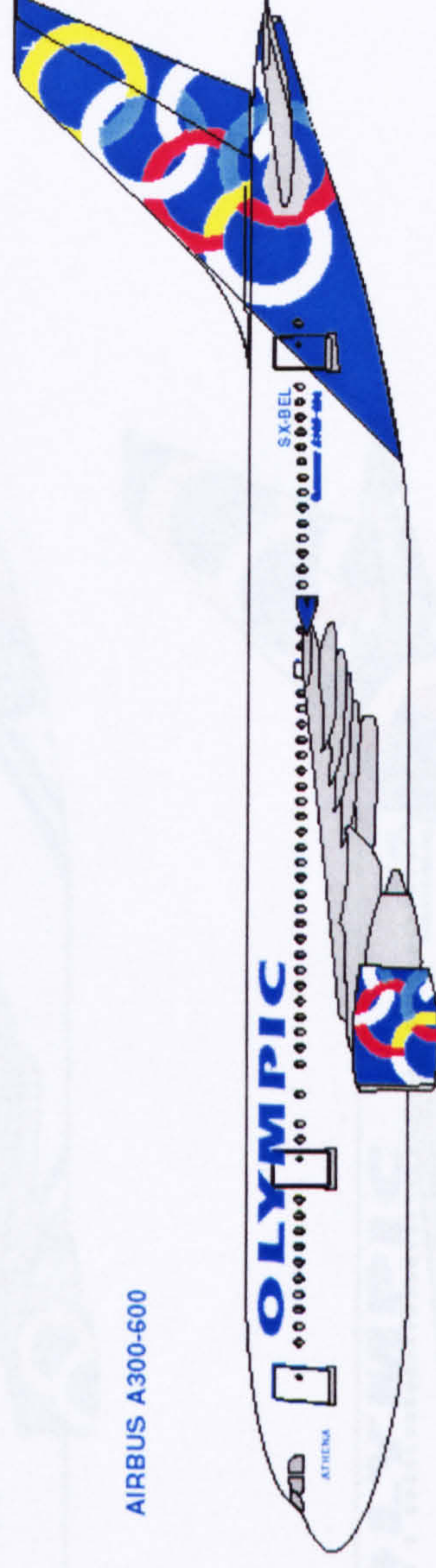
OPTION 2
Exterior Marking Proposal
Olympic Airways BOEING 737-400 & ATR 42-320

OPTION 2
APRIL, 2003

AIRBUS A340-300



AIRBUS A300-600

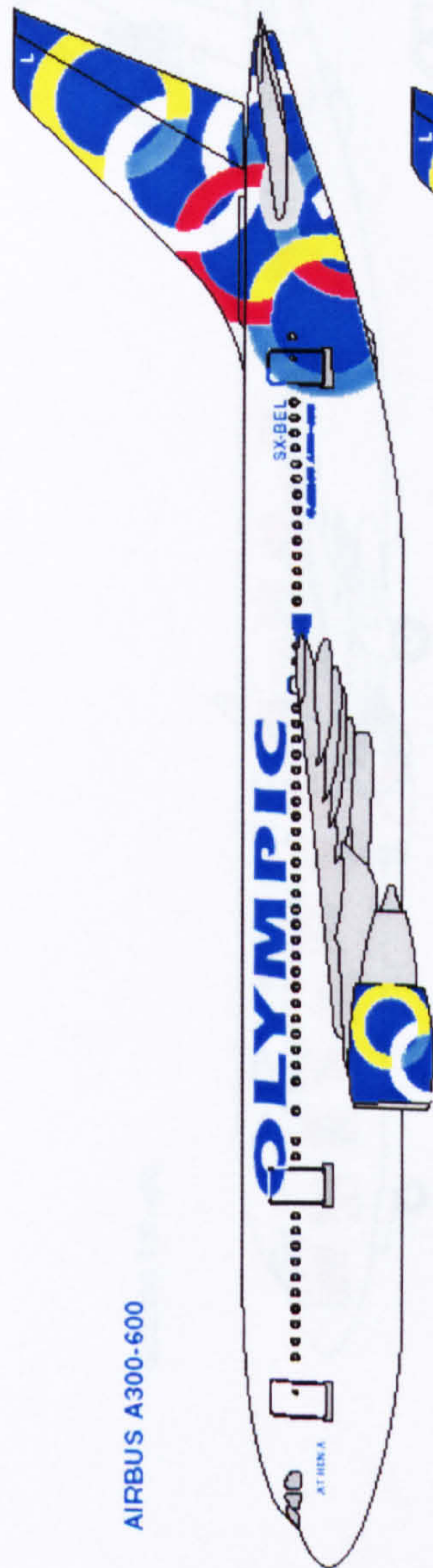


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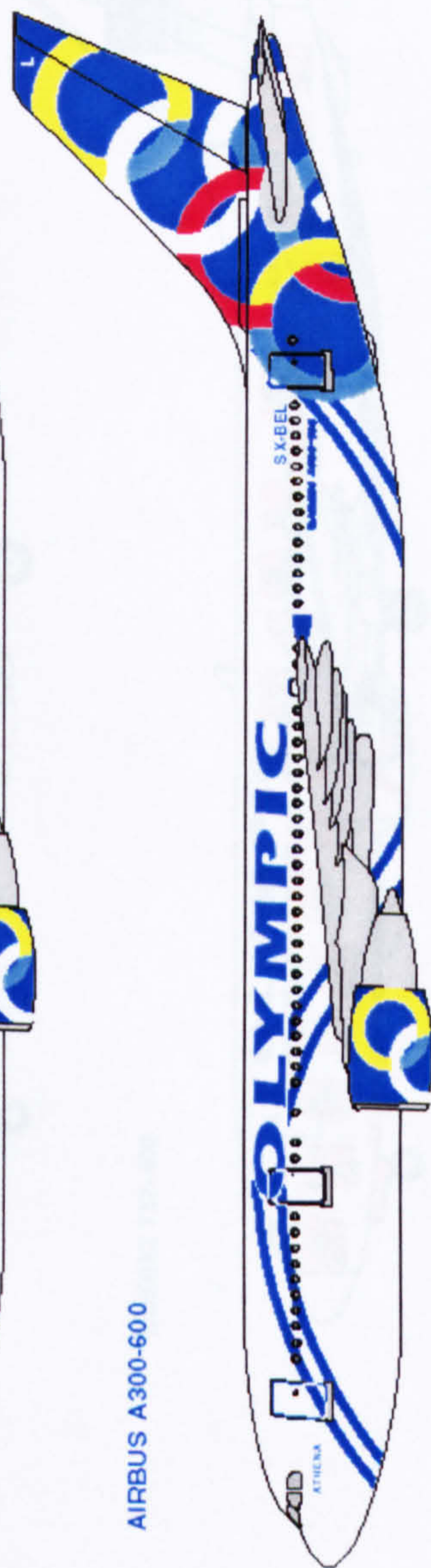


Official Airline of the ATHENS 2004 Olympic Games

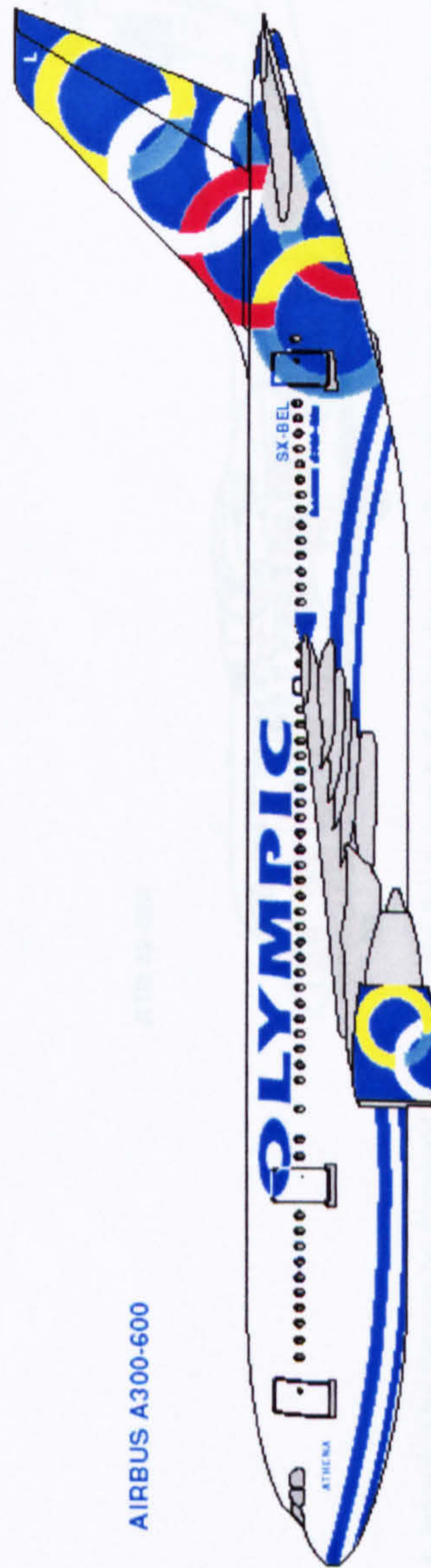
Exterior Marking Proposal
 Olympic Airways AIRBUS A340 - 300 & A300 - 600
OPTION 3
 APRIL, 2003



AIRBUS A300-600



AIRBUS A300-600



AIRBUS A300-600

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Official Airline of the ATHENS 2004 Olympic Games

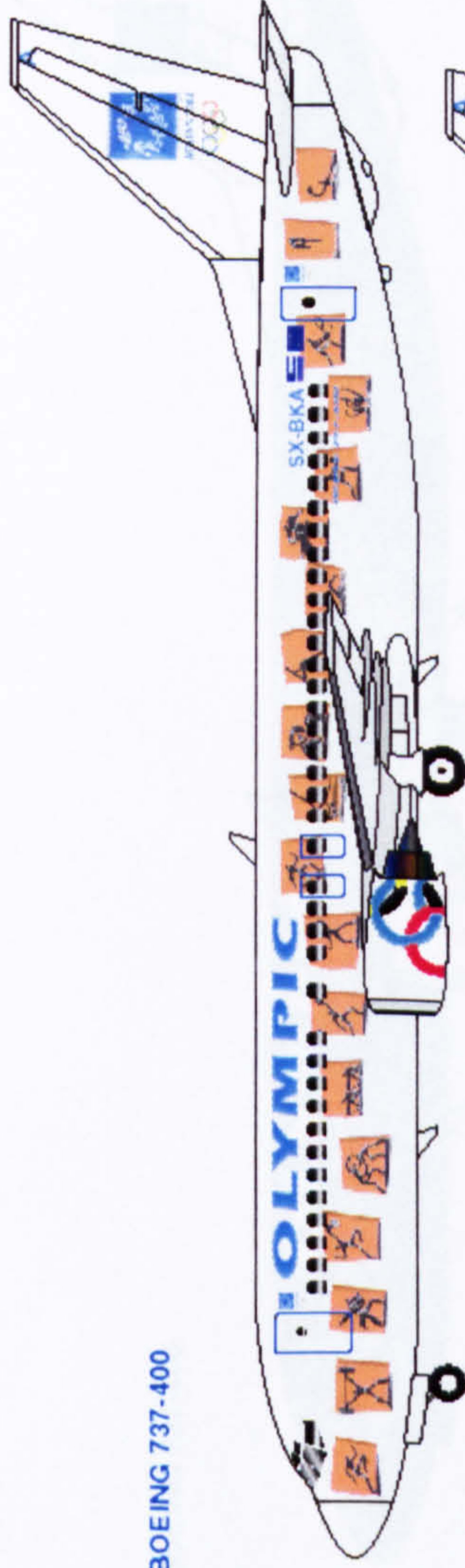
Exterior Marking Proposal

Olympic Airways AIRBUS A300 - 600

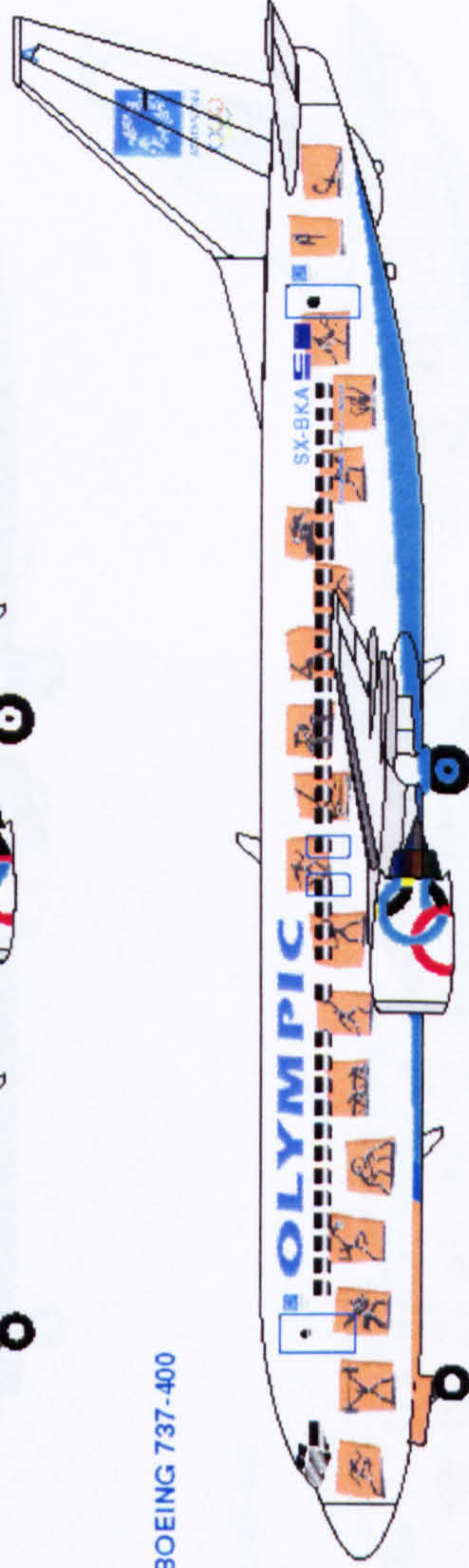
OPTION 4

APRIL, 2003

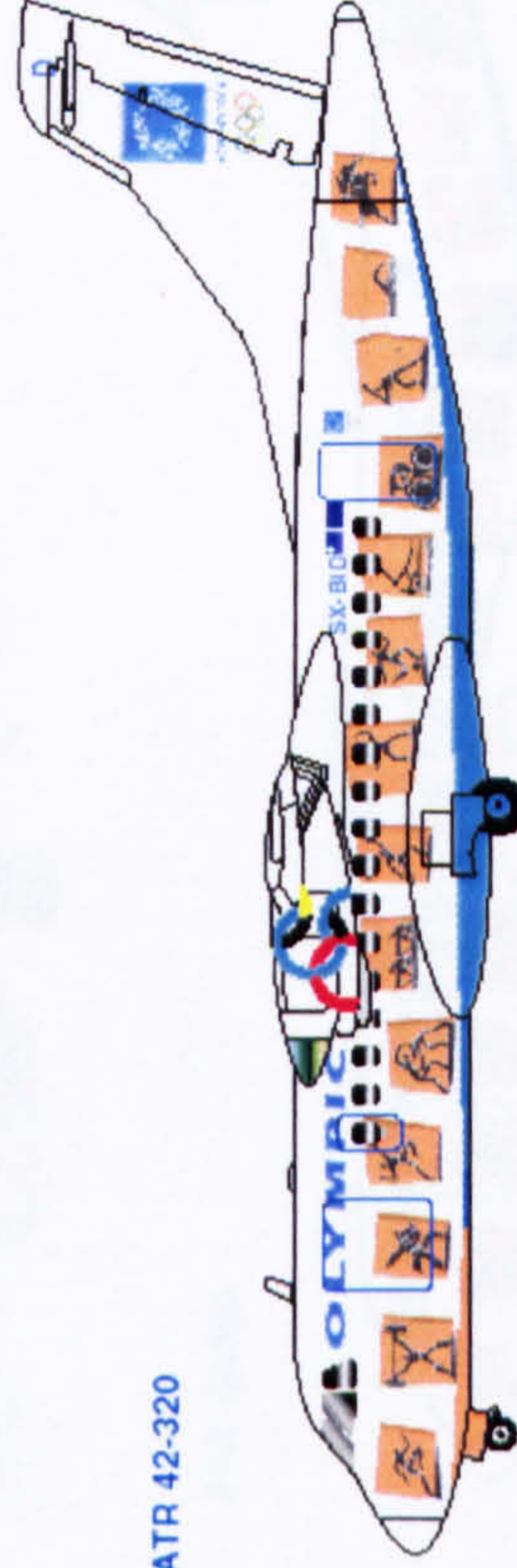
BOEING 737-400



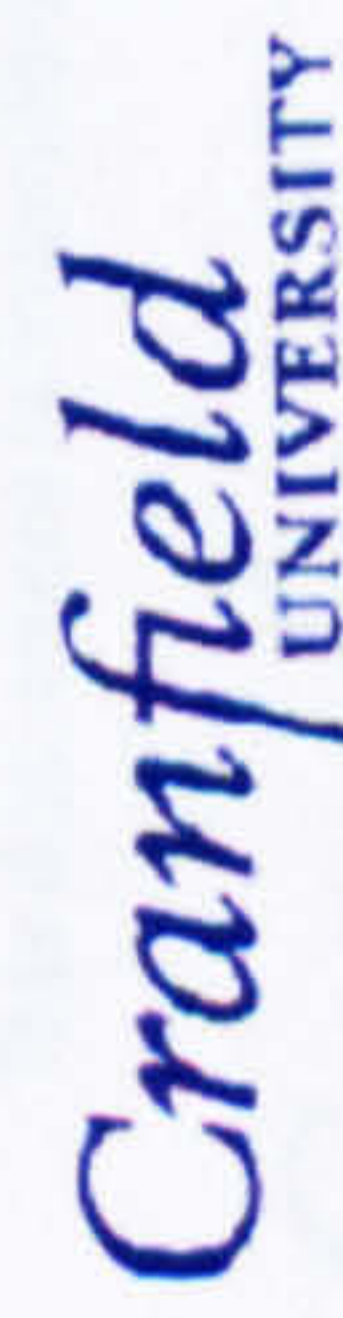
BOEING 737-400



ATR 42-320



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Official Airline of the ATHENS 2004 Olympic Games

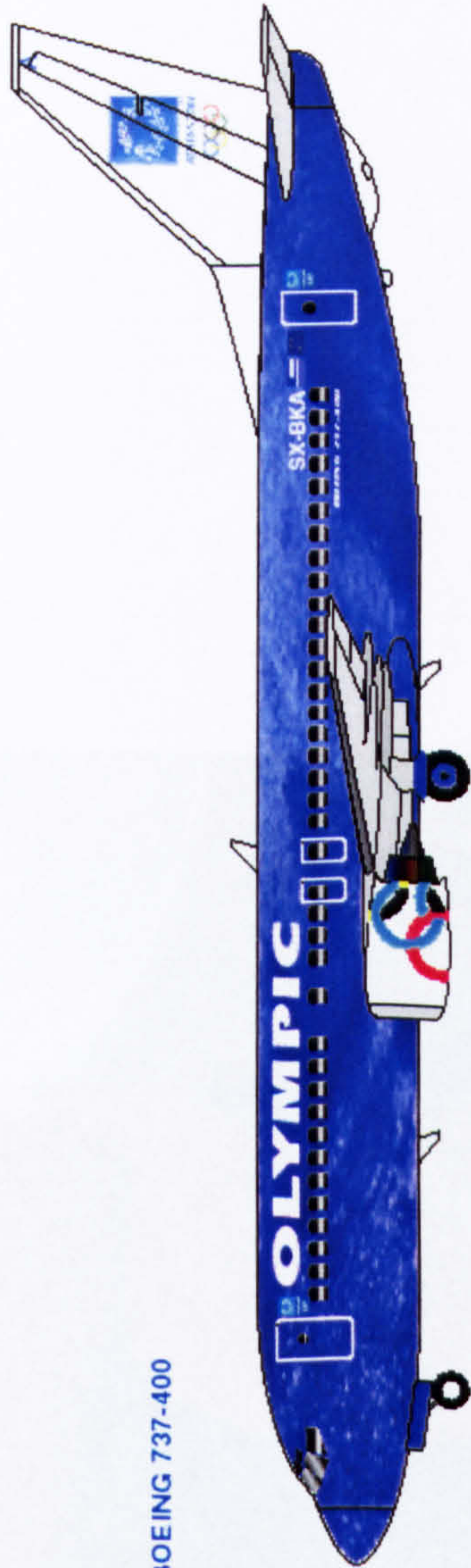
Exterior Marking Proposal

OLYMPIC GAMES SPECIAL

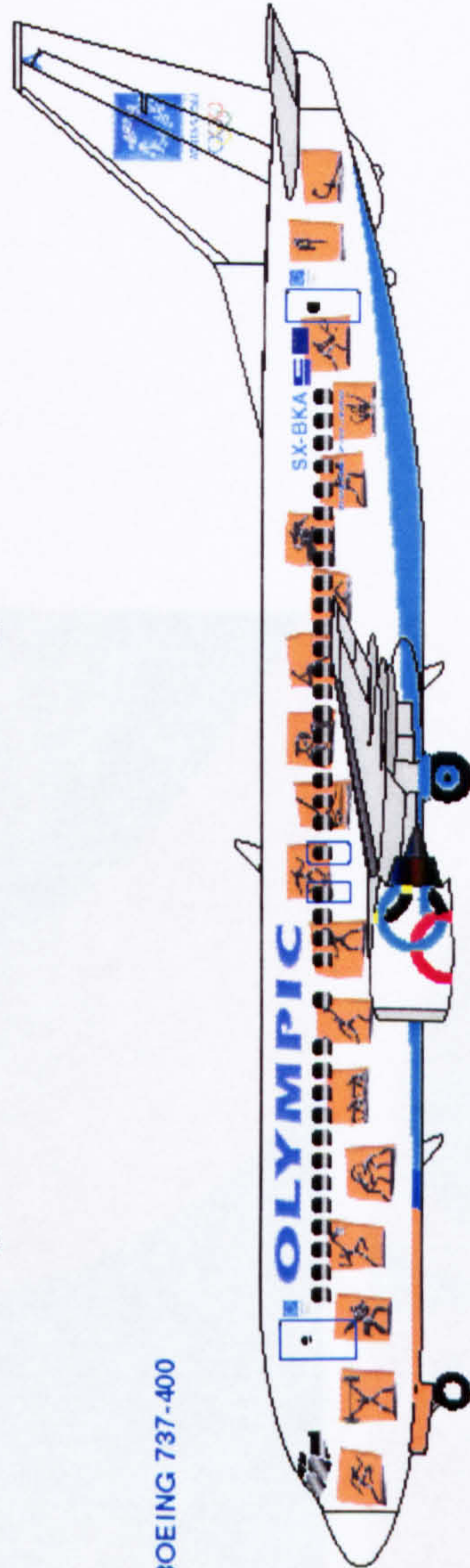
Olympic Airways BOEING 737-400 & ATR 42-320

APRIL, 2003

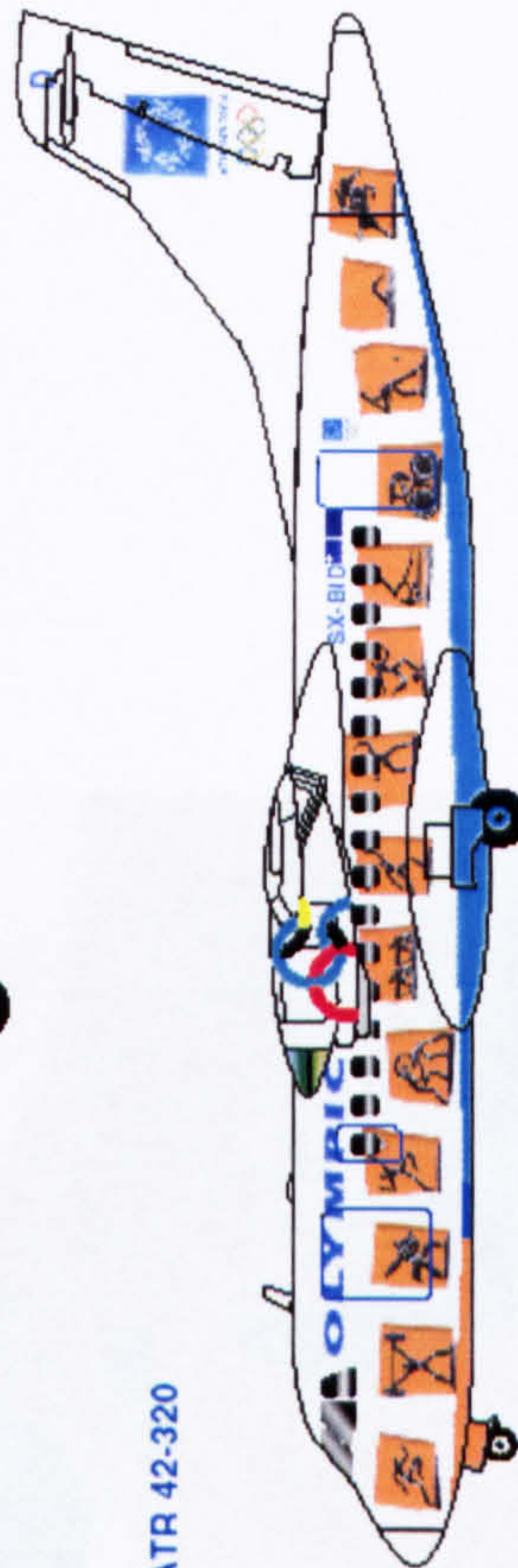
BOEING 737-400



BOEING 737-400



ATR 42-320



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Cranfield
UNIVERSITY



Official Airline of the ATHENS 2004 Olympic Games

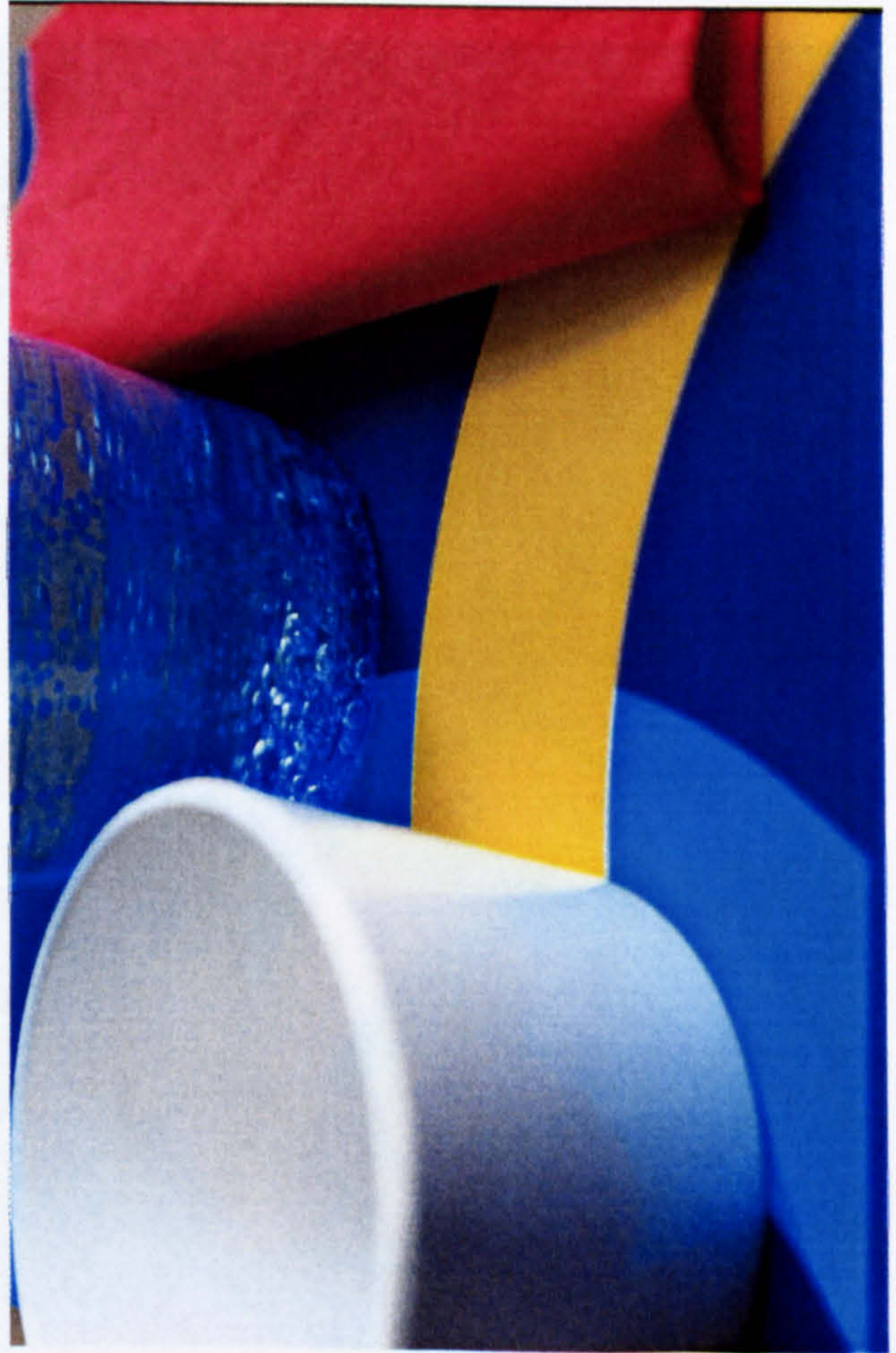
Exterior Marking Proposal

OLYMPIC GAMES SPECIAL

Olympic Airways BOEING 737-400 & ATR 42-320

APRIL, 2003







APPENDIX F

DESIGN-WORK EVALUATION QUESTIONNAIRE IN
RELATION TO TYIT 'EMERGING' BRAND
(GREEK & ENGLISH)



APPENDIX F

DESIGN-WORK EVALUATION QUESTIONNAIRE IN RELATION TO THE 'EMERGING' BRAND (GREEK & ENGLISH)

Αφού παρουσιάσετε τα αριθμημένα σχέδια που αφορούν τον χρωματισμό της ατράκτου των αεροσκαφών, χρησιμοποιείτε τον παρακάτω πίνακα για να διαπιστώσετε ποιό έχει την μεγαλύτερη απήχηση.

Q.01 Παρακαλώ πείτε μου κατά πόσο συμφωνείτε ή διαφωνείτε με τα παρακάτω:

	Διαφωνώ κάθετα	Διαφωνώ	ΔΞ/ΔΑ	Συμφωνώ	Συμφωνώ απόλυτα
Τρέφω ιδιόταιρη εκτίμηση γι' αυτό το σχέδιο	1	2	3	4	5
Νομίζω ό,τι το συγκεκριμένο σχέδιο ταιριάζει με την προσωπικότητά μου	1	2	3	4	5
Νιώθω πως πρόκειται να χαθώ δίχως αυτό το σχέδιο	1	2	3	4	5
Αισθάνομαι το συγκεκριμένο σχέδιο σαν ένα καλό φίλο	1	2	3	4	5

ATH

SKG

LHR



After providing the interviewee with the proposed designs, under a numbered sequence, please use the table below to map passengers' preference towards the designs.

ATH

SKG

LHR

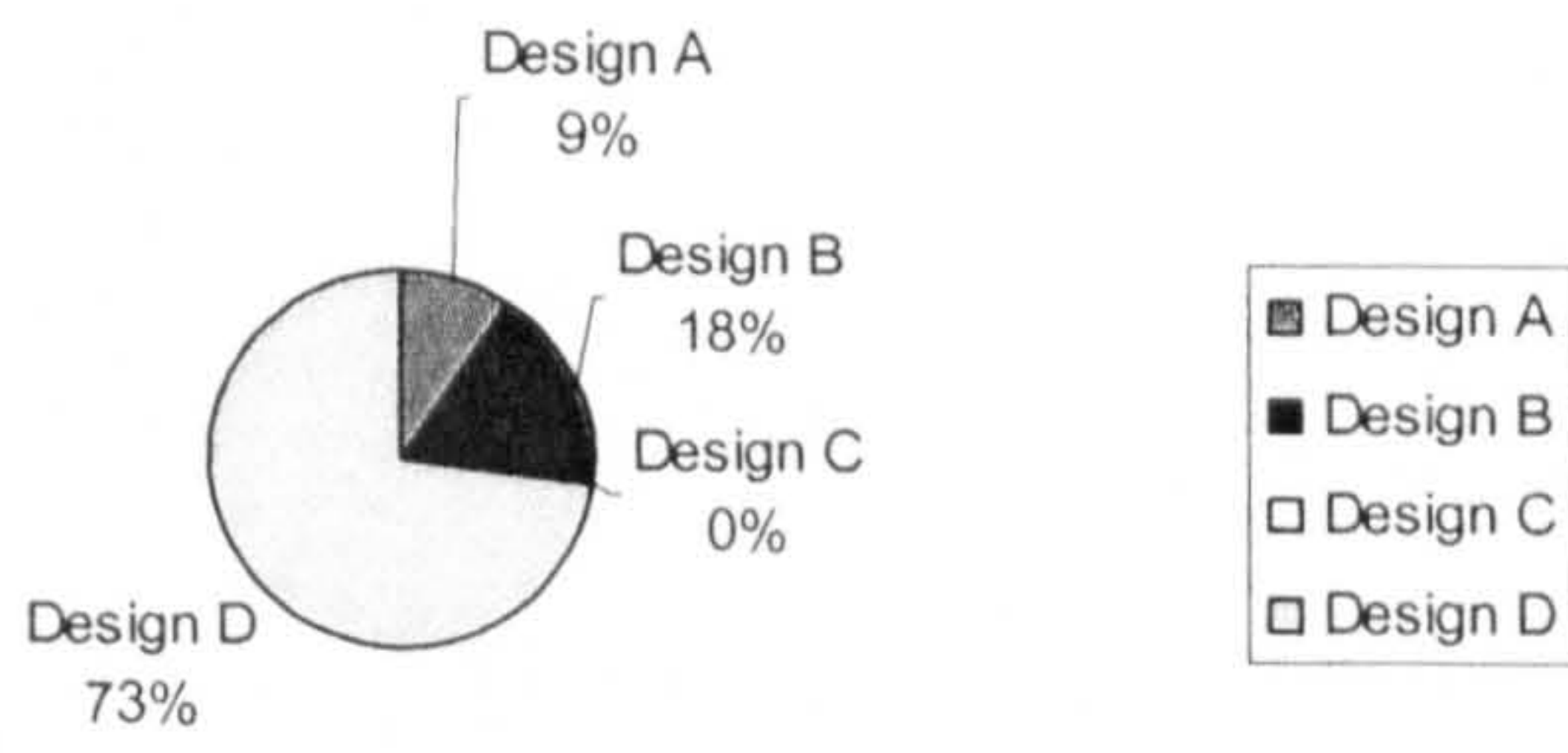
Q.01 Please specify the amount you agree or disagree with the following statement:

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I have a strong affection for this design	1	2	3	4	5
This design connects well with my personality	1	2	3	4	5
I would be lost without this design	1	2	3	4	5
I feel I really know this design	1	2	3	4	5

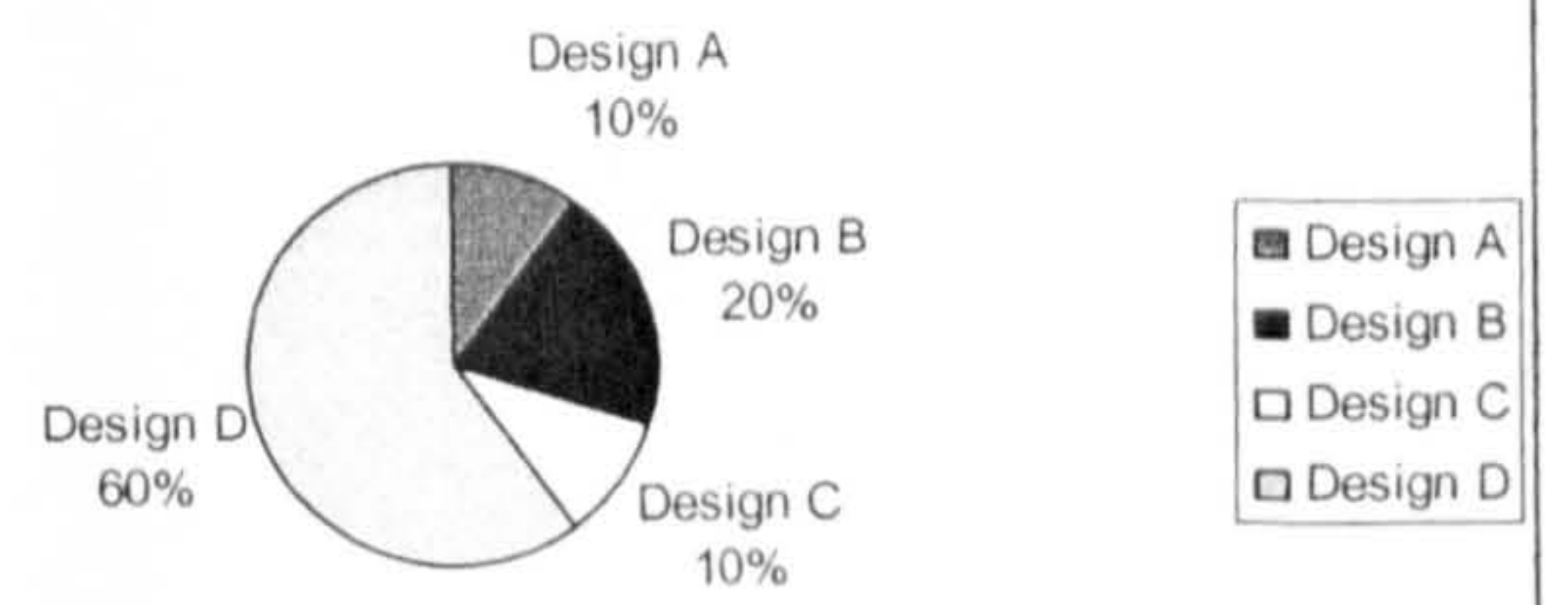
APPENDIX G

DESIGN-WORK EVALUATION INTERVIEW DATA (FROM GREEK & BRITISH INTERVIEWEES)

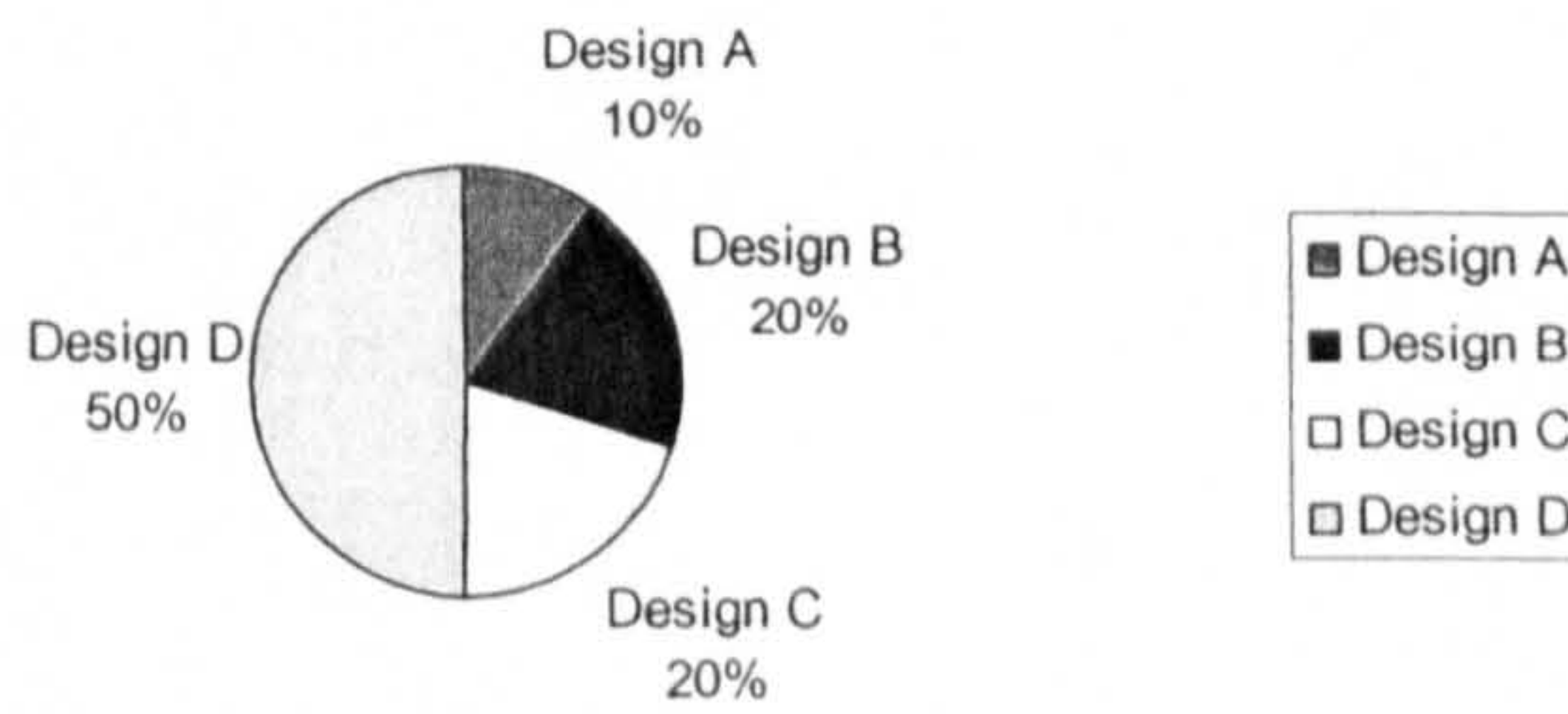
Design-work preference (men-UK)



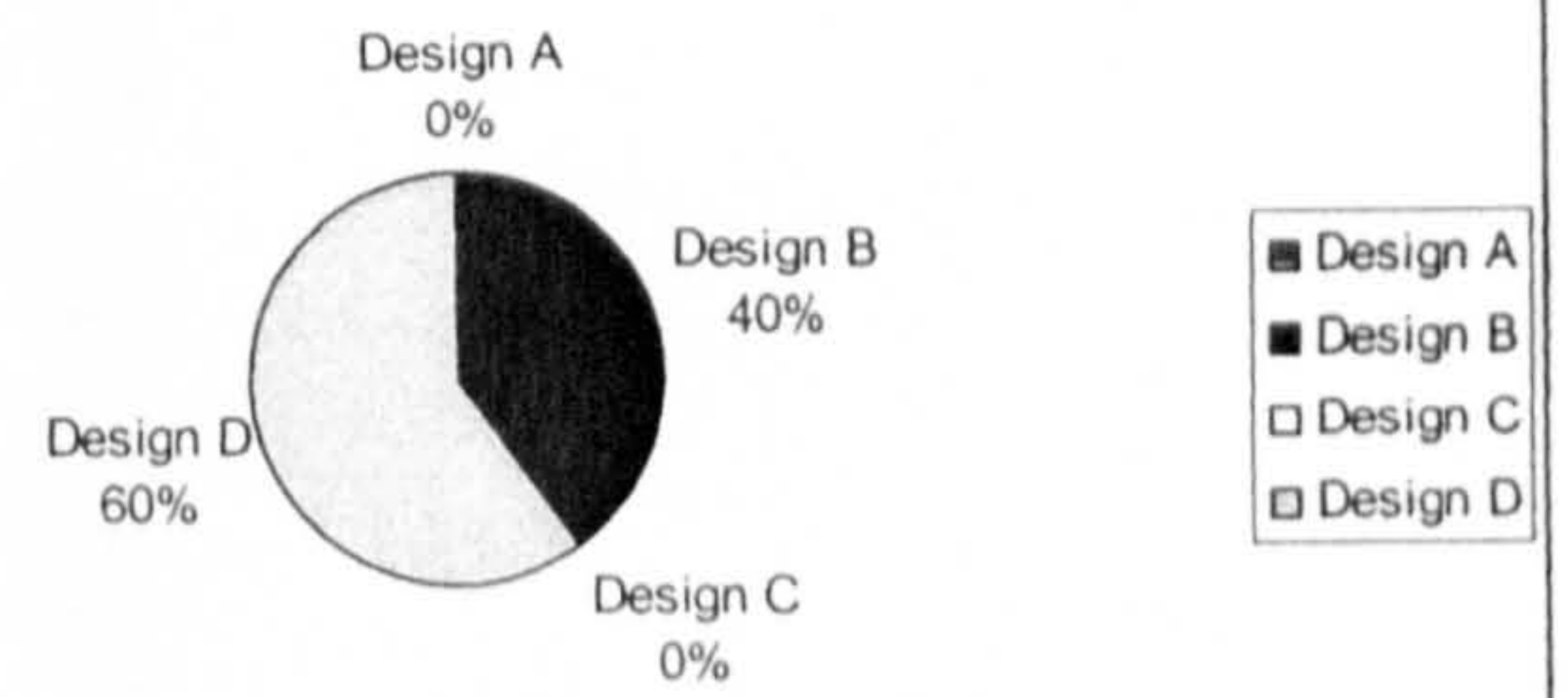
Design-work preference (women-UK)



Design-work preference (men-GR)



Design-work questionnaire (women-GR)



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