



**Ehrenberg-Bass**  
Institute for Marketing Science

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**HOW BRAND DISTINCTIVENESS IS  
COMMUNICATED, FROM A  
CONSUMER'S PERSPECTIVE**

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**Submission for the Award of Master of Business (Research)**

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I declare that this thesis does not incorporate, without acknowledgment, any material previously submitted for a degree or diploma in any university; and that to the best of knowledge it does not contain any materials previously published or written by another person except where due reference is made in the text.

Elise Madeleine Gaillard.

*Tell me and I'll forget,  
Show me and I might remember,  
Involve me and I'll understand.*

Benjamin Franklin

# Abstract

This thesis explores the topic of brand distinctiveness, which involves elements of a brand that make it stand out in the minds of consumers. Examples of distinctive elements include logos, graphics, taglines, typeface, colour, music and the structural design of a package. These elements help consumers recognise and recall a brand either when buying or through advertising.

Today's world of advertising is becoming increasingly saturated with media 'clutter' due to the extreme volume of communication (Darling, 2001). Consumers want brand choice made easier and are looking for things that help them navigate their way through the 'noise' of the category. Consumers cannot process the huge number of messages they are bombarded with daily, so brand distinctiveness ensures correct branding by establishing an obvious distinction between brands. Furthermore, elements such as colour and package shape have been suggested as a means of creating distinctiveness and can therefore be trademarked.

This thesis makes a contribution to an increasingly important area by exploring how consumers articulate distinctiveness in two contexts: in-situ and recall. Some decisions are stimulus-based, meaning they are based on stimulus in the physical environment (e.g. supermarket decisions). Other decisions are memory-based, meaning they are based on information retrieved from memory (e.g. financial service decisions) (Lee, 2002). Decisions can, however, include a mixture of both stimulus and memory-based information. In a memory-based brand decision, a brand is more likely to be considered and selected if it is more accessible in memory. In a stimulus-based brand decision, the decision is available in the environment. Brand distinctiveness enables a brand to be more readily recognisable among competitors and consequently more likely to be chosen (Lee, 2002).

This research answers three objectives. First, it aims to determine the key elements consumers believe make a brand distinctive. The purpose of this objective is to gain a

better understanding of how consumers can articulate distinctiveness across various brands and in different contexts. This objective tests multiple brand distinctive elements including colour, package shape and size, logo, advertising and typeface. It explores the prevalence of multiple elements and, as a result, determines whether certain elements are more effective and valuable than others. For example, colour versus logo versus package shape and size versus typeface.

The second objective tests whether the elements that make a brand distinctive vary between brands in a market. This objective discovers which brands differ in the type of elements consumers perceived them to have. Further, it tests whether respondents are more likely to generalise distinctive elements from one brand to another. This objective determines whether certain elements can be used to increase the distinctiveness of brands.

The third objective examines whether certain consumer influences can mediate brand distinctiveness through testing two hypotheses. The literature suggests that category familiarity and brand usage can both be a moderating influences on perceived distinctiveness (Graeff, 1999; Kent and Allen, 1994). The first hypothesis is 'a brand is more likely to be considered distinctive if a respondent currently uses a brand'. The second hypothesis is 'a brand is more likely to be considered distinctive if a respondent is familiar with the product category'. The second hypothesis is tested for the hair care industry only as the data was unavailable in the financial services industry.

Both hair care and financial service industries were selected to collect the data for several reasons. First, very little has been examined on how distinctive brand elements differ between physical goods and services. Further, it was felt that the respondents would have varying levels of brand experience and product involvement within the different samples. As mentioned, the two industries provide different contexts in which consumers may be making their brand decisions.

Three data sets are used in this thesis. A team of IQCA (Interviewer Quality Control Australia) accredited interviewers collected all data. Two of the three data sets for this

thesis were collected by telephone and the remaining set in-situ by face-to-face interviews. The research objectives were tested by asking respondents open-ended questions about which brands stood out the most and why. Further open-ended questions examined the extent of brand distinctiveness.

The findings for research objective one are that of the elements that help identify a particular brand in the hair care and financial service industries, colour is the key according to consumers. Following colour, the research that was collected in-situ found that structural design elements received a high number of associations. This was followed by shelf placement and typeface. Logos consistently received 1% of associations for each response, which therefore did not make it a distinctive element. Unlike the in-situ research, logos received a higher number of associations from the research collected through recall for the financial services industry. Characters or celebrities, slogans and font/writing style were also mentioned, but to a lesser degree, and were associated with certain brands rather than at a category level. Surprisingly, music did not receive any associations although the literature often cites music as a valuable tool to increase distinctiveness.

The findings for research objective two are that there is only a small variation in the associations for distinctive elements between brands. As mentioned, colour was the most prevalent element across all brands within both industries. The results do show, however, a very large difference in the number of associations between colour and the other distinctive elements between brands. For example, there was about a four-fold difference between colour and structural design for the research conducted in-situ. The number of associations for distinctive elements varied little between brands but each brand varied in its implementation of each specific element. For example, each brand had various distinctive colours, structural designs (i.e. different proportions and contours) and typeface (amount and style of writing).

The findings for research objective three from both studies illustrate that there is a difference between users and non-users of a brand in different contexts and that brand

usage has an effect on brand distinctiveness. Brands generally contain evaluative attributes but distinctive brands were found to contain descriptive associations. A brand, however, was not more likely to be considered distinctive if a respondent was familiar with the product category.

This thesis has laid the groundwork for future examination of brand distinctiveness. Since few previous studies have examined multiple distinctive elements, this research is a starting point for future studies.

In addition to the theoretical implications of this work, this research also has clear managerial implications that should be considered. First, brand distinctiveness involves an understanding of how consumers think and react. This thesis shows that colour is a key element of branding that helps consumers identify a brand. This finding enables a company to make colour the major focus of its identity by using a single distinctive colour.

This thesis demonstrates that in many real-world consumption situations, consumers identify a brand on a limited number of the available distinctive elements. Furthermore, the results suggest that consumers use similar cues to determine brand distinctiveness across brands. Marketers should, therefore, understand the key elements consumers associate with their brand.

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# **Chapter One: I**

## **Introduction**

### **Chapter Overview**

This chapter introduces the concept of brand distinctiveness and justifies why it is an area worth researching. The primary aim of the thesis is discussed and the associated research questions are outlined. This is followed by an explanation of how the research questions will be dealt with. The key findings of the thesis are summarised and its structure is outlined. This is to show how the chapters are logically interlinked and to demonstrate how the aim will be achieved.

## **The term ‘distinctiveness’ in marketing**

Although there are seldom definitions in the literature of ‘brand distinctiveness’, it is an area that is often theoretically discussed as a subset of design or aesthetics<sup>1</sup>. It is also often limited to a small coterie of academics where a common theme in discussions relevant to the topic involves elements of the brand that make it ‘stand out’. Brand distinctiveness helps consumers recognise and recall a brand when buying or through advertising (Brown, 1994; Olson, 2004; Romaniuk and Sharp, 2003). For example:

*“Coke and its red can with white script lettering. Pepsi and its blue and red half circles. The Visa symbol with the blue and gold stripes, and the MasterCard logo consisting of red and yellow interlocking circles. And just the thought of McDonald's conjures up Golden Arches and KFC elicits images of Colonel Sanders”* (Rothman, 1999).

Few studies have examined overall brand distinctiveness. The studies that have examined the measurement of brand distinctiveness typically do so at the individual level of external elements such as logos, typefaces and colour. Distinctive elements have, therefore, been examined separately in terms of their responsibilities for communicating specific information about the brand and its attributes rather than between elements and from a consumer’s perspective (Baker, 2003; Bellizzi, Crowley and Hasty, 1983; Carter, 1999; Childers and Jass, 2002; Chisholm, 1995; Dahlén and Rosengren, 2005; Franzen, 1994; Gutman, 1972; Henderson and Cote, 1998; Liefeld, 2004; Meyers, Lubliner and the American Marketing Association, 1998; Playle and Hodson, 2003; Roehm, 2001).

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<sup>1</sup> “Aesthetics refers to the marketing of sensory experiences in corporate or brand output that contributes to the organisation’s or brand’s identity” (Schmitt and Simonson, 1997, pp.18).

## Key elements of brand distinctiveness

The elements of brand distinctiveness can include:

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### Taste, texture and smell



### Shape



### Colour



Logo



---

Typeface



---

Mythical people, characters and celebrities



## Taglines/slogans



---

## Music



## **Benefits of brand distinctiveness**

Both consumers and marketers benefit from distinctive brands. The next section will discuss both the consumer and marketer benefits of brand distinctiveness.

## **Consumer benefits of brand distinctiveness**

### **Reduce cognitive effort**

A common marketing strategy to break through the competitive ‘clutter’ is to create brand distinctiveness. This can reduce the cognitive effort made by consumers.

According to Willke and Lecomte (1996), brand proliferation has become a way of life, especially for many fast-moving consumer goods. The dramatic influx of brands and the increase in advertising known as ‘advertising clutter’ or ‘information clutter’ have predominantly occurred in the past decade (Franzen, 1994; Willke and Lecomte, 1996).

*“There are now hundreds of TV channels, thousands of radio stations and magazines, multiplex cinemas, posters on every possible street corner, millions of websites and bulging multi-section newspapers on both Saturday and Sunday. We now live in a society where almost anything may be explored for its potential medium” (Saunders, 2004).*

By becoming distinctive, a brand can be easily communicated in a competitive environment and be readily identifiable and grasped (Weilbacher, 1993). It is increasingly important for brands to be distinctive because consumers are not always actively looking for or noticing a brand (Heath, 2001). For example, Heinz ketchup is easily noticed through the bottle’s distinctive shape, classic label and easy-to-read print (Hill, 2003). *The Sydney Morning Herald* recently reported findings from Young & Rubicam (Y&R) that “there is growing frustration among stressed-out consumers at having to spend more time cutting through the clutter and noise in their lives to get what they want – a trend dubbed as ‘simplicity’” (Rushton, 2006).

**Figure 1: Heinz distinctive ketchup bottle**



The importance of brand distinctiveness is often discussed when examining consumer memory (Blackston, 2000; Young, 2001; Zhao, 1997). For example, Dickson and Sawyer (1990) found that about half of all consumers spent five seconds or less at the point of purchase. Similarly, Krishnan and Shapiro (1996) found that consumers spent, on average, five seconds on some brand choices in retail stores. These findings suggest that distinctive brands could be chosen because they are more noticeable and easier to retrieve in memory (Costley and Brucks, 1992; Shugan, 1980).

Consumers' surroundings consist of far too many words and images for them to be able to process and use. This leads to the screening out of much of marketers' efforts (Heath, 2000). In a process called perceptual filtering, consumers are able to pay attention to a creative device (such as a television or magazine advertisement), but still avoid processing the actual brand message. Avoiding the brand message can either be a conscious or unconscious decision (Heath, 2001). According to Heath (2001), if advertisements are processed it is done with either minimal or no attention. This makes it difficult but still important for a brand to try to 'cut through' this screening out process, through being distinctive in some way.

## **Marketer benefits of brand distinctiveness**

### **Correct branding**

*The Sydney Morning Herald* reported that consumers “just want it (brand choice when shopping) to be made easier” and consumers “are looking for anything that helps them navigate their way through the noise of the category” (Rushton, 2006). Regardless, many advertisements have good integration of the product category with the execution, but not with the brand (Sutherland and Sylvester, 2000). Brand distinctiveness ensures correct branding by establishing an obvious distinction between brands. For example, research has indicated that changes in brand slogans can increase firms’ annual profits by an average of US\$6-8 million through increased distinctiveness and brand recall (e.g. ‘M&Ms melt in your mouth, not in your hand’) (Dahlén and Rosengren, 2005).

Correct branding means consumers can identify distinctive qualities that distinguish one brand from its competitors (Barwise and Meehan, 2004). Correct branding is becoming more difficult because of the increasing amount of stock-keeping units (SKUs) in the marketplace. SKUs consist of various product modifications, or product ranges, that comprise a brand. Different flavours, colours and package sizes are examples of SKUs (Cadeaux, 1999). For example, the number of SKUs in large supermarkets has more than doubled in one decade (Franzen and Bouwman, 2001). This further highlights the importance of standing out from the crowd of increasing competitors (Bell, Bonfrer and Chintagunta, 2005; Keller, 2003). Consequently, analysts have recommended that the number of SKUs, as well as brands in US supermarkets, be reduced to simplify consumer purchases (Cadeaux, 1999). In retail stores today, it is said that because new SKUs are being introduced every week, brand distinctiveness can get consumers to recognise and choose a brand over its competitors. This is considered extremely important for frequently purchased packaged goods (Yang and Raghurir, 2005).



Figure 2: SKUs in the instant coffee category in 2005



## **Trademarks**

Although brand names and logos cannot be copied, other distinctive elements such as colour and package shape have been suggested as a means of creating distinctiveness and can therefore be trademarked. Once an element is trademarked, it is legally protected (Schmitt and Simonson, 1997). Trademarks are cues that help the consumer identify a particular brand. The advantage of a clear and recognisable trademark is that once consumers have established a preference for a particular brand or product, they need to search only for the trademark cue. This shortens and simplifies the shopping process (Schmitt and Simonson, 1997). According to the Lanham Act, (United States Federal Law), a trademark is “any word, name, symbol, or device or any combination thereof” used by a manufacturer “to identify and distinguish his or her goods, including a unique product, from those manufactured or sold by others” (1946 Lanham Act, §43(a) cited in Jacoby and Morrin, 1998).

To avoid confusion, it is important to clarify the difference between a trademark and a brand. According to the American Marketing Association (AMA), the definition of a brand is any “name, term, sign, symbol, or design or a combination of them intended to identify the goods and services of one seller or group of sellers and to *differentiate* them from the competition” (Light, 2000).

Although the definition of a brand bears a striking similarity to the Lanham Act definition, the difference is that lawyers use ‘distinguish’ to identify the brand and marketers use ‘differentiation’ to represent a unique benefit, which is either real or perceived (Steckel, Klein and Schussheim).

**Figure 3: Hershey's chocolate kisses: trademarked shape, foil wrap and 'plume' extending from the wrapper**



**Figure 4: Confectionary giant, Cadbury Schweppes versus Darrell Lea over the trademark colour purple referred to as Pantone 2685C**



As well as the examples above, other successful trademarks include Veuve Clicquot and the colour orange, Kraft and silver for its cream cheese lines and 7-Eleven and the stripes of orange, green and red (Cohen, 1986).

## **Measurement**

The measurement of individual brand distinctive elements such as colour or typeface has been examined by several authors (Agres and Dubitsky, 1996; Birchard, 1964; Bitner, 1992; Danger, 1968; Frank and Massy, 1970; Kellaris, Cox and Cox, 1993; Mathur and Mathur, 1995; Miller and Berry, 1998; Pfahlert, Hoek and Healey, 2004; Rex, Wai and Lobo, 2004; Simões and Dibb, 2001). While this work has often advanced the discipline by quantifying the effectiveness of one or a select few elements, most of the literature, however, ignores the overall relationship between the elements. Very little has been discovered about the effect and importance between multiple brand distinctive elements from the consumers' perspective. Further, there has been no development of an integrated theory or measurement tool that can explain both what consumers see as distinctive and why.

Although consumer perceptions of brands are sometimes unclear and inaccurate they still deserve attention by marketers because consumer perceptions can help determine brand preferences and purchase behaviour (Barwise and Ehrenberg, 1985; Bird, Channon and Ehrenberg, 1970; Mason and Roach, 2001; Miller, Mazis and Wright, 1971)

## **Purpose and relevance of this thesis**

This thesis seeks to explore what makes a brand distinctive from a consumer's perspective in a marketing context. It aims to make a contribution to an increasingly important area.

Specifically, this thesis tests multiple brand distinctive elements such as colour, logo and typeface in two markets in Australia. This research will give insight into how consumers articulate distinctiveness and what consumers perceive as distinctive at the brand and category level. However, this thesis does not test the direction of the relationships or the attribution of causality (e.g. whether a slogan change will lead to an increase in profit).

This thesis is particularly relevant to marketers, retailers, manufacturers and advertisers to help with strategic insight. There are few measurement approaches to examine the importance of multiple elements. Therefore, many rely on an unempirical-based notion that certain distinctive elements are more important because they are of particular interest to an author. Since consumer memory is said to contain traces of information from possibly 10,000 brands, knowing which particular elements consumers link with a particular brand can direct marketers when developing communication plans (Franzen and Bouwman, 2001). This can then help marketers to hone their advertising efforts on the most appropriate distinctive elements to help consumers remember and recognise a brand immediately through these elements. When creating packaging, for example, deciding the importance of various distinctive elements (i.e. the label, brand name, product description, colour and so forth) is said to be one of the most difficult and confusing brand strategy decisions and "many times, multiple attributes will appear to be equally important" (Meyers and Lubliner, 1998, pp. 63).

## **Research objectives**

This thesis specifically deals with three research objectives from a consumer's perspective. A study on consumers was chosen to unveil their perspectives on the role of brand distinctiveness. Additionally, the literature states that understanding from a consumer's point of view is the first step for marketers in the process of identifying distinctive attributes to use in their branding strategies (Motley, 2002).

### **Research objective one**

*Determine the key elements consumers believe make a brand distinctive by examining the issue through two approaches: in-situ and respondent recall.*

The purpose of this objective is to gain a better understanding of how consumers can articulate distinctiveness across various brands and in different contexts. This objective tests multiple brand distinctive elements including colour, package shape and size, logo, advertising and typeface. It explores the prevalence of multiple elements and, as a result, determines whether certain elements are more effective and valuable than others.

### **Research objective two**

*Determine whether the elements that make a brand distinctive vary between brands in a market.*

The aim of this objective is to determine whether certain elements can be used to increase the distinctiveness of brands. This objective will discover which brands differ in the type of elements they are perceived to have by consumers and whether respondents generalise distinctive elements from one brand to another.

### **Research objective three**

*Examine whether certain consumer influences can mediate brand distinctiveness through testing two hypotheses*

*H<sup>1</sup>: A brand is more likely to be considered distinctive if a respondent currently uses a brand.*

Current users of a brand are more likely to give a response than former users or those who have never tried the brand and three times more likely to mention a brand they use rather than a brand they do not use (Bird *et al.*, 1970). The literature on brand usage suggests that after they use a brand consumers become less responsive to branding promotional activities. Instead, the literature suggests they rely on internal information rather than external information, regardless of whether a brand contains external distinctive elements (Bridges, Briesch and Yim, 2006). As such, it is important to consider the effect of brand usage when examining brand distinctiveness.

*H<sup>2</sup>: A brand is more likely to be considered distinctive if a respondent is familiar with the product category.*

This hypothesis is tested for the hair care industry only as the data was unavailable in the financial services industry. Levels of familiarity can range from a consumer having very little, if any, previous category experience to a large amount of experience (Coates, Butler and Berry, 2006). From a consumer's perspective a major benefit of category familiarity is a reduction in cognitive effort during decision-making. Further, category familiarity can result in brand decisions being performed automatically without any cognitive effort (Alba and Hutchinson, 1987). This means that if a consumer is familiar with a category, they may be more likely to identify a brand by its distinctive elements (Coupey, Irwin and Payne, 1998). Consumers with less category familiarity have less information to guide their choice so may rely on other elements that are not distinctive (Coupey, Irwin and Payne, 1998). Subsequently, it is important to determine whether category familiarity influences the distinctiveness of a brand.

## Methodology and data

To meet the objectives of this thesis an instrument was developed to measure multiple brand distinctive elements.

The data collection process included two quantitative research studies in the markets for Australian financial institutions and one quantitative research study in the market for hair care. Both markets were considered appropriate for the study of brand distinctiveness because there are myriad competing brands that use different factors such as colours and symbols (Devlin, 2004; Figueroa, 2002; Peklo, 1994; Tenerelli, 1999). Further, the two industries provide different contexts in which consumers make their brand decisions.

Each study used interviews with consumers. The Australian financial institution studies consisted of telephone interviews and the hair care study consisted of face-to-face interviews in-store. These two interview methods were selected because many consumer decisions within the hair care industry are stimulus-based, meaning decisions are based on stimuli in the physical environment such as colours and logos. Alternatively, many decisions in the financial services industry are memory-based, meaning they are based on information retrieved from memory (Lee, 2002). As such, the three studies gathered the data differently. Australian financial institutions primarily probed for recall whereas the hair care market largely probed for quick communication in-store (Meyers *et al.*, 1998). For example:

*“With television advertising, the marketer is buying **time**, not space. In the store, the marketer is buying **space**, not time”* (Meyers *et al.*, 1998, pp. 125).

Importantly, replicating the study across two industries discovered whether brand distinctiveness could be generalised to different boundary conditions, which include conditions under which a generalisation does not hold (Lindsay and Ehrenberg, 1993). The original study was extended in various ways including the research context (telephone versus face-to-face/in-situ), type of data, type of respondents, geographical



location the data was collected from, the researchers responsible for collecting the data and the evaluation mode (i.e. scaled versus open-ended questioning).

## **Summary of key findings**

Objective one found that of the elements that help identify a particular brand in the hair care and financial service industries, colour is the key. Further, the results show a very large difference between colour and the other distinctive elements.

Within the hair care industry, structural design elements also received a high number of associations. Shelf placement and typeface are also mentioned but to a lesser degree. Logos consistently receive a low percentage of associations, which therefore do not make it a distinctive element.

In the financial service industry logos received a high number of associations. Characters or celebrities, slogans and font/writing style were also mentioned but to a lesser degree. Music did not receive any associations.

Results for objective two across both the hair care and financial services industries showed only a very slight variation in distinctive elements between brands and across industries. The data for both industries indicates that colour is the most prevalent element across all competing brands.

The results for objective three, hypothesis one, show that brand usage has an effect on brand distinctiveness. The associations for both industries were generally evaluative but distinctive brands were found to contain descriptive associations with no usage effect. For the financial services industry, respondents were required to search their memory for information whereas the hair care industry provided distinctive cues in-situ. As a result, brand usage appeared to have more of an effect on brand distinctiveness in the financial services industry.

The second hypothesis, which was tested in the hair care industry only, does not suggest that a brand is more likely to be considered distinctive if a respondent is familiar with the

product category. Mean category familiarity ratings were consistent across brands with high and low distinctiveness associations.

## **Overview of this thesis**

This chapter provided a brief overview of the background to the research, purpose and importance of this thesis, the research questions, methodology and data collection and a summary of the key findings and will now provide an outline of the thesis structure.

Chapter two examines the literature on brand distinctiveness. It gives the background information required to conceptualise the extent and significance of the research problem. First, since there are some inconsistencies in the literature as to the difference between brand distinctiveness and brand differentiation, it aims to clarify the difference between the two. Second, it discusses the various elements that make a brand distinctive. It then explores how consumers process information about brands by briefly examining the knowledge of memory processes. Last, it describes how consumer brand learning affects the effectiveness of brand distinctiveness.

Chapter three describes the research objectives tested in this thesis. It then expands the discussion regarding the literature associated specifically with the research objectives.

Chapter four describes some of the problems associated with existing approaches to measuring brand distinctiveness and argues the need to measure multiple distinctive elements. The importance of both reliability and validity is also discussed.

Chapter five provides a review of the two industries used in this thesis (financial services and hair care) to justify the choice of industries.

Chapter six justifies the selected methodology for testing multiple brand distinctive elements. It gives a summary of the research process that involved collecting the data, sample sizes, year of collection and the limitations of the analyses for the two markets studied. Finally, this chapter briefly describes the rules of data reduction techniques.

Chapter seven presents and discusses the analyses and results for both the hair care and financial services industries. Although presenting and discussing the results in the same

chapter is generally an unorthodox approach, it has been chosen for this thesis. This approach is considered the best way to present these studies because of the reasonable number of data sets and industries.

Chapter eight discusses the results in brand distinctiveness across the hair care and financial institution industries.

Chapter nine concludes with a summary of the overall findings and contribution of the thesis, both managerial and theoretical. It then describes the limitations of the thesis and suggests some recommendations and opportunities for further research.

# Chapter Two: Literature review and conceptual development

## Chapter Overview

This chapter builds the theoretical foundation for the research by reviewing the relevant literature to identify and conceptualise brand distinctiveness. It is just as important to be clear about what this thesis is *not* discussing as it is to be clear about what it *is* discussing. Therefore, since there are some inconsistencies in the literature as to the difference between brand distinctiveness and brand differentiation, it first aims to clarify the difference between the two. Second, this chapter defines brand distinctiveness and identifies its key elements. It discusses the importance of consistency and longevity of distinctive elements. This is followed by a brief discussion about the relationship between attention and distinctiveness because the role of distinctiveness is not only to generate attention, although this is still important, but for the *brand* to be easily noticed and recognisable in consumers' minds. Last, this chapter explores how consumers process information about brands by briefly examining their memory processes. As such, it describes how consumer brand learning affects brand distinctiveness.

**Part I:**  
**Distinctiveness versus differentiation**

## **Distinctiveness versus differentiation**

It is just as important to be clear about what this thesis is not discussing as it is to be clear about what it is discussing. It is, therefore, necessary to clarify the inconsistencies in the literature as to the difference between ‘distinctiveness’ and ‘differentiation’, which are often used interchangeably. An example of confusion is:

*“Differentiation –the perceived distinctiveness of the brand –distinguishes the brand from others and its reason for being”* (Agres and Dubitsky, 1996).

This thesis will describe and distinguish the two terms. This will enhance the theoretical understanding of the two terms and demonstrate that the two are incongruent.

### **The term ‘differentiation’ in marketing**

Although differentiation is an old concept – the theoretical conditions that produce differentiation were first discussed by Chamberlin in 1933 – it is often considered essential for successful competitive positioning and occurs when a consumer *perceives* a brand is ‘different’ and ‘valued’ (Carpenter, Glazer and K., 1994; Chamberlin, 1933; Darling, 2001; Ries and Trout, 1986; Robinson, 1933; Sharp and Dawes, 2001; Smith, 1956). The ‘valued’ difference can include symbolic, emotional and trivial features, rather than only linked-to-product features (Broniarczyk and Gershoff, 2003).

For example, many brands often try to differentiate on an attribute that *appears* valuable but is actually irrelevant. This difference and value can even be held for meaningless physical product differences such as Folgers and its ‘coffee crystals’, which are created through a ‘unique patented process’. This implies that the coffee crystals improve the taste of the coffee. Rather, coffee crystal shapes improve ground coffee but have no impact on the taste of instant coffee (Carpenter *et al.*, 1994).



**Figure 5: Folgers coffee emphasising its coffee crystals**



## **How many differences to promote?**

The advertising principle known as the ‘unique selling proposition’ is a reflection of differentiation strategy and promotes only one key benefit that only one brand holds to a target market. Rosser Reeves invented the first unique selling proposition (USP) for M&M’s Candies in 1954 when John MacNamara (then president of M&M’s Candies) approached Rosser in his office explaining that the candy wasn’t selling because of unsuccessful advertising. When Reeves realised M&Ms were the only candy that had chocolate surrounded by a sugar shell, he established the famous tagline, “M&M candies melt in your mouth, not in your hand” (Robinson, 1999). However, Reeves is more commonly cited in the literature for developing the USP for Colgate toothpaste in 1960 - “Cleans your breath while it cleans your teeth” (Rossiter and Bellman, 2005).

A USP consists of a three-part definition (Rossiter and Bellman, 2005):

1. Each advertisement must make a proposition to the consumer emphasising a specific benefit.
2. The proposition must be unique. This means competitors do not offer it.
3. The proposition must be strong and be capable of moving mass millions (if applicable) to purchase the product.

As such, a USP tries to make customers see the brand as different from competitors and therefore be motivated to buy the brand, often at a premium price (Rossiter and Bellman, 2005).

Some authors have challenged the effectiveness of employing a differentiation strategy by arguing that buyers rarely buy a product or service because it offers something unique. Instead, they say consumers typically search for a brand that will meet their basic needs (Barwise and Meehan, 2004; Ehrenberg, Barnard, Kennedy and Bloom, 2002). Others have argued that purchase preference is typically dependent on salience, habit and availability of the brand rather than on differences between the brands (De Chernatony and McDonald, 1998; Sharp and Dawes, 2001).

Because consumer choice has rapidly expanded, there has been an over-saturation in most markets (Nandan, 2005). As a result, brands are rarely differentiated (Nandan, 2005). Further, these very few differences are often hard to communicate to consumers: Coca-Cola versus Pepsi, for instance. However, brands such as Coca-Cola and Pepsi can be distinctive through, for example, packaging, taglines and logos. Although brands may offer a generic benefit rather than differentiate or include a USP, it does not suggest that the brand will be less distinctive. For example, Starbucks often emphasise the generic benefit that its “double shot espresso gives you energy to face the day”. This generic benefit is shared among coffee drinkers. Instead, Starbucks have created one of the most recognisable and distinctive logos in the world.

### **The term ‘distinctiveness’ in marketing**

Although there are seldom definitions in the literature of ‘brand distinctiveness’, it is an area that is often theoretically discussed as a subset of design or aesthetics<sup>2</sup> rather than an area of marketing and related disciplines. It is also often limited to a small coterie of academics where a common theme in discussions relevant to the topic involves elements of the brand that make it ‘stand out’ in a competitive context (Brown, 1994; Olson, 2004; Romaniuk and Sharp, 2003):

*“Both graphic (e.g. colour, typeface, logos) and structural elements (e.g. shape, size, materials) (used in package design) (Underwood, 2003, pp. 65).*

These distinctive elements are, however, not limited to packaging. As consumers do not often have time for complex messaging, distinctiveness can also be quickly communicated through the product itself and advertising such as in-store displays (Buxton, 2003; Domzal, Hunt and Kernan, 1995). For example:

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<sup>2</sup> “Aesthetics refers to the marketing of sensory experiences in corporate or brand output that contributes to the organisation’s or brand’s identity” (Schmitt and Simonson, 1997, pp.18).

*“This (brand distinctiveness) is more than policing the way a logo appears (although that does matter). It involves creating a set of flexible guidelines and a philosophy for the tone, colour and presentation of the brand in any medium” (Saunders, 2004);*

*“Distinguishing itself (the brand) from its competitors in appealing ways” (Dennis et al., 2002).*

Based on the various definitions in the literature, distinctiveness means a brand needs to look different whether that be, for example, on a shelf or in a television advertisement. Distinctiveness should cause a clear and easily recognisable brand in consumers’ minds, which makes it easier for consumers to discriminate a brand from others without confusion.

More specifically, elements of a distinctive brand identity can include logos, graphics, taglines, typeface, colour, music and various elements of packaging. Importantly however, brand distinctiveness is when a consumer can, above all, easily identify a particular brand without any confusion (Agres and Dubitsky, 1996; Bitner, 1992; Miller and Berry, 1998; Pfahlert, Hoek and Healey, 2004; Rex, Wai and Lobo, 2004; Simões and Dibb, 2001). An example of a brand that is defined by its distinctive shape is Toilet Duck. Additionally, Coca-Cola is known for its distinctive red colour and white font (refer to Figure 6) (Ford, 2005).

**Figure 6: Distinctive brands: Toilet Duck and Coca-Cola**



Few studies have examined overall brand distinctiveness, which includes a number of elements rather than only one. The studies that have examined the measurement of brand distinctiveness typically do so at the individual element level. Elements can include logos, typeface and colour. Distinctive elements have, therefore, been examined separately in terms of their critical importance and respective responsibilities for communicating specific information about the brand and its attributes rather than between elements and from a consumer's perspective (Baker, 2003; Bellizzi, Crowley and Hasty, 1983; Carter, 1999; Childers and Jass, 2002; Chisholm, 1995; Dahlén and Rosengren, 2005; Franzen, 1994; Gutman, 1972; Henderson and Cote, 1998; Liefeld, 2004; Meyers, Lubliner and the American Marketing Association, 1998; Playle and Hodson, 2003; Roehm, 2001).

Most studies use recall and recognition measures that cannot always be easily generalised to the study of brand distinctiveness because they do not capture the aspect of 'standing out'. For example, in a shopping context consumers have the package displayed on the shelf in front of them. Because of this, many techniques that have been used to measure

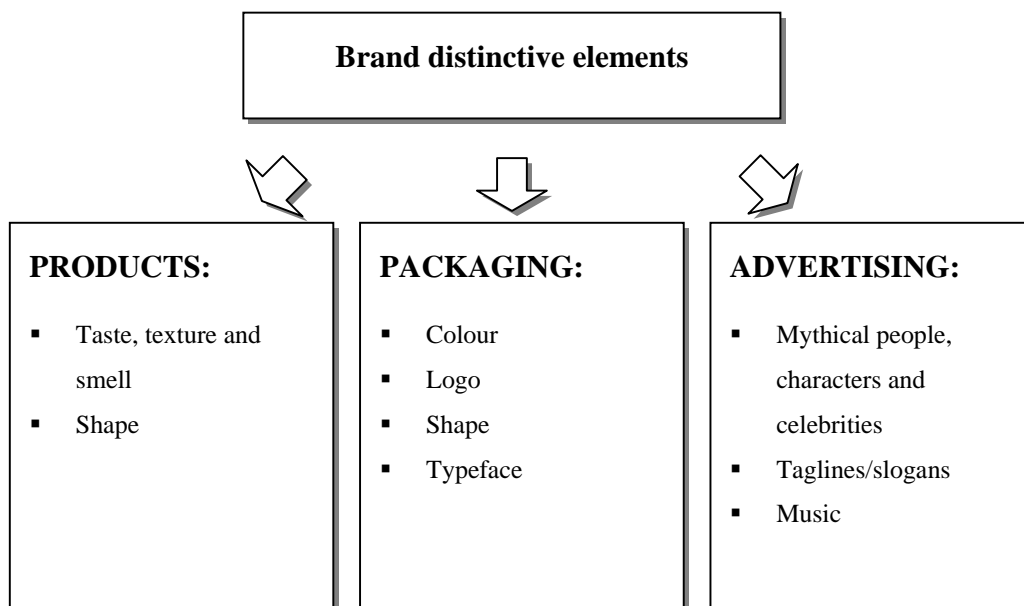
brand distinctiveness are fundamentally flawed (Anonymous, 2004; Chisholm, 1995; Oshima, 2004; Pieters, Warlop and Hartog, 1997; Pieters and Wedel, 2004; Rosbergen, Pieters and Wedel, 1997; Young, 2003). As such, it is important to understand the key element(s) driving brand distinctiveness.

**Part II:**  
**Key elements of brand distinctiveness**

## Distinctive elements

Since this thesis examines distinctive elements between brands, a review of the elements is necessary.

**Figure 7: Brand distinctive elements across products, packaging and advertising**





## Taste, texture and smell

A brand can become distinctive by the way it tastes and looks where taste is predominately derived from smell (Heath, 2001). Well-known examples include Vegemite and its association with salty and Aero and its association with bubbles distributed through the chocolate bar (there are about 2,200 bubbles in each bar) (Fagan, 2003). The Body Shop uses a very subtle scent to build brand distinctiveness (Schmitt and Simonson, 1997). Further, Samsung uses a green-melon scent in its New York store, Sony has started using an orange-vanilla-cedar type aroma and Singapore Airlines uses the scent of flowers in its towels and lounges (Haberkorn, 2006). Texture associations can also be formed with a brand such as Cadbury and their crumbly Flake bar and M&M's and their shiny bright-coloured chocolates (Heath, 2001).

**Figure 8: Distinctive tastes and textures**



## Shape

The shape of the product can create distinctiveness such as Kit Kat's four-fingered chocolate bar, Apple's iPod, Toblerone's triangular chocolate bar and the shape of the VW beetle car (Heath, 2001). Similar examples of shapes for food products include:

*"A small cube or ball of chocolate instead of an elongated bar; crinkle cut potato chips instead of flat ones; cut green beans instead of whole ones; etc"* (Berkowitz, 1987, pp. 275)

As well as olfactory perceptions, food preference interestingly also begins with consumers' visual perceptions pre-purchase (Berkowitz, 1987). The shape of a product can represent a taste difference to the consumer, whether there is any difference or not. In a previous study, for example, "the respondents claimed that the more natural shaped product tasted better when in fact there was no basis for a taste difference (Berkowitz, 1987, pp. 281). This is because consumers often associate a brand meaning with the shape of a product. As such, distinctive elements of shape are often employed by companies in an attempt to keep a brand recognisable (Creusen and Schoormans, 2005).

Additionally, packaging shape is now a major component of distinctiveness, with an array of shapes and textures that are distinctive enough to be copyrighted (Meyers *et al.*, 1998). This is deterring many companies which are trying to emulate their competitors' packaging through copycatting and counterfeiting due to the large company investment needed to do so (Meyers *et al.*, 1998). In 1994, the UK introduced the Trade Marks Act (TMA) to register package shapes as trademarks, and in 1996 the European Union Trademark Office created intellectual property rights. Mark Beaales, marketing manager at Nestlé added "the changes in the law mean that we think of packaging more as something to protect and value" (Anonymous, 1998). Other successful examples of distinctive packaging shapes that coincide with strong brand recognition include Coca-Cola's bottle and Toilet Duck's cleaner package (Heath, 2001; Meyers *et al.*, 1998; van de Laar and van den Berg-Weitzal, 2003; Wallace, 2001).

**Figure 9: Distinctive shapes**



## Colour

A topical idea is that colour can create distinctiveness (Bottomley and Doyle, 2006; Lindstrom, 2007; Saunders, 2004; Scrivener, 2007). For example,

*“Companies can make colour the major focus of their identity by utilizing a single distinctive colour or a colour palette as part of their visual identity” (Schmitt and Simonson, 1997, pp. 93) and “certain companies are working on ownership of colour. Tiffany & Co. for example, owns Tiffany blue colour, which is very distinct. In fact, the little blue box for jewellery is so unique that the colour is a patent of Tiffany” (Lindstrom, 2007).*

Research has found that certain colours stand out from competitors, whereas other colours do not (Heath, 1997). For example, red sometimes immediately attracts attention (Heath, 1997). While many studies have been completed on colour, most research examining colours and brands focuses on the physiological and psychological impacts of colour, which are said to create certain emotional responses (Aslam, 2006; Bellizzi *et al.*, 1983; Crowley, 1993; Grimes and Doole, 1998). For example, it is said that a consumer may prefer BP petrol because of its consistent green that is often associated with being ‘environmentally friendly’. This subconsciously affects brand choice even though a consumer may not associate BP with being at all environmentally friendly (Heath, 2001). Conversely, this thesis argues that consistency and longevity of a colour causes a consumer to quickly and easily recognise a brand instead of choosing a brand because they like a particular colour. Likewise, in 2005, Lindstrom (2007) conducted a test involving about 600 women and Tiffany’s blue box without a logo:

*“Each of them (the 600 women) received a present from us of a blue Tiffany box. There was nothing in it I have to admit. When they received it, we measured their heart rate and their blood pressure, and their heart rate went up 20 percent” (Lindstrom, 2007).*

Lindstrom’s research highlighted that while many brands rely heavily on a logo, other elements, such as colour, can create distinctiveness. The heart rate and blood pressure of

Lindstrom's participants increased because the women instantly recognised Tiffany's blue, which is a patent of Tiffany's.

Choosing a colour on a package that a consumer attaches with a brand is often achieved without the consumer realising (Heath, 2001). For example, red and white is associated with Coca-Cola, yellow is associated with Kodak, red is associated with Virgin Airlines and blue is associated with Pepsi (Liefeld, 2004).

Atmospherics involves the arrangement of retail settings in the most beneficial way to increase consumers shopping spend (Clark, Buckingham and Fortin, 2004). One important element of atmospherics relating to distinctiveness is colour. Although research has examined colour in the areas of packaging and design, the use of colour in service markets has been limited. As a result, there is some confusion in the application of colour in store environments, where some research suggests cool colours are preferred over warm colours (Bellizzi *et al.*, 1983) while others suggest warm colours, such as red and yellow, should be used to attract the consumer (Danger, 1968). This has caused many retailers to rely on subjective judgments and only packaging and design research to make their decisions.

The importance of colour is further emphasised when companies try to register a colour as a trademark (Playle and Hodson, 2003). However, the colour must be registered as an exact shade, otherwise known as Pantone. Consumers must also be able to associate the colour specifically with the brand that can be proved through surveys or witness statements. An example of successful colour registration in the UK is Cadbury chocolate and its distinctive shade of purple (Playle and Hodson, 2003).

Figure 10: Distinctive colours



## Logo

A logo is defined as “a uniquely shaped signature”, which typically refers to the graphic design a company is using (Henderson and Cote, 1998; Meyers *et al.*, 1998, pp. 10). According to Heath (2001), consumers’ subconscious is influenced by logos. For example, a consumer may like penguins but it is hard to discover whether this liking influences a choice of Penguin Books as a brand because their logo is a distinctive penguin. Alternatively, this thesis argues that distinctive logos can provide a clear and recognisable identification of a brand regardless of whether a consumer likes a logo or not (Meyers *et al.*, 1998; van de Laar and van den Berg-Weitzal, 2004). A consistent logo helps to build the strength of a brand in memory under different conditions and increases the likelihood that a brand will come to mind (Keller, 2005).

**Figure 11: Distinctive logos**



## **Typeface**

A distinctive typeface, or text, can help consumers remember a brand name and its meaning (Childers and Jass, 2002; Henderson, Giese and Cote, 2004; McCarthy and Mothersbaugh, 2002; Pieters and Wedel, 2004). Typeface is not only limited to packaging, but features on most elements in consumers' surroundings such as print and broadcast advertising, point-of-purchase displays, cards and stationery and other publicity materials (Schmitt and Simonson, 1997). For example, Wendy's fast food typeface, in the US, can help consumers remember that they make old-fashioned hamburgers (Childers and Jass, 2002). Typeface that is considered distinctive by consumers is typically unusually written and coloured (Wehr and Wippich, 2004). The importance of the typeface has been emphasised across a range of sources from corporate visual identity to political campaign strategies. For example:

*“A typeface can mark out a firm's corporate visual identity as in the case of Kellogg's”* (Melewar, Hussey and Srivoravilai, 2005, pp.386).

*“On the Democratic side, presidential hopeful John Kerry is promoted with predictable models of red, white and blue patriotism. A small American flag links 'John' and 'Kerry' or 'Kerry' with running mate 'Edwards'. The Bush-Cheney logo uses the same fundamentals. Names are written in a different typeface, but white letters stand out on the same navy background”* (Hales, 2004).



Figure 12: Distinctive typefaces



TOYS 'R' US

The Toys 'R' Us logo is a classic example of a distinctive typeface. It features the words "TOYS 'R' US" in a bold, rounded, and highly stylized font. Each letter is filled with a different bright color: 'T' is red, 'O' is orange, 'Y' is green, 'S' is pink, ''R'' is yellow, and 'U' is green. The 'S' and 'U' are also red. The letters have a thick black outline, and the apostrophe in ''R'' is a small yellow circle.

WALT DISNEY

The Walt Disney logo is a classic example of a distinctive typeface. It features the words "WALT DISNEY" in a bold, black, cursive script. The letters are highly stylized, with thick strokes and a flowing, elegant feel. The 'W' and 'D' are particularly prominent, with the 'D' having a large, decorative loop.

## **Mythical people, characters and celebrities**

Mythical people and characters, either static or animated, are created by companies to build brand identity, recognition, likeability and distinctiveness (Garretson and Burton, 2005). They commonly feature in both television commercials and packaging. Examples include Duracell's pink bunny, Tony the Tiger for Kellogg's Frosted Flakes cereal since 1952, an image of the founder of KFC, Colonel Sanders, and Paddle Pop's lion (Carter, 1999). Celebrities are also used to create brand distinctiveness and characters can sometimes become famous because of the advertisement, which can increase the distinctiveness of a brand. For example, in Australia, a child featured in a television advertisement for Mutual Community has become well known simply through their advertising.

Figure 13: Distinctive mythical people, characters and celebrities



## Taglines/slogans

Wateridge and Donaghey (1998) discovered that a distinctive tagline, or slogan, can cause a consumer to remember a brand. In their exploratory study they found brands that were commonly remembered by consumers, such as Kit Kat's 'Have a Break' and Nike's 'Just do it', were largely so because of campaign longevity and ad spend, which further proves the importance of consistency. It is said that the meaning of a slogan does not need to be remembered to be effective, as consumers often process information implicitly without understanding what it means (Heath, 2001). For example, most consumers would know which brand helps them 'work, rest and play', where they can 'eat fresh' or find 'the best a man can get' but may not actively process the meaning of the slogan (Ford, 2005). Additionally, the moment an actor says 'Wasuup', an audience realises that Budweiser is being advertised

Figure 14: Brands that use distinctive taglines/slogans



## Music and sound

Music and sound are key communication components, which can create a variety of influences such as brand distinctiveness, the ability to gain attention, brand recall, familiarity, mood and energy (Anonymous, 2003; Haley, Staffaroni and Fox, 1994; Kellaris, Cox and Cox, 1993; Roehm, 2001). For example,

*“Sounds and music matter in two ways for corporate and brand identity: as background, they enhance identity in retail and other spaces; and in advertising and other communications, they can be identity-creating elements”* (Schmitt and Simonson, 1997, pp. 98).

Music has the ability to increase the impact of the visual element of an advertisement. For example, British Airways used operatic music to create a feeling of relaxation when flying (Heath, 2001). Although music can contribute to the distinctiveness of a brand, it can just as easily draw attention away from the brand and its message if it is too dominant (Branthwaite and Ware, 1997).

**Figure 15: Brands that use distinctive music and sound**



**Part III:**  
**Guidelines that accompany the successful  
creation of brand distinctiveness**

The literature highlights two guidelines that accompany the successful creation of brand distinctiveness:

1. Consistency and longevity
2. Augmenting distinctive elements, which are discussed in more detail below.

This section will discuss the benefits of consistency, longevity and augmenting distinctive elements as well as providing possible explanations for why many managers do not follow these guidelines.

### **Consistency and longevity**

Consumers cannot often retrieve information about a brand from memory and this is considered 'forgetting'. The term 'forgetting' relates to 'decay theory', which posits that traces of information that are not activated in memory, with the progress of time decline in strength or disappear altogether (Anderson, 1995; Franzen and Bouwman, 2001). However, Bjork and Bjork (1992) argue that 'forgetting' is typically related to processing or repeating new information. The new information competes in memory with old information and can cause confusion. Nonetheless, according to some authors, consistency and longevity seem important for brand distinctiveness because memory is constantly competing for different information, with old brand associations interfering with new brand associations (Badenhausen, 1995; Bridges, Keller and Sood, 2000; Saunders, 2004). For example, a new advertising campaign can cause consumers to 'forget' the initial advertising campaign. This interference makes it difficult for consumers to recall any information because associations become entangled and consequently blurred. The implications of consumer memory for brand distinctiveness will be discussed in more detail later in this chapter.

Similarly, according to marketing experts, consistency and longevity of distinctive elements should be adhered to across all branding (Duncan and Everett, 1993; Ford, 2005; Garretson and Burton, 2005). This is because consistency for an extended period reinforces the elements of brands in consumers' minds, effectively making the brand

more easily identifiable (Nandan, 2005). Additionally, a consistent brand strategy often results in sizeable cost savings for a company because communicating a brand is typically less expensive if a distinctive visual image or slogan, for example, is well known to consumers and is associated with a particular brand (Aaker, 1996). For instance, McDonald's Ronald McDonald commercial character was effectively introduced in 1963 and his face is easily recognisable and associated with McDonald's by most children across the world (Aaker, 1996). This distinctive element of McDonald's is so strong that competitors who try to use a similar character would most likely reinforce McDonald's. Further, a catchy slogan such as 'Beanz Meanz Heinz' has been used in Heinz commercials since the 1950s. 'Beanz Meanz Heinz' is remembered by many consumers because it is short, catchy, easy to remember and mentions the brand as well as the company.

**Figure 16: Ronald McDonald**



Although it seems elementary for companies to incorporate consistent brand elements over time, few pay attention to this concept:

*“Being consistent over time with respect to a brand’s identity, position, visual imagery, and theme or slogan is clearly a key to strong brands. The logic is compelling and the strategy is simple. But why, then, doesn’t everyone do it?” (Aaker, 1996, pp. 224)*



Unfortunately, it is often considered important for marketers to update elements such as colour regularly (Grossman and Wisenblit, 1999). Every year automobile manufacturers change about 30% of their colours (Triplett, 1995).

A change often only becomes noticeable over time when creating distinctive elements. It might be difficult for a consumer to identify what it is exactly that makes a car look like a Ford or a Volkswagen, but subconsciously they can recognise the design and associate it with the brand. Because competition in the automobile industry is growing, the number of vehicle styles is increasing every year. If sales do not immediately meet expectations, manufacturers often change the style of a car, which makes it increasingly difficult for the consumer to identify a brand (Eisenstein and Szczesny, 2004). Unfortunately, many marketers' first instinct is to respond to a changing environment, which often means discarding existing distinctive elements and trying to create new ones (Weilbacher, 1993). Furthermore, marketers are often encouraged to think 'out-of-the-box' where creativity is considered more important than distinctiveness (Barwise and Meehan, 2004; Reid, King and DeLorme, 1998). For example, "creativity is arguably the most important element of advertising success" (El-Murad and West, 2004, pp. 188). Refer to Figure 20 for a summary of common brand manager misconceptions concerning consistency.

**Figure 17: Consistent Coca-Cola cans from the United Kingdom, South Africa, Hong Kong, Indonesia, Japan, USA, Holland and Australia (Carter, 1999)**



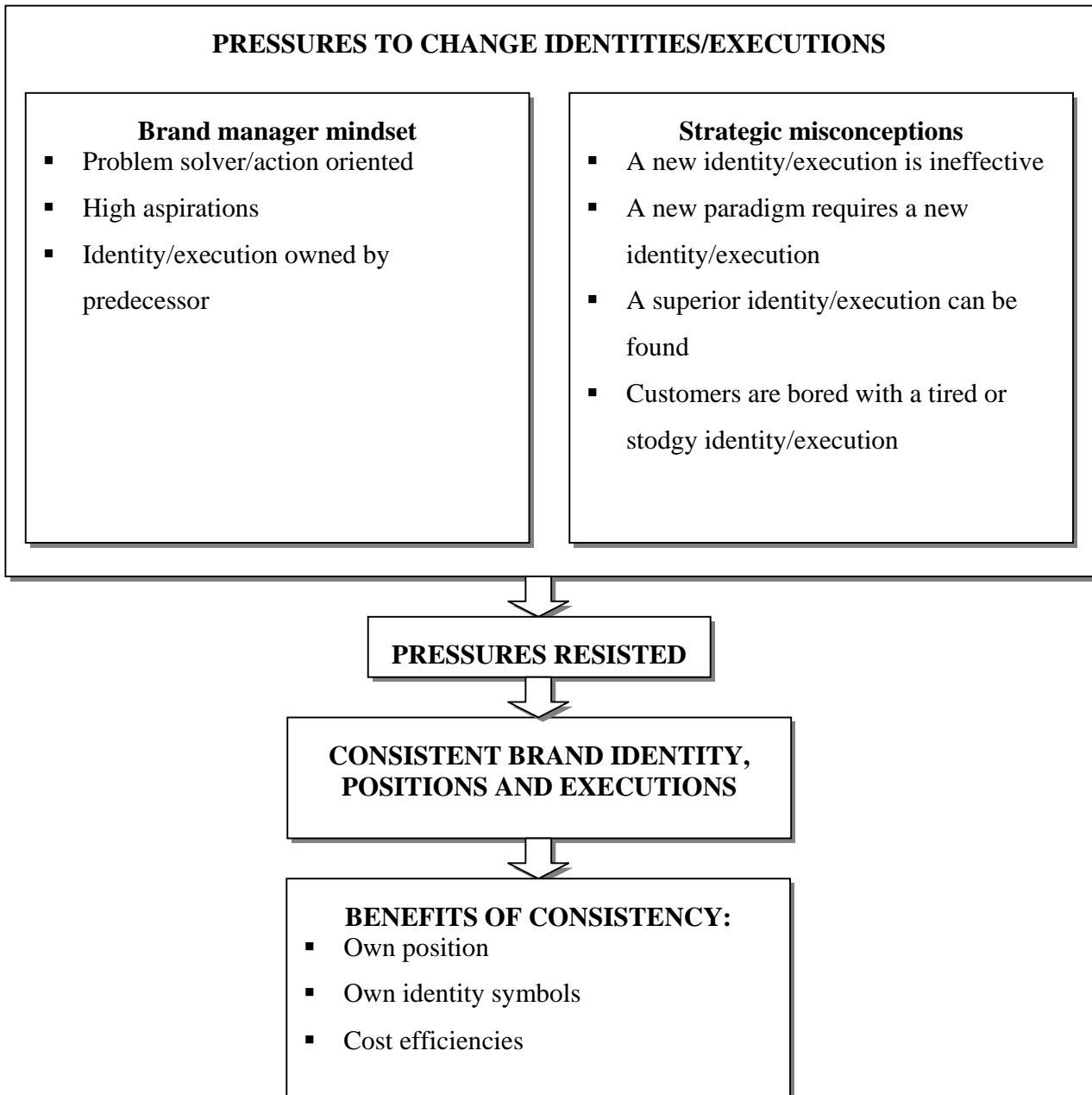
**Figure 18: Coca-Cola bottle chronology from 1899 to 1994**



Figure 19: Coca cola consistent international bottles



**Figure 20: Pressures by brand managers to change identities, positions and executions, which can reduce brand distinctiveness (Aaker, 1996).**



## **Augmenting and updating distinctive elements**

Although consistency and longevity are important to help consumers retrieve information about a brand in memory, augmenting distinctive elements may be necessary. A brand augments its elements when it retains an existing distinctive element but incorporates further elements (Meyers *et al.*, 1998). For example, distinctive packaging colours or sizes could be added to an existing logo. Other than increasing the number of distinctive elements, augmenting, as well as updating, often helps the brand become more contemporary, and hence identifiable over time. For example, Betty Crocker's brand logo has been made more contemporary as it was clearly outdated (Aaker, 1996). Additionally, it may be necessary to include different distinctive identities in different markets. For example, in the 1990s Coca-Cola created multiple distinctive themes across three markets for its Fanta soft drink brand, which resulted in large sale increases in each market:

*“Across the Pacific region, an animated character was introduced who communicated through a television screen on his T-shirt. In Latin America the Fanta Man was introduced, a funny character with an irresistible smile and a distinctive laugh. In Europe Elefanta was introduced, an adventurous mechanical elephant with a huge taste for Fanta”* (Schmitt and Simonson, 1997, pp. 152).

**Figure 21: Elefanta: the adventurous mechanical elephant representing Fanta**



However, marketers are advised not to switch or use distinctive elements too often. This is because consumers can become confused about which elements are associated with a

particular brand, which can actually reduce the effectiveness of brand distinctiveness (Ford, 2005).

**Part IV:**  
**How distinctiveness operates**

## **The relationship between attention and distinctiveness**

According to James (1983), “everyone knows what attention is” and “it is the taking possession of the mind, in clear and vivid form, of one out of what seem several simultaneously possible objects or trains of thought. Focalisation, concentration, of consciousness are of its essence” (James, 1983, pp. 381). In contrast to James and drawing from the psychology literature, there have been widely varied definitions (Mack and Rock, 1998). Nonetheless, Mack and Rock (1998) reviewed the psychology literature to propose a definitive meaning:

*“The term attention is used to refer to the process that brings a stimulus into consciousness. It is, in other words, the process that permits us to notice something”* (Mack and Rock, 1998, pp. 25).

Since the topic of this thesis is brand distinctiveness, it will aim to define what is meant by attention and its relationship to brand distinctiveness rather than discuss its philosophical meaning.

So-called ‘attention-getting devices’ are often used in advertising to try to capture consumers’ attention. They can include noise, colour, visuals, celebrities, nudity and humour (White, 2003). Unfortunately, these devices often overshadow the brand and its message, resulting in perceptual filtering:

*“In effect, it (perceptual filtering) means that the more effective an attention-getting device is in getting attention, the more attention it will take from other aspects of the commercial” and “you find people cannot remember what the ad was trying to say and sometimes cannot even recall what brand or product field it was advertising”* (Heath, 2001, pp. 72).

While many attention-getting devices epitomise elements that make a brand distinctive, the two terms are separate constructs. Unlike distinctiveness, attention does not mean that consumers will be able to identify a brand, as illustrated by the quote above (Heath,



2001). This is also because in a matter of nanoseconds consumer attention can transform from complete concentration to nearly complete neglect (Heath, 2001).

The role of distinctiveness is not only to generate attention, although this is still important, but for the *brand* to be easily noticed and recognisable in consumers' minds. The distinction between the two terms can be seen below:

**Attention:** *“Holding attention is another problem. Unless you can capture enough interest to tell your story, the audience **may not get enough information or associations with your brand**”* (White, 2003).

**Distinctiveness:** *“Much of the research invoking the concept of distinctiveness has been aimed at explaining **correct identification** of targeted information”* (Hunt, 2003, pp. 811)

To further highlight the difference between attention and distinctiveness, the literature has outlined a phenomenon known as ‘inattentional blindness’:

*“Inattentional blindness is when people fail to notice stimuli appearing in front of their eyes when they are preoccupied with an attentionally demanding task* (Mack and Rock, 1998).

The phenomenon predominantly occurs because hundreds of stimuli compete for consumers' limited capacity of attention (Most, Scholl, Clifford and Simons, 2005). For example, traffic accident reports are replete with examples of inattentional blindness in which drivers fail to notice obvious obstacles in their path (Most *et al.*, 2005). Similarly, as consumers cannot attend to everything, because there is too much information, they ignore a considerable amount of stimuli (Blackston, 2000; Franzen, 1999; White, 2003). The literature often suggests that consumers ‘filter out’ information (Heath, 2000; Heath, 2001; Ruz and Lupianez, 2002; White, 2003). This statement proposes that consumers adopt an input-output device, like that of a filter. Instead, consumers simply ignore information rather than reject certain stimuli (Neisser, 1976).

## **Associative network theories of memory**

This section will briefly discuss how memory works to show how distinctiveness operates. If a brand is to come to mind quickly and easily, it must be distinctive. The models of memory that will be discussed are subsequently organised into ‘associative network theories’ (Anderson and Bower, 1979):

*“Neurobiologists have concluded that the best way we can imagine human memory is as an associative network, with everything being related to everything else”* (Franzen and Bouwman, 2001, pp. 145).

This theory suggests that information for a concept is stored in memory as nodes that can be directly or indirectly linked. There are two characteristics of associative memory that are relevant to this thesis.

The first is that the strength of the link is reflected in the speed of retrieval from memory (Fazio, 1990). The second is that nodes in memory are bi-directional, which means that they can operate in two directions and are not necessarily reciprocal (brand-to-attribute and attribute-to-brand) (Anderson, 1996). The strength of the link to the node can vary depending on direction and reflects the likelihood that one node will activate the other. For example, a brand name may cause a consumer to easily remember an attribute but an attribute may not as easily cause a consumer to remember a brand name. For example, the colour red (an attribute) may not cause a consumer to remember a fast food restaurant such as McDonald’s, but the fast food restaurant (McDonald’s) may cause a consumer to easily remember the colour red. As such, each association can have different synaptic connections and result in sizeable differences of strength. Examining asymmetries of bi-directional associations is considered an essential step in assessing brand image because it determines which associations are likely to evoke a brand as well as which associations are evoked by a brand (Farquhar, Herr, Aaker and Biel, 1993; Holden and Lutz, 1992). Nonetheless, asymmetries of bi-directional associations has been largely ignored in the literature (Krishnan, 1996).

This theory is of particular importance to this thesis because many brand and service producers assume that they know which distinctive elements belong together with a certain brand name. This is, however, based on unproven assumptions. It is, therefore, vital to test how consumers store information on distinctive elements of brands in their memory.

## **Consumer memory**

Theoretically, memory is defined as “the cognitive process of preserving information for use now or in the future” (Blackston, 2000; Bootzin, Bower, Crocker and Hall, 1991, pp. 208; Young, 2001; Zhao, 1997). A memory can fade or disappear over time, changes constantly and influences what comes to mind when a consumer thinks about a particular brand (Keller, 1993). Distinctive cues can assist in the memory of a brand name (McCracken and Macklin, 1998).

*“It is clear that every day we are exposed to thousands of ‘messages,’ which tell us something about brands. For example, when we go to the bathroom in the morning and pick up our tube of toothpaste, we receive messages about that toothpaste. Even if we are bleary-eyed we will be reminded of the brand logo, the colours on the pack, perhaps one or two design elements”* (Heath, 2001, pp. 39).

There are various theories that try to define how memory processes occur, but there are typically three agreed stages (Bootzin *et al.*, 1991; Romaniuk, 2000),:

1. **Acquisition:** involves information that is attended and subsequently encoded into memory where the term ‘encoded’ means the information is translated into a form that the memory system can use.
2. **Retention:** is when the information is stored in memory.
3. **Retrieval:** is when the information is withdrawn from storage in memory for use.

However, there is only a limited amount of information a consumer can remember and failing to remember information can occur at any of the three stages.

*“Memories don’t sit in one place, waiting patiently to be retrieved. They drift through the brain, more like clouds or vapour than something we can put our hands on”* (Loftus and Ketchum, 1996).

Reasons for failing to remember could be a lack of attention, failure to initially store the information (acquisition failure), the information could fade in memory (retention failure) or failure to recall the information (retrieval failure) (Bootzin *et al.*, 1991). Distinctive visual cues can provide a larger number of links in a memory network, which can subsequently result in a greater number of potentially successful cues for remembering (McCracken and Macklin, 1998).

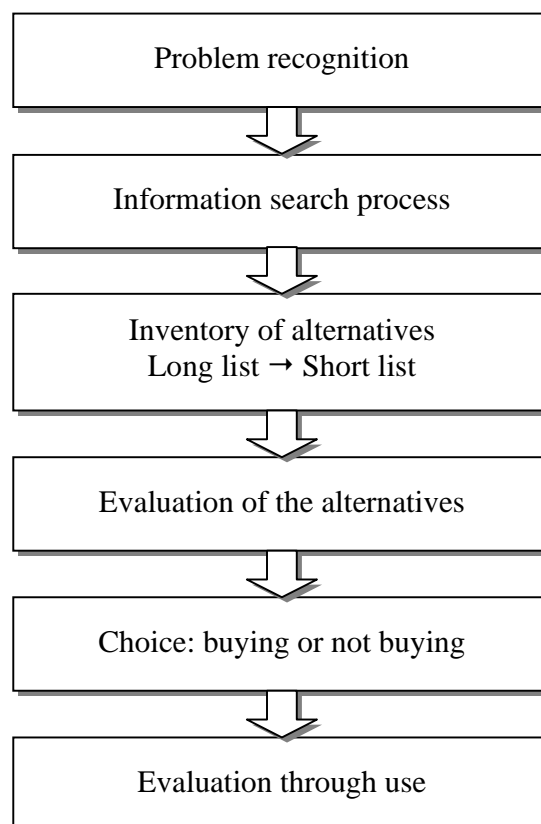
Consumers often choose when and what information to process without realising it. Otherwise they would suffer from information overload (Burdick, 1997). For example, a consumer may choose only to process a distinctive visual label of a dishwashing liquid bottle illustrating its fresh lemon-scented ingredients rather than choose to read the words on the package. This selective perception occurs because the retailing environment is cluttered with information vying for attention (Dreze, Stephen and Purk, 1994, pp. 304). Furthermore, consumers are often labelled ‘cognitive misers’, which means they try to remember or notice as little information as possible (Shugan, 1980; Simon, 1978). In light of this information, some authors emphasise that distinctive brands are more accessible in memory than non-distinctive brands (Kardes, Kalyanaram, Chandrashekar and Dornoff, 1993), as evidenced here:

*“Consciously or unconsciously, we select salient information that we need to commit to memory from the blooming, buzzing confusion of the environment around us. To help in this selection, we possess quite elaborate blocking or filtering devices to prevent new information from cluttering our memories”* (Rose, 1992).

## The decision-making process

When consumers are faced with brand choice they usually consult their memory or their surroundings or both (Franzen and Bouwman, 2001). This typically involves addressing their 'consideration set', which refers to the brands the consumer considers during a purchase decision. Although the decision-making model, developed by Engel, Blackwell and Miniard (1990), is one of the most frequently cited in the literature (see Figure 22 for a modified version of the model), consumers are seldom highly involved during purchase decision-making and so rarely does the model underpin their decision-making process. Instead, consumers often follow a habitual routine and base their choice on brands that are already stored in their memory, which is referred to as their 'purchasing repertoire' (East, 1997).

**Figure 22: Modified version of the decision-making process model (Franzen and Bouwman, 2001)**



To ensure that brands either enter or remain in consumers' purchasing repertoire, are noticed and retrieved from memory, marketers of new or existing brands often develop distinctive elements to make a brand noticeable in a competitive context (Peter and Olson, 1996). For example:

*“Such strategies are supposed to grab the attention of consumers and break through the routine choice behaviour. The objective is to steer consumers temporarily towards a more conscious and controlled level of limited decision making and ensure that they are willing to involve external information in the choice process”* (Peter and Olson, 1996).

## **Memory models**

In the late 1960s, Atkinson and Shiffrin proposed a theory that memory occurred in three stages (Atkinson and Shiffrin, 1971; Atkinson, Shiffrin, Spence and Spence, 1968). Although not endorsed by all psychologists, their theory (which is discussed below) is one of the most widely used (Bootzin *et al.*, 1991). This is because it conveniently summarises the facts about memory, even though it is acknowledged that humans do not actually have separate brain storage compartments. However, this thesis is not concerned with the alternative memory theories. Instead, the discussion will focus on how this theory is relevant to this thesis by explaining how stimuli are recorded in consumer memory and the differences in memory duration, which underpins most theories (Franzen and Bouwman, 2001).

### **1. Sensory memory**

Sensory memory can involve the five senses – sight, sound, touch, taste or smell – and occurs when information enters visual sensory storage momentarily before it fades from memory (Bootzin *et al.*, 1991).

### **2. Short-term memory (or the working memory)**

Short-term memory, otherwise known as working memory, is known as a passive storage place for information that a person actively holds in their mind. Short-term memory

analyses and controls the amount of attention that is given to selective information but information does not stay in short-term memory indefinitely. Instead, only a limited amount of information can be stored at any time, which fades quickly if it is left unattended (Bootzin *et al.*, 1991).

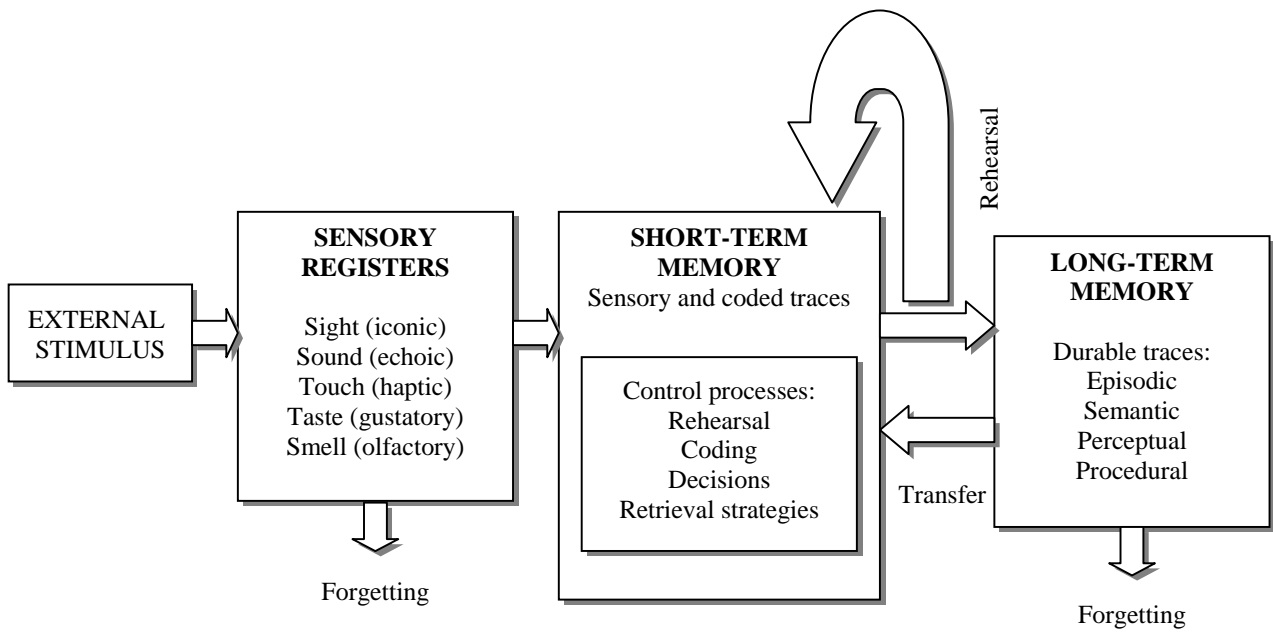
Because consumers cannot attend to all the information in their environment, they use 'selective attention' to transfer only the seemingly important information into short-term memory. Distinctive elements can help guide selective attention. According to Bootzin, Bower, Crocker and Hall (1991), "large, loud, strikingly colourful, or otherwise intense stimuli usually get noticed. So do things that are unexpected or that depart from the ordinary" (pp. 213).

### **3. Long-term memory**

This is where information is taken from sensory to short-term memory (if the person attends to the information) to long-term memory where it remains indefinitely in a process known as consolidation. However, most information is not absorbed into long-term memory and long-term memory is useless unless a person can retrieve it for use in short-term memory. Nonetheless, it is able to hold an unlimited amount of information over an extended period and is forgotten very slowly (Bootzin *et al.*, 1991; Franzen and Bouwman, 2001).

Figure 23 shows the directions in which information can flow through the three-store memory model (Bootzin *et al.*, 1991).

**Figure 23: Three-store memory model (Bootzin *et al.*, 1991).**





## **Semantic memory**

Semantic memory is when consumers attain meaning or associations with information (Franzen and Bouwman, 2001). It consists of a network of interconnected links. For example, semantic memory consists of concepts (e.g. 'dog') and these concepts can be linked in memory with examples (e.g. 'Fido' is a dog). Therefore, semantic memory helps retrieve information by activating, or linking, different concepts in memory (Anderson and Bower, 1979). As the amount of information stored about a concept increases, complex knowledge networks can be formed and are called schemas (Bootzin *et al.*, 1991). Schemas can help consumers learn and remember information about distinctive brands (Franzen and Bouwman, 2001). For example, a consumer may associate a distinctive 'clown' with 'McDonald's', which typically involves a very low level of cognitive effort.

## **Perceptual memory**

Perceptual memory stores sensory information in the form of perceptual schemas. Sensory information is when a person sees, hears, feels, smells or tastes something (Bootzin *et al.*, 1991). For example, upon learning the concept of 'orange', other distinctive sensory information such as 'bright orange colour', 'round ball-like shape' and 'glossy texture' may be associated with the word 'orange'. People often build a visual schema by focusing on the most distinctive and useful information. If there are no distinctive elements, it is harder to recognise or remember a concept or brand (Bootzin *et al.*, 1991).

*“When sensory stimuli to be remembered each have distinctive features, recollection of them is usually clear and strong. Our memory for pictures with distinctive features is especially good”* (Bootzin *et al.*, 1991, pp.222).

**Part V:**  
**Other factors that can influence distinctiveness**

This section describes two other factors that can influence distinctiveness: category familiarity and brand usage.

## **Category familiarity**

Research in cognitive psychology has shown that category familiarity, otherwise known as product familiarity, is different for product-class experts versus novices (Campbell and Keller, 2003; Coates, Butler and Berry, 2006; Sargeant and West, 2001). There are various definitions in the literature of category familiarity but the term is often associated with product knowledge (Alba, Hutchinson and Lynch, 1991). For example, category familiarity can be defined as the number of experiences a consumer has accumulated with a product such as advertising exposures and interactions with salespeople over time (Alba and Hutchinson, 1987; Campbell and Keller, 2003).

According to Marks and Olson (1981), category familiarity is conceptualised in terms of the “cognitive structures of knowledge concerning the product that are stored in memory” (pp. 145). The cognitive structures are organised in memory as a product-related cognitive structure or schema. A product schema contains knowledge in the form of coded representations such as brands, attributes and general product class information (Norman and Bobrow, 1975). Given this perspective, consumers with different amounts of product-related experiences typically have different characteristics within their cognitive structures (Norman and Bobrow, 1975).

According to Hayes-Roth (1977), as more product-related experiences occur, coded representations are ‘strengthened’ in memory. Furthermore, as consumers become more familiar with a category, their preferences when selecting brands can change (Tversky and Kahneman, 1974). Consumers who are familiar with a category are more likely to have “greater cognitive differentiation” than consumers who are less familiar with a category (Mitchell and Dacin, 1996, pp. 221). As a result, consumers who are familiar with a product category draw upon a smaller number of attributes when establishing

brand preferences and may rely more on brand distinctiveness (Mitchell and Dacin, 1996).

Cognitive structures are said to have a fundamental influence on distinctiveness, encoding, evaluating, storing and using information. For example, consumers who are familiar with a product category can survey an array of brands and identify distinctive attributes and make comparisons (Beattie, 1982), whereas consumers with less product familiarity disperse attention across all the features of a product and typically judge brands in terms of overall similarity (Beattie, 1982).

## **Brand usage**

Bird and Ehrenberg (1970) were among the first researchers to examine the relationship between brand usage and brand image. They suggest that “the proportion of people who express a favourable attitude towards a brand is generally higher among its current users than among its former users and lowest among those who have never used it at all” (pp. 307). Following this research, Barwise and Ehrenberg (1985) found that consumers’ beliefs about a brand are typically developed from using the brand and not because of a brand image created through marketing activities such as advertising or packaging, which can include distinctive elements. These consumer beliefs about brands are termed ‘evaluative attributes’ and typically vary between users and non-users of a brand where users give a higher score (Hoek, Dunnett, Wright and Gendell, 2000).

However, exceptions to this pattern were found and termed ‘descriptive attributes’. These attributes are descriptive of a particular brand and do not follow a usage pattern to the same degree as evaluative attributes. According to Bird and Ehrenberg (1970), descriptive attributes “relate either to a specific physical property of the brand or to a distinctive measurable feature of its marketing mix, such as past weight of advertising behind a particular message (Bird and Ehrenberg, 1970 cited in Hoek, Dunnett, Wright and Gendell, 2000). For example, Qantas is thought of as an *Australian* international airline. Brands that contain consistent distinctive elements in their advertising may also

result in descriptive attributes. For example, Apple computers are generally associated with graphic design professionals and Coca-Cola is generally associated with the colour red. Descriptive attributes could, therefore, be more closely aligned with distinctiveness.

The nature of descriptive attributes is that they violate the typical pattern in brand image responses. Attributes are generally associated by respondents in line with market share or usage, which means big brands have higher scores than small brands and users of a brand have a higher propensity to associate a brand with an attribute than non-users. Descriptive attributes reveal that both users and non-users of a brand have a similar propensity to name a brand for an attribute (Barwise and Ehrenberg, 1985). According to Barwise and Ehrenberg (1985), evaluative attributes differ from users to non-users whereas descriptive attributes differ between brands.

Although advertising and marketing practitioners often collect data on consumers' perceptions and brand attributes, practitioners often neglect the effect of brand usage (Castleberry and Ehrenberg, 1990). This is important given that the literature suggests that respondents who state favourable attributes for a brand are also users of the brand (Barwise and Ehrenberg, 1985; Castleberry and Ehrenberg, 1990).

Furthermore, consumers may process advertisements more deeply for brands already stored in memory. Consequently, the links in memory can be strengthened resulting in easier retrieval of information in memory for familiar brands. Information, or concepts, stored in memory can be classified into five sub-groups (Keller, 1987):

1. Brand-specific information: information in the advertisement, which is designed to persuade the consumer to use the brand. For example, brand claims or attributes.
2. Advertisement-specific information: information contained in the advertisement execution. For example, the medium used, main themes, objectives, style and tone.
3. Brand identification: the identity of the brand advertised.
4. Product category: information related to how the product works and when and where the product should be used.
5. Evaluative reactions: through either cognitive or affective responses. For example, thoughts or feelings.

## **Chapter summary**

The literature reviewed in this chapter conceptualised brand distinctiveness and presented its key elements. The importance of consistency, longevity and augmentation of distinctive elements that often accompany the successful creation of brand distinctiveness were also reviewed. Since this thesis is not concentrating on the differentiation or attention research streams, it was important to clarify the inconsistencies in the literature about these terms. Consumer memory was found to have implications for brand distinctiveness. For example, the literature claims that distinctive brands are more accessible in memory than non-distinctive brands. Although consumers typically form a purchasing repertoire when faced with a brand choice, there is good reason to assume that, along with consumers attending their 'consideration set', distinctive brands are more likely to be retrieved in memory and consequently bought, especially in the case of low-involvement purchases. Category familiarity and brand usage were also discussed.

Based on the first two chapters, the next chapter constructs the research objectives for this thesis.

# **Chapter Three: Research objectives**

## **Chapter Overview**

This thesis aims to explore what constitutes brand distinctiveness from a consumers' perspective in a marketing context. This chapter describes its three research objectives. The first is to determine the key distinctive elements. This objective is addressed through two approaches: in-situ and respondent recall. This is because consumers make their brand decisions in different contexts. Decisions can be stimulus based (recognition) or memory based (recall) or a mixture of both (Lee, 2002). The second objective is to determine whether the elements that make a brand distinctive vary between brands in two contrasting industries. Third objective is to determine whether certain consumer influences such as brand usage and familiarity can mediate brand distinctiveness ratings.



## **Research objectives**

This thesis specifically addresses three research objectives from a consumer's perspective.

### **Research objective one**

*Determine the key elements consumers believe make a brand distinctive by examining the issue through two approaches: in-situ and respondent recall.*

Although marketers recognise that distinctiveness is an integral element of marketing communications, most research has focused on testing distinctive elements individually from a consumer perspective. As a result, many of the questions related to the effectiveness of distinctive elements remain unanswered. Marketers need to choose and develop distinctive elements in their advertising and so an understanding of the elements consumers use to identify brands is necessary.

The purpose of this objective is to gain a better understanding of how consumers can articulate distinctiveness across various brands and in different contexts. This objective tests multiple brand distinctive elements including colour, package shape and size, logo, advertising and typeface. It explores the prevalence of multiple elements and, as a result, determines whether certain elements are more effective and valuable than others. For example, colour versus logo versus package shape and size versus advertising versus typeface.

It will determine to what extent brands depend on individual elements or leverage multiple distinctive elements. In doing so, it will also establish whether any distinctive elements are isolated as belonging entirely to a particular brand. If the results indicate a small difference between the prevalence of the elements, it would appear that all the elements are important in forming a distinctive branding strategy. For example, a small difference could occur if colour is mentioned by 37% of consumers and logo is

mentioned by 40%. This research question will reveal whether each element is inherently interconnected with others across brands (i.e. consists of a combination of multiple cues) or whether the elements operate individually (i.e. single cues).

### **The different contexts: in-situ and respondent recall**

Two approaches will be used to understand how consumers articulate brand distinctiveness in different contexts. This will also determine whether respondents can articulate distinctiveness using memory alone or whether they need to be in-situ. Furthermore, the literature states that decision-making is different for high and low involvement situations (Grossman and Wisenblit, 1999). The literature suggests that high involvement decision-making involves recall whereas low involvement decision-making is performed in an automatic manner where distinctive elements may influence a decision in-situ (Grossman and Wisenblit, 1999; Kardes, 1988; Kardes, Posavac and Cronley, 2004; Zaichkowsky, 1985).

### **Recall**

Recall is a technique that traces memory for awareness of an advertisement or brand (Du Plessis, 2005).

There are many ways that recall can be tested. A common technique is when a respondent is prompted with a brand name and asked to provide information from memory about the brand's advertisements. Respondents can also be prompted with an unbranded advertisement and asked to provide information from memory on the brand being advertised (Du Plessis, 2005). Other techniques include:

- Showing respondents an advertisement and asking if they can remember it.
- Removing the brand name from an advertisement, showing the advertisement to respondents and asking if they can name the brand.
- Describing an advertisement to respondents without mentioning the brand and asking respondents to name the brand (Du Plessis, 2005).

Research has found that brand decisions can be chosen through memory-based or stimulus-based situations, indicating that cues can be related to different contexts where the cue that the consumer associates with a brand may be different when they are in-situ (Alba and Chattopadhyay, 1985; Lee, 2002). A memory-based situation is when a consumer chooses a brand from a product category using information retrieved from memory where a brand name must be present in the consumer's consideration set in memory (Hauser and Wernerfeh, 1990). For example, restaurant and store choices are often made based on what comes to mind. A distinctive brand is more accessible in memory, comes to mind more easily and has a greater chance of being considered and selected than a brand that is not distinctive and less accessible in memory (Lee, 2002).

The choice to use either a recall or in-situ recognition measure should be guided by how the purchasing decision is typically made. For example, Bettman (1979a) believes that consumers only need a recognition level because many purchase decisions, particularly for low-involvement goods, are made in-store where brands are replete with cues. Alternatively, some decisions are made at home in isolation and, as a result, a recall level of learning may be needed (Newell and Simon, 1972; Singh, Rothschild and Churchill, 1988).

### **In-situ**

A stimulus-based situation is when a consumer chooses a brand from a product category using information in the physical environment or in-situ. For example, many supermarket choices are stimulus-based as consumers often make choices from the selection of brands displayed on shelves. Similarly, selecting a movie from the entertainment section of a newspaper or browsing an internet shopping catalogue is also often stimulus-based.

Research has recognised that consumers may still use information stored in memory to make their decision. As a result, a stimulus-based decision often comprises both stimulus that is presented in the environment and memory (Alba, Hutchinson and Lynch, 1992). Although the attribution of causality is not tested in this thesis, research has found that if preferred brands are not accessible in memory or available in the environment, a brand that is distinctive, and more recognisable among competitors, is more likely to be chosen.

In-situ research takes place in the context of consumers' lives as they are engaged in the product usage, purchase, decision-making or everyday activities. Two benefits of research in-situ are: (1) respondents can comment on direct observations rather than memory, which can be unreliable and (2) respondents can bring other important factors to the researcher's attention. However, problems that can be associated with in-situ research include: (1) interviews can be difficult to maintain and (2) respondents could heighten the attention they pay to the brands on shelf, which could compromise external validity. Alternatively, since people typically do not like to give offence, there may be a tendency to be less frank. For example, respondents may be inclined to say three brands on a shelf are distinctive even if they do not believe it.

## **Research objective two**

*Determine whether the elements that make a brand distinctive vary between brands in a market.*

Research literature on brand confusion has found that consumers typically generalise attributes from one brand to another and may become confused when brands are either advertised or packaged similarly or when imitation strategies exist (Foxman, Muehling and Berger, 1990; Loken, Ross and Hinkle, 1986). As a result, trademark law is based on the premise that imitation strategies may confuse consumers and cause them to incorrectly buy products and services they did not originally intend to (Cohen, 1986). Research has found that consumer confusion typically occurs when brands contain similar stimuli. Stimuli can include colours, typeface and structural design of packages (Foxman *et al.*, 1990).

Respondents will be provided with the opportunity to respond and rate distinctive elements of different brands. This objective will discover which brands differ in the type of elements they are perceived to have by consumers and whether respondents generalise distinctive elements from one brand to another.

## **Research objective three**

*Examine whether certain consumer influences can mediate brand distinctiveness through testing two hypotheses:*

*H<sup>1</sup>: A brand is more likely to be considered distinctive if a respondent currently uses a brand.*

As discussed in the literature review, brand usage increases the likelihood that almost any attribute will be associated with a brand (Romaniuk and Nicholls, 2006). Furthermore, current users of a brand are more likely to give a response than former users or those who have never tried the brand and three times more likely to mention a brand they use rather than a brand they do not use (Bird, Channon and Ehrenberg, 1970). As a result, brands that have more users are more likely to receive more responses than brands that have fewer users. For instance, in brand distinctiveness research, respondents who use a brand may be more positive about the brand on all fronts such as the tagline in the advertisement is catchy and better than competitors or the colours are more memorable.

Last, the literature suggests that consumers become less responsive to promotional activities once they have used a brand because their experience dominates their purchase decision (Bridges, Briesch and Yim, 2006).

*H<sup>2</sup>: A brand is more likely to be considered distinctive if a respondent is familiar with the product category.*

As discussed in the literature review, category familiarity can be defined as the number of experiences a consumer has accumulated with a category such as advertising exposures, information search and interactions with salespeople over time (Alba and Hutchinson, 1987).

Most product categories contain well-established familiar brands, brand leaders and new 'unfamiliar' brands, which are entering the market for the first time. Therefore, brand choices, and especially stimulus-based brand choices, involve a combination of brands with varying levels of category familiarity (Coates, Butler and Berry, 2006).

A consumer with extensive category familiarity might be able to retrieve distinctive information regarding preferred brands based on their past evaluation whereas consumers who are less familiar with the product category typically form immediate preferences (Coupey, Irwin and Payne, 1998; Wright, 1975). Consequently, it is important to determine whether a brand will be considered more distinctive if a respondent is familiar with the product category.

According to Baker, Hutchinson, Moore and Nedungadi (1986), brands can be included in a consumer's 'evoked set' by being recognised in the environment (stimulus-based choice) or by being recalled from memory (memory-based choice). As discussed in the literature review, an evoked set, otherwise referred to as a consideration set, is when consumers identify alternatives they are considering for brand choice. Although distinctive brand elements can influence choice in both stimulus and memory-based choices, there are two ways brand category familiarity can influence choice. First, in a stimulus-based choice, category familiarity can enable quicker and easier brand identification. Second, in a memory-based choice, familiarity can increase the probability of a brand being recalled (Baker *et al.*, 1986).

## **Chapter summary**

The predominant objective of this research is to examine how brand distinctiveness is communicated from a consumer's perspective in a marketing context. Specifically, the preceding section detailed the three objectives of this thesis.

The next chapter explores the measurement of brand distinctiveness through a review of measurements used in previous studies and proposes the methodology to be followed for this thesis.



# **Chapter Four: Brand distinctiveness measurement**

## **Chapter Overview**

This chapter is concerned with both the topic of brand distinctiveness measurement and the issues of reliability and validity in the research of distinctiveness. This chapter reviews the relevant tools that have been introduced to measure various elements of brand distinctiveness. After examining the current brand distinctiveness measures, the chapter summarises the methods available to assess the suitability of measures such as validity and reliability. It then concludes with a discussion of how the insights gained from reviewing the existing brand distinctiveness measures will be applied in this thesis.

## **Existing measures of brand distinctiveness**

The main techniques that have been introduced to measure individual elements of brand distinctiveness will be discussed. Some measures include the tachistoscope and eye tracking. The next section of this thesis will discuss various scaling devices that are also typically employed in research examining brand distinctiveness.

### **Tachistoscope**

The tachistoscope measures whether a respondent can remember a brand or product by showing, for brief intervals on a slide projector, either individual packages or packages displayed in a competitive environment (e.g. shelf layout) beginning at a fraction of a second and increasing in length of time (Gutman, 1972). The tachistoscope can produce quantifiable results and has been successfully used in psychological research where precise exposure times are required to study perceptual attention (Taylor and Maslin, 1970). The tachistoscope is, however, often inappropriate for testing brand distinctiveness (Taylor and Maslin, 1970). This is largely because its time exposure is too short and not reflective of a real shopping experience. Although it is acknowledged that a shopping experience can take only a few seconds, consumers typically spend more than a fraction of a second (Anonymous, 2004; Pieters, Warlop and Hartog, 1997). For example, a consumer saying such things as 'I saw the orange package' can yield useless results (Rosen, 2004). Additionally, responses can be affected by a brand's market share where respondents can simply guess what brands might have been used in the display if there is a basic understanding of the category (Rosen, 2004).

### **Eye tracking**

Eye tracking discovers how consumers read labels, brands and categories. It typically occurs when people are seated and asked to shop from product categories or displays and view different packages at their own pace. An eye tracking camera records every coordinate of a consumer's focal point. It can track which elements of a package the shopper examined and what they ignored (Oshima, 2004; Pieters *et al.*, 1997). Relying

solely on eye tracking, however, could lead to a major validity problem. This is because participants are often tested in an artificial environment where they are aware of the test. As such, their responses can often be biased in terms of heightened processing, social expectations or trying to give an overall good impression.

## **Scaling**

Since scales were included in this research, a brief background on the scales commonly used in brand distinctiveness research will be discussed. A scale is a measure in which a researcher captures the intensity, direction, level or potency of a variable construct (Neuman, 2003). A scale uses either a single indicator or multiple indicators, which must satisfy several conditions:

- Mutually exclusive attributes: each individual or case conforms into only one attribute of a variable (Oppenheim and Oppenheim, 1992).
- Exhaustive attributes: each individual or case conforms into one of the attributes of a variable (Oppenheim and Oppenheim, 1992).
- Unidimensionality: all the items in a scale measure a single construct (Oppenheim and Oppenheim, 1992). According to Guttman and Suchmann (1947), this is a major problem of scaling. The avoidance of this issue can be overcome by testing validity and reliability techniques, which will be discussed in this chapter.

Existing modified semantic differential scales were used for this thesis in preference to creating a brand distinctiveness scale. These are discussed in the section below. It is not always necessary to create a new measurement because researchers have already created thousands of different scales to measure a large number of variables (Neuman, 2003). Additionally, according to Grosf and Sardy (1985), creating rating scales and attitude measures is a particularly difficult and delicate enterprise and requires a great deal of careful thought. As such, this thesis has also eliminated time-consuming development while building upon the depth and consistency of existing knowledge.

## **Commonly used scaling approaches for testing brand distinctiveness**

Marketing researchers often face decisions about appropriate scales and scaling formats although “market researchers have often found it necessary to develop (and use) measures with little regard to their meaning” (Heeler and Ray, 1972). The Likert and Semantic Differential scales are widely used for measuring attitudes, attitude change, store image, brand image and other similar issues such as brand distinctiveness (Menezes and Elbert, 1979). Due to the wide use of these two scales, many studies have evaluated the measurement characteristics (Albaum, Best and Hawkins, 1977; Holmes, 1974; Labovitz, 1970).

There is no evidence to support the argument that any single scaling format is clearly superior to all others for obtaining a pure measure of brand distinctiveness (Menezes and Elbert, 1979). However, there is some evidence to suggest that each scale has particular advantages regarding specific errors (Hawkins, Albaum and Best, 1974; Menezes and Elbert, 1979). For example, research has found that the Semantic Differential Scale is more effective in reducing leniency (the tendency to rate higher than deserved) than the Likert scale namely because the Likert scale is easier to respond to (Menezes and Elbert, 1979). Additionally, the Semantic Differential Scale shows more precision or agreement among raters than the Likert scales and research suggests that both scales have strong convergent and discriminant validity (Menezes and Elbert, 1979). Because there are no significant differences between scales, it is suggested that if the population is less educated, a Likert scale may be more appropriate as it is easier to understand. Alternatively, if the population contains better-educated respondents, a Semantic Differential Scale may be more appropriate to minimise leniency.

## **Semantic Differential Scale**

Most research into measuring individual key elements of brand distinctiveness uses the semantic differential scale, which is commonly used to measure verbal behaviour and assess customer preference for various product design features (Osgood, Suci and Tannenbaum, 1957). As such, it provides an indirect measure of how a person feels about a concept, object or other person (Osgood *et al.*, 1957).

The Semantic Differential Scale was developed in the 1950s by Osgood, Suci and Tannenbaum (1957). The scale “enables the researcher to probe into both the direction and the intensity of respondents’ attitudes” (Green and Tull, 1974, pp. 298).

The scale typically consists of either a five- or seven-point rating scale limited by two bipolar labels. Common bipolar labels that have been used to test distinctiveness include like/dislike, stimulating/not stimulating and entertaining/not entertaining (Dolch, 1980; Henderson, Giese and Cote, 2004; Osgood *et al.*, 1957). The respondent is given a set of scales and asked to rate objects or concepts on each one. This scale is extremely useful for eliciting brand meanings that are difficult for participants to articulate, as is often the case when testing brand distinctiveness (Khalid and Helander, 2004). For example, consumers commonly evaluate products using subjective assessments. Through the use of a semantic differential scale, assessments can be made in a structured manner providing results that are valid and reliable and comparable across products and cultures (Khalid and Helander, 2004). Furthermore, cognition is used to interpret and understand a user’s experience through creating subjective concepts that represent the personal interpretation of the stimuli (Khalid and Helander, 2004).

Although five- or seven-point semantic differential scales are commonly used, distinctiveness is also measured on scales ranging from zero to 10 (Johnson, 1997). This is because people are more familiar with making evaluations on a 10-point scale (Johnson, 1997). An example of this scale was used to test distinctiveness of people’s faces ranging from zero (least distinctive) – ‘I know plenty of people who look like this’ – to 10 (most distinctive) – ‘I do not know anyone who looks like this’ (Monin, 2003).

Additionally, Johnson (1997), who tested the meaning of colour in trademarks, modified the original semantic differentials by extending the scales to 10, which allowed a greater range of responses. Respondents were asked to implicitly evaluate various meanings of a certain colour for a fictitious trademark across 57 scales on subjects including energetic, classy, plain and upbeat, ranging from 'not at all agree' to 'extremely agree'. Similarly, authors Balabanis and Craven used a 10-point scale to assess consumer confusion for brand look-alikes (1997). This scale measured how certain the consumer was that they had bought the correct brand and ranged from zero, 'not at all positive', to 10, 'absolutely positive' (Balabanis and Craven, 1997).

### **Likert scale**

Likert scales are widely used and are extremely common in survey research (Neuman, 2003). They were initially developed in the 1930s by Renis Likert to provide an ordinal-level measure of a person's attitude (Likert, 1932). Likert scales typically ask a series of specific statements upon which respondents can indicate their intensity of agreement or disagreement along a continuum. A minimum of two categories such as 'agree' and 'disagree' are needed. However, typically four to eight categories such as 'strongly agree', 'agree' and so forth are used. The use of a neutral indicator such as 'don't know', 'undecided' or 'no opinion' is optional and implies an odd number of categories. The Likert scale has also been used in brand distinctiveness measurement but to a lesser degree than that of the semantic differential scale.

## **Interviewing techniques**

It has been accepted that the brain can accept messages below the threshold of 'normal' recognition (Zaltman, 2003). Consequently, there are a variety of methods that help assess what consumers are thinking and feeling. One research method that is particularly relevant to the measurement of brand distinctiveness is response latency.

## **Response latency techniques**

Although surveys are efficient in revealing associations between respondents' thoughts and feelings, responses often contradict what consumers think, feel and do (Zaltman, 2003). Response latency techniques, which were traditionally used in psychology, help to avoid such contradictions. This method times how long it takes for a respondent to answer a question. The time taken for a respondent to answer a question indicates the level of 'noise' in their thoughts and feelings that are hard to detect through other methods. However, this method is only beginning to be used in the study of consumer behaviour (Zaltman, 2003). Measuring response latencies helps to distinguish between the respondents' explicit conscious thoughts and feelings and implicit beliefs outside of conscious awareness. If explicit and implicit thoughts and feelings contradict, the implicit responses are said to be a more reliable measure of future behaviour (Zaltman, 2003).

## **Assessing the adequacy of measures**

The adequacy of a measure is assessed by a series of tests designed to examine reliability and validity (Churchill, 1979). A measure that is both reliable and valid is precedent for high data quality (Churchill, 1979). As such, it is unusual to find recent journal articles that overlook the importance and hence inclusion of reliability or validity measures. This chapter will, therefore, review the characteristics of reliability and validity for brand distinctiveness as both factors pertain to the quality of the data obtained by the researcher. A necessary condition for validity of measures is that they are reliable, so the following section will first discuss the requirements of reliability and then validity (Peter, 1981).

Although it is important to realise that reliability increases the quality of the instrument, it is not sufficient to establish validity (Churchill, 1979).

## **Measures of reliability in brand distinctiveness marketing research**

Reliability refers to the extent to which measures are free from error and whether the responses from respondents are consistent (i.e. respondents do not respond randomly) across successive executions under the same conditions (Peter, 1981). Lewins (1992) uses an analogy to describe reliability: it is like a doctor using a thermometer in that on every occasion the thermometer gives exactly the same reading under the same circumstances. The thermometer is, therefore, said to be reliable (but not necessarily valid).

It is often hard to determine why a measurement may be unreliable. This is because a multitude of reasons can be responsible for unreliable results, such as the order of the items, respondent fatigue or lack of motivation to pay attention. The conditions of the measuring situation can also affect reliability. For example, the interviewer may state the question differently each time they ask the respondent or the respondent may be confused by the wording of the question (Heeler and Ray, 1972).

There are several methods available to assess the reliability of an instrument. The methods used in this thesis are described below.

- Equivalence reliability is when researchers use multiple indicators, or measures, to test the construct (Neuman, 2003). Reliability measures for this thesis include multiple measures to test brand distinctiveness: (1) one scale ranging from zero to 10 and (2) multiple open-ended questions.
- Inter-coder reliability is a special type of equivalence reliability (Neuman, 2003). Several trained coders of information were used to collect the information for this thesis.



- Pilot studies were used to develop and test preliminary versions of the measures before applying the final version. For example, all questions were proofread for typographical errors, vague or misleading statements and neutral phrasing before testing. This resulted in clear, direct and concise wording so there was no mistake in understanding them.
- To reduce ‘questionable’ responses or answers where respondents guess, respondents were asked in the financial institutions industry interviews whether they associated any Australian banks with purple. Although Australian banks use a spectrum of colours, few use purple in their identification strategies. As such, the low percentage of responses claiming to associate purple with an Australian bank indicates reliability.

## **Measures of validity in marketing research**

Validity implies that what was intended to be measured was accurately measured (Bernard, 2000). In fact, it has been said nothing in research is more important than validity (Bernard, 2000). Measuring validity is extremely difficult and so the researcher often decides whether an instrument is valid by using their best judgment. Reliability is said to be necessary (i.e. gives confidence to the quality of the instrument) but insufficient for validity (Churchill, 1979). For example, there may have been an error in the level of precision of a scale when it was originally built or perhaps an overweight houseguest bent the spring on the scale beyond its capability when it was first bought. Although the scale will always report an incorrect measure, it is consistently wrong. It is therefore said to be reliable (the measure is the same if a person stands on the scale 10 times in a row without eating or doing exercise) but not valid.

There are several methods available to assess the validity of an instrument. The methods used in this thesis are described below.

- Face validity, sometimes called content validity, is when a measure, on the face of it, ‘looks as if’ it should indicate a certain variable or concept (Heeler and Ray, 1972). For example, on the face of it, asking people how old they were when they

were toilet-trained is not a valid way of obtaining information. Similarly, a test may lack face validity if it only concentrates on a narrow area of knowledge. Face validity was determined in this thesis by an agreement between multiple researchers during pilot tests and common sense (Heeler and Ray, 1972). For example, asking people how old they are is considered a valid instrument for measuring age. However, as face validity is often subjective, it is considered an insufficient measure of validity if used exclusively (Malhotra *et al.*, 2006).

- All interviews lasted less than 15 minutes to prevent respondents becoming tired.

## **Chapter summary**

This chapter has summarised the issue of reliability and validity in brand distinctiveness measurement and the relevant tools that have been introduced to measure various elements of brand distinctiveness. For this research thesis to be accurate its findings must be reliable and valid.

The next chapter gives an overview of both the financial services and hair care industries, which are tested in this thesis, to justify the choice for industries.

# **Chapter Five: Selection of industries**

## **Chapter Overview**

The financial service and hair care industries were selected for this research for several reasons. First, they provide different contexts in which consumers may be making brand decisions. The third objective of this thesis specifically examines whether certain consumer influences, such as brand usage and category familiarity, can influence brand distinctiveness. It was felt that the respondents would have varying levels of brand experience and product involvement within the different samples. Although it is recognised that it may be difficult to generalise the findings across all industries and products, using both a service and a product helps avoid drawing conclusions that may be idiosyncratic to a particular industry.

## **Financial services**

Studying brand distinctiveness in the financial services industry is important for several reasons. Although research has examined the brand cues that consumers use when making decisions, little attention has been paid to how individual distinctive brand cues differ between physical goods and services. First, recognition of the importance of brand distinctiveness has grown in recent years, but attention in academic literature and the media has primarily focused on physical goods rather than services (Berry, 2000). It is generally recognised that a physical good is defined as an ‘object’ whereas a service is defined as a ‘deed, act or performance’ (De Chernatony and McDonald, 1998).

*“The increased competition in services markets has made many companies realise that a strong service brand is an essential part of their competitive advantage” (De Chernatony and McDonald, 1998, pp. 210).*

Although financial institutions are traditionally considered a ‘subscription’ market (when a consumer is loyal or ‘subscribes’ to a single brand for a given period and so does not use another brand in the same period), it is common for financial institutions to display ‘repertoire market’ behavioural features. For example, because financial services provide a range of products such as credit cards, debit cards, savings accounts and home loans, consumers have a higher chance of ‘switching’ their behaviour among financial institutions to best meet their needs, thus making it more competitive to stand out (Sharp and Wright, 1999).

Services exhibit certain characteristics such as intangibility, although some services, such as fast food outlets and hotels, include tangible and intangible elements (Levitt, 1981; Shostack, 1977). Research suggests that intangible services have fewer cues for consumers to evaluate than tangible physical goods and these fewer cues are harder to evaluate because they lack packaging, labelling and display (Darby and Karni, 1973; Murray and Schlacter, 1990). For example, it is not possible to package and display a financial service in the way Kodak packages and displays film. Branding, however, is just

as relevant to services as it is for goods. Importantly, it suggests that brand distinctiveness for services, and particularly financial services, is perhaps even more crucial:

*“Service companies build strong brands through branding distinctiveness and message consistency”* (Berry, 2000, pp. 130).

Furthermore, consumers make their brand choice decisions in different contexts. Some decisions are stimulus-based, meaning decisions are based on stimulus in the physical environment such as colours and logos, and other decisions are memory-based, meaning they are based on information retrieved from memory (Lee, 2002). Decisions can, however, be based on a mixture of both stimulus and memory-based information. Decisions about many service-based industries – restaurants, retail stores and financial services, for instance – involve a mixture of stimulus and memory-based information (Lee, 2002).

Another stream of research emphasising the importance of distinctiveness relevant to the financial services industry focuses on association strategies, which link extrinsic goods, people, places, events or objects to a particular service. An association strategy aims to ease brand identification and service evaluation (Berry and Clark, 1986). Stafford (1996) emphasises that extrinsic cues are easy-to-evaluate characteristics that are indirectly part of the service. Services that have been effective in using the company name and logo, advertising taglines and symbolic associations with their brand include, for example, Federal Express, Disney and American Airlines (Berry, 2000). Although there has been considerable agreement concerning the importance of extrinsic cues to create distinctiveness, very little research has been done to test these strategies (Stafford, 1996).

Because of intense competition among services, many have been deregulated:

*“Deregulation, greater competition and information technology has led to the restructuring of the retail banking industries in virtually all developed economies. This*

*has led to a greater emphasis on marketing activities and the use of information technology to support these activities” (Colgate, 2000, pp. 139).*

Since the 1980s, there has been considerable growth and change in the Australian financial services industry (Edey and Gray, 1996). In the past, financial services were considerably protected by regulation and operated in an oligopolic environment, which allowed organisations to profit while seldom marketing products and services. This occurred even though lending rates were highly controlled and entry was tightly restricted (Colgate, 2000). Although profitability has stabilised today, albeit at a high level, deregulation and information technology has increased the competition not only in Australia but in other countries such as New Zealand, the UK and Ireland (Colgate, 2000). As such, financial institutions are now among the most competitive industries, suggesting that brand distinctiveness is now more important than ever, thus requiring more ‘marketing-led’ rather than the previous ‘product-led’ approaches to combat competition (Jevons, 2005; Wright, 1999).

## **Hair care**

Unlike services, the first challenge for manufacturers of fast-moving consumer goods is getting listed on a shelf in-store. This is closely followed by an effort to gain a satisfactory number of shelf facings. However, getting noticed by time-poor consumers is often considered the most important challenge, highlighting the importance of being distinctive in a fast-moving consumer goods environment (Moore, 2003). Additionally, hair care is considered a ‘repertoire’ market, meaning buyers allocate their category requirements across several brands simultaneously, making distinctiveness important. Polygamous loyalty is prevalent where buyers ‘shuffle’ between brands. For example, all fast-moving consumer goods (FMCG) are repertoire markets (Sharp and Wright, 1999)

Furthermore, fast-moving consumer goods often have a high level of ‘impulse’ buying, which is an unplanned or spontaneous purchase (Dreze, Stephen and Purk, 1994).

Research regarding shampoo and conditioner products in pharmacies has found that a

third of consumer purchases occur on impulse upon viewing an average of 2.4 brands (Anonymous, 1997). The category also has a proliferation of distinctive elements such as colour, shape, size, typeface and logos, which are commonly featured on packaging. Due to in-store browsing without an immediate attempt to buy, interviewing consumers in-store for shampoo and conditioner brands is considered an appropriate way to study brand distinctiveness (Moore, 2004). Additionally, interviewing in-situ helps to focus more attention on the packaging, which plays a critical role for fast-moving consumer goods such as hair care products. “Packaging has seconds to get noticed and make an impression so it needs to be distinctive” (Moore, 2004, pp. 30). Besides data availability, a national pharmacy chain was chosen to conduct the research rather than a large retail outlet such as a supermarket. This was because all the brands can be seen from standing anywhere in front of the shelf. In a supermarket, however, consumers typically need to walk through the aisle to see all the brands on shelf. It is, therefore, acknowledged that these findings may not generalise to all stores that have different shelf layouts, even though consumers generally ignore a third to half the brands on shelf.

Specifically, hair care has been characterised as a highly cluttered market with considerable competition predominantly occurring over the past year (refer to Table 1) (Anonymous, 2005; Horne, 2005). As with any fast-moving consumer product, low levels of loyalty are prevalent, growth proves difficult for companies and consumers are often confused when faced with extensive choice, all of which highlight the need for a brand to be distinctive.

A common strategy to inject growth in this market is simply aiming to stand out (Horne, 2005). Hair care brands often aim to attract consumers with distinctive packaging, logos, smell and taste. For example, “fruity florals and tropical notes have retained popularity in hair care” (Jeffries, 2005, pp. 40).



**Table 1: Hair care market growth (adapted from Euromonitor International cited in Horne, 2005).**

	% Growth 2003-2004	% Growth 2000-2004
World	5	19
Western Europe	4	15
Asia Pacific	3	12
North America	1	8
Latin America	17	67
Eastern Europe	9	33
Africa and Middle East	8	34
Australasia	4	18

## **Comparisons across industries**

The comparison of brand distinctiveness will be tested across the two industries, financial institutions and hair care. This allows comparisons where there has been little work examining distinctiveness. From conducting research across industries, it is also hoped this thesis will facilitate other studies to measure brand distinctiveness to provide further research to generalise findings. Furthermore, a purpose of expanding this research across two industries is to identify the 'boundary conditions'. 'Boundary condition' is a term used to identify the limits of a theory and to identify when it no longer holds (Wright and Kearns, 1998).

## **Chapter summary**

This chapter has explained why the study of brand distinctiveness is necessary for both hair care and financial services. Both industries are extremely competitive and are characterised by a finite number of competitors who are constantly bombarding consumers with messages in an attempt to break through the clutter. The industries chosen are also different in that one is a service and the other is a product (i.e. a service is intangible and cannot be possessed whereas a product is tangible and is possessed).

The next chapter presents the methodology and data collection for both industries.

# **Chapter Six: Methodology and data collection**

## **Chapter Overview**

This chapter examines the ethical considerations and integrity for the three sets of data used in this thesis. This is followed by a discussion of the research technique and analyses. It specifically explains the research process involving how the data was collected, sample sizes, year of data collection, the limitations of the analyses and the necessary precautions that were taken to avoid the possibility of data bias. The chapter concludes with a discussion on the importance of data reduction techniques.

## **Ethical considerations and data integrity**

The three sets of data used in this thesis were collected by the Ehrenberg-Bass Institute for Marketing Science, which is a multi-million dollar academic-based market research institution. Commercial market research projects adhere to the AMSRS (Australian Market and Social Research Society Limited) guidelines. All the data collection is conducted by experienced IQCA accredited staff (Interview Quality Control Australia). The rules regarding the rights and responsibilities, the professional responsibility of researchers and the mutual rights of and responsibilities of clients and researchers, are adhered to in all research.

The Ehrenberg-Bass Institute for Marketing Science emphasises integrity and quality and all data used for this thesis is analysed at the aggregate level, so individual responses and identities of respondents cannot be made. At the Ehrenberg-Bass Institute for Marketing Science, all respondents' information is kept confidential and is not provided to any third party or used for any other purpose than market research and agreed upon academic projects such as the creation of Master and PhD theses.

Two of the three data sets collected for this thesis were administered by telephone using a team of IQCA-accredited interviewers from the Ehrenberg-Bass Institute for Marketing Science. To ensure the data was reliable, these interviewers received intensive training and were supervised by both a field manager and a research associate from the Ehrenberg-Bass Institute at the time of data collection to identify any potential problems. This ensured that all questions were asked and recorded verbatim, with the correct emphasis and inflection; the questionnaires for each study were correctly worded and structured, getting answers by probing, when necessary, and clarifying responses. The interviewers recorded the data on one of Australia's most modern and sophisticated computer software systems called MaCATI™ (Computer-Assisted Telephone Interviewing). Additionally, the MaCATI™ system allows the team of accredited interviewers to make 'call-back' appointments and 10% of all interviewing are call-backs.

The remaining study was done with face-to-face interviews. The IQCA team of interviewers were trained and monitored throughout the research. For example, extensive care was taken to ensure the interviewers used the same probes to the various questions on the interview schedule, especially with open-ended questions. Furthermore, random spot checks were made during the survey to ensure all interviewers were correctly coding the answers. The questionnaire booklets were created for easy use. Adequate space was provided to interviewers to record open-ended responses and prevent needlessly long answers (Warwick and Lininger, 1975). The data was subsequently entered into a computer program called SPSS<sup>®</sup> by trained coders.

## **Data sets:**

### **Data set one**

The first data set was collected in November of 2004 on behalf of a national Australian bank. A total of 467 respondents were interviewed by telephone, across four of the largest states in Australia. Respondents were randomly selected from the electronic White Pages, with quotas for age, gender and geographic area. The sample was weighted in analysis according to segment size within the banking population to ensure the sample was representative of the total banking (consumer) market.

This data set was exploratory. The goal of the research was to discover which branded elements in the Australian banking industry were considered most distinctive by consumers. More specifically, respondents were initially asked to identify their main financial institution. This was followed by a series of open-ended questions asking respondents to name which, if any, financial institutions stood out and why; which financial institution had the most distinctive advertising and why; and which, if any, visual elements helped them identify each brand. For the last question, respondents were given a list of the seven major bank brands in terms of market share and asked to respond for each brand.

## **Data set two**

In the second phase of data collection, consumers were interviewed in situ, in a national pharmacy chain in August 2005. With a small team of trained researchers, the candidate took part in a few interviews in situ, thus enabling a different level of responsibility for the research by being involved with the respondents. This enabled the gathering of more information about the research objectives and highlighted issues such as methods, challenges and benefits that characterise the work.

Shampoo and conditioner brands in the hair care category on a particular shelf in store were specifically selected because of a high level of impulse buying in this category (and hence the supposed important role of distinctiveness in brand selection). The location of the shelf in-store and the brands on display were kept constant for the duration of the fieldwork, which was two weeks. This technique of conducting interviews in front of a shelf in-store was chosen because it produced quantifiable results that reflect real shopping behaviour, rather than relying on respondent recall or recognition. It also allowed respondents to view a shelf for any amount of time they needed. A total of 200 respondents who either bought shampoo and conditioner or browsed the section, took part in the study. Besides the shelf, respondents were shown cards with written scales in which they were asked to respond.

Respondents were asked both closed and open questions about which shampoo and conditioner brands, if any, stood out the most and why and the extent of brand distinctiveness. These asked the respondents to rate brands on a distinctiveness scale, which part of the packaging was more easily recognisable and whether respondents could identify any brands by their physical appearance without a brand name on the packaging.

### **Data set three**

To expand the results in data set one, which were exploratory, the third data set was collected in May 2006 on behalf of the same nationwide Australian bank used in data set one. From the results in data set one and data set two, a reasonable idea of the components that create brand distinctiveness from a consumer's perspective was established.

The data collected for the first two objectives of this thesis was gathered from a sample of 162. The last objective contained a further 157 respondents making the sample size 319. Respondents were randomly selected from the electronic White Pages and interviewed via telephone across three of the largest states in Australia.

Respondents in the sample of 162 were cued with the name of a bank and asked if there were any elements, for example colours, they could associate with the bank. The colour purple, which is rarely displayed by banks in the Australian banking industry, was included in the sample to assess the reliability of the measure used in this study. Ninety-two per cent of respondents could not associate purple with any of the banks, suggesting reliable research. It was a 'free response' in that respondents could either refrain from responding or link one brand or colour for each question. In this phase of the research data collection it was important to give respondents minimal cues so they were not 'steered' into traits that may not have been immediately thought of when associating a brand.

## **Data reduction techniques**

Data in this thesis is presented as per the data reduction rules specified by Ehrenberg (1994). Data reduction involves reducing a large amount of data to statistical summaries that are easily used, interpreted and communicated (Collins, 1992).

More specifically, the central rules that are applied in this thesis are those that are given by Ehrenberg (1977):

- Round to two digits (that vary in the data).
- Use row and column averages as foci.
- Place figures to be compared in columns.
- Order rows and columns by size.
- Use spacing and layout creatively.
- Use graphs only to convey qualitative messages.



## **Chapter summary**

This chapter discussed the three sets of data used in this thesis. Data was collected via telephone for the financial institutions industry and in-situ for the hair care industry. The data reduction techniques as specified by Ehrenberg (1994) were also discussed. The next chapter presents the analysis and findings from the data for both industries.

# **Chapter Seven: Analysis and findings**

## **Chapter Overview**

This chapter reports the results and discussion of the data analysis from the hair care industry and the results across the two different data sets for the financial services industry. It reports the findings for each objective separately.

The key element consumers use to articulate brand distinctiveness both in-situ and via recall is colour. Results from the analyses across both the hair care and financial services industries show only a very slight variation in distinctive elements between brands. For example, colour was the key element across all brands. Brand usage seems to have a weak effect on brand distinctiveness in both industries, illustrating that there is a small difference between users and non-users. Category familiarity was examined only in the financial services industry where the data was available. The results suggest that category familiarity does not affect brand distinctiveness. The results for each objective are discussed in detail.

**Part I:**  
**Research objective one**

**Determine the key elements consumers believe make a brand distinctive by examining the issue through two approaches: in-situ and respondent recall**

## **In-situ**

This section examines research objective one: ‘Determine the key elements consumers believe make a brand distinctive by examining the issue through two approaches: in-situ and respondent recall’. The first approach is examined in this section, which tests the objective in-situ for the hair care industry.

In order to answer research objective one, 200 respondents were asked the following open questions in front of the brands on the shelf in-store: ‘Out of all these brands, which three do you think stand out the most?’ and ‘For each brand you mentioned, what do you think makes them stand out?’ The answers were coded separately as first response, second response and third response. Furthermore, this data reduction step helped generalise patterns in the data and increase statistical power making ‘missing cases’ minimal.

The responses were coded into distinctiveness elements. This was achieved by grouping similar open responses such as colour or typeface. For example, typical responses for structural design elements included ‘different lids’ or ‘upside-down bottle designs’. The coding of distinctive elements was agreed upon by a small group of marketing academics, in effect serving as an expert panel for the purpose of this research.

The data for research objective one is displayed in Table 2. For example, 21% of respondents associated a colour with Garnier Fructis and 2% of respondents associated Elvive with structural design elements. Overall, this table shows colour is the most common element, receiving 66% of responses. Structural design, shelf placement and typeface followed at 18%, 9% and 7% respectively. Surprisingly, logo received only 1% of associations, which does not make it a distinctive element for shampoo and conditioner brands.

It could be argued that shelf placement is not a distinctive element of the brand, but for the purpose of this research objective it is an interesting finding that consumers cite, with 9% of all mentions as a perceived element of distinctiveness. Furthermore, some respondents found it difficult to elicit reasons for a brand being distinctive and instead

gave reasons associated with brand familiarity or advertising. As a result of removing these responses from the analyses, there is small number of ‘missing cases’.

**Table 2: Aggregated responses: distinctive elements from a consumer’s viewpoint (Multiple response, number of responses = 189 cases, 11 missing cases)**

Distinctive elements (%)						
Brand	Colour	Structural design	Shelf placement	Typeface	Logo	Total
Garnier Fructis	21	5	3	2	0	32
Pantene	11	4	3	1	0	19
Elvive	13	2	1	1	0	16
Tools Hair Art	6	2	0	0	0	9
Schwartzkopf	5	2	1	1	0	8
John Frieda Brilliant Brunette	5	1	1	0	0	8
Dove	2	1	0	1	0	5
John Frieda Sheer Blonde	1	0	0	0	0	2
John Frieda Frizz Ease	1	0	0	0	0	1
Wakk	1	0	0	0	0	1
<b>Total</b>	<b>66</b>	<b>18</b>	<b>9</b>	<b>7</b>	<b>1</b>	<b>100</b>

Although the three separate responses were combined to increase statistical power, it is also important to examine the individual responses to search for sub-patterns or exceptions. For example, fluctuations in the individual responses may balance out in the aggregate data sets or a major outlier may skew the aggregate results. Consequently, the results of the three responses are now displayed individually.

Table 3 shows the results for this objective for the first response. Overall, this table shows colour is the most common element receiving 83% of responses. Structural design, shelf placement and typeface followed at 7%, 6% and 4% respectively. Furthermore, logo received only 1% of associations, which does not make it a distinctive element of shampoo and conditioner brands. The patterns in the first response are reasonably consistent with the results in the aggregated responses but perhaps more extreme. In this second response colour increased 20%. Additionally, structural design, shelf placement and typeface received fewer responses and decreased at 11%, 3% and 3% respectively.

**Table 3: First response: distinctive elements from a consumer’s viewpoint**

**(Multiple response, total number of responses = 178 cases, 22 missing cases)**

Brand	Distinctive elements (%)					
	Colour	Structural design	Shelf placement	Typeface	Logo	Total
Garnier Fructis	76	3	4	2	0	85
Pantene	1	3	2	1	0	7
Elvive	4	0	0	0	0	4
John Frieda Brilliant Brunette	1	1	0	1	0	3
Tools Hair Art	1	1	0	0	0	2
Dove	0	0	0	0	1	1
Schwartzkopf	1	0	0	0	0	1
<b>Total</b>	<b>83</b>	<b>7</b>	<b>6</b>	<b>4</b>	<b>1</b>	<b>100</b>

The results for the second response are displayed in Table 4. Overall, this table shows colour remains the most common element receiving 62% of responses. Structural design, shelf placement and typeface followed at 23%, 8% and 6% respectively. Last, logos received only 1% of associations, which does not make it a distinctive element of shampoo and conditioner brands. The patterns in the second response are reasonably consistent with the results in the first and aggregated responses. However, structural design appears to be somewhat higher in this response than in the first and aggregated responses.

**Table 4: Second response: distinctive elements from a consumer’s viewpoint**

**(Multiple response, total number of responses = 162 cases, 38 missing cases)**

Distinctive elements (%)						
Brand	Colour	Structural design	Shelf placement	Typeface	Logo	Total
Elvive	31	1	1	0	0	32
Pantene	4	9	4	1	1	19
Tools Hair Art	8	4	0	1	0	12
Garnier Fructis	9	1	2	0	0	12
John Frieda Brilliant Brunette	5	3	0	1	0	9
Schwartzkopf	2	3	1	2	1	8
Dove	2	2	0	2	0	6
John Frieda Sheer Blonde	1	1	0	0	0	2
<b>Total</b>	<b>62</b>	<b>23</b>	<b>8</b>	<b>6</b>	<b>1</b>	<b>100</b>



The results for the third responses are displayed in Table 5. Overall, this table shows colour remains the most common element receiving 52% of responses. Structural design, shelf placement and typeface followed at 24%, 13% and 11% respectively. Last, logos received only 1% of associations, which does not make it a distinctive element of shampoo and conditioner brands. Lindstrom (2007) highlights that too many brands are dependent on a logo and many other elements such as distinctive colours are missing. “The shape of an iPod or the smell of a child’s crayon – branding goes deeper than logos” (Lindstrom, 2007, pp. 49).

The patterns in the third response are reasonably consistent with the results in the first, second and aggregated responses. Similar to the second response, structural design appears to be somewhat higher than in the first, second and aggregated responses. However, all elements apart from colour have increased from the first response to the third response.

**Table 5: Third response: distinctive elements from a consumer’s viewpoint**

**(Multiple response, total number of responses = 147 cases, 53 missing cases)**

Distinctive elements (%)						
Brand	Colour	Structural design	Shelf placement	Typeface	Logo	Total
Pantene	8	11	9	1	1	30
Tools Hair Art	12	3	0	1	0	16
Schwartzkopf	4	5	3	3	0	14
Elvive	13	0	0	1	0	13
John Frieda Brilliant Brunette	8	2	1	1	0	11
Dove	2	1	1	3	0	7
Wakk	2	1	0	1	0	2
Garnier Fructis	2	0	0	1	0	2
John Frieda Sheer Blonde	1	1	1	0	0	2
John Frieda Frizz Ease	1	0	0	1	0	1
Vitapointe	0	1	0	0	0	1
<b>Total</b>	<b>52</b>	<b>24</b>	<b>13</b>	<b>11</b>	<b>1</b>	<b>100</b>

Because colour was considered the key element across all responses, a cross-tabulation between colour and the three different responses identified whether colour associations were consistent across respondents. Of the 83% of respondents who identified brands by colour in the first response, 48% of those stated colour for the second response and 42% stated colour in the third response. This shows that almost half of respondents who identified colour initially, considered colour for other brands rather than associate different elements with the same brand. Of the 18% of respondents who did not associate colour in the first response, 8% mentioned colour in the second response and 5% of those mentioned colour for the third response.

Figure 24: Examples of strong brand-colour relationships



## **Respondent recall**

This section examines research objective one: 'Determine the key elements consumers believe make a brand distinctive by examining the issue through two approaches: in-situ and respondent recall'. The second approach is examined in this section, which tests the objective through respondent recall for the financial services industry. The first exploratory data set is examined. This is followed by the third data set, which is designed to expand the results from data set one.

To test research question one, 467 respondents were asked the following open question: 'I am now going to read out some bank brands and I'd like you to tell me the visible things that help you identify that brand. That is what, other than the name, makes it stand out from other financial institutions when you see its advertising or are walking down the street and see a branch. To give you an example, if I asked you about McDonald's you might say yellow, the 'M', Ronald McDonald, the letters 'Mc' in front of everything. Alternatively, for Coca-Cola you might say red, how Coca-Cola is written or the shape of the bottle'.

As with the responses examined in-situ, the responses collected through recall were also coded into distinctiveness elements. Similar open responses such as colour or slogans were grouped together. Again, the elements were agreed upon by a small group of academic marketers, in effect serving as an expert panel for the purpose of this research.

As mentioned, this first data set was designed as an exploratory phase. As a result of both the exploratory research and the category, a large number of respondents found it difficult to elicit reasons for a brand being distinctive and instead gave reasons associated with brand familiarity or advertising. For example, some respondents claimed that 'being a satisfied customer' made the brand distinctive. This is an internal feeling of the customer rather than a distinctive element of the brand. Other characteristics such as the biggest bank and multiple locations are not distinctive but instead relative to their context. These responses were grouped as 'other'.

The results for each brand are displayed in Table 6. The 'total' row shows the relative contribution of each element. Overall, this table shows colour is the most common element, receiving 29% of responses. Logos, characters or celebrities and font/writing style followed at 11%, 10% and 9% respectively.

Although music is said to act as a magnet in drawing attention in advertising (Branthwaite and Ware, 1997), it surprisingly did not receive any associations, and slogans received only 2% of associations. Additionally, the dragon was the only character associated with St George.

This data shows that respondents have greater difficulty evaluating a service through recall as opposed to a physical product in-situ. Physical goods are high in search qualities such as structural design, colour, typeface, smell and feel. According to De Chernatony and McDonald (1998), consumers know very little about specific products in the financial services industry. As a result, they often assume that the best-known companies have the best products.

Table 6 shows that respondents find it difficult to articulate tangible offerings, which include music. Colour, however, is a key element of financial services. Typical responses included red and green for St George, yellow and black for Commonwealth Bank, red and black for National Australia Bank, red for Westpac and Bendigo, yellow for Suncorp and blue for ANZ (refer to the logos in Figure 24 for the colours associated with each bank). Besides colour, there are some large deviations between brands for certain elements: CBA and its logo and slogan, St George's association with characters and celebrities and Westpac and its font/writing style.

**Table 6: Distinctive elements from a consumer’s viewpoint**

**(Multiple response, total number of responses: 467 cases)**

Brand	Distinctive elements (%)									Total
	Colour	Logo	Characters or celebrities	Font/writing style	Slogans	Music	Don't know	Nothing	Other	
ANZ	49	9	0	7	3	0	13	15	5	100
CBA	40	35	0	0	12	0	4	4	6	100
Westpac	27	1	0	41	0	0	9	16	5	100
NAB	24	16	0	7	0	0	21	24	9	100
Bendigo	23	2	1	6	0	0	35	20	14	100
Suncorp	22	17	0	0	0	0	33	19	9	100
St George	18	0	68	0	0	0	5	4	5	100
<b>Total</b>	<b>29</b>	<b>11</b>	<b>10</b>	<b>9</b>	<b>2</b>	<b>0</b>	<b>17</b>	<b>15</b>	<b>7</b>	<b>100</b>

Figure 25: Logos used in the financial services industry





To expand the results in the exploratory research, which established a reasonable idea of the components that create brand distinctiveness, further data collection was necessary to answer research objective one. Since memory is typically enhanced when cues are presented at the time people try to recall information, respondents were provided with cues for each element identified in the exploratory research in the next data collection (Bettman, 1979). Providing cues also serves to remind respondents of previously learned information about a brand. As previously mentioned in chapter six, the data was collected from a sample of 162.

Respondents were cued with the name of a bank and asked if there were any elements, for example colours, they could associate with the bank. The questions are presented in Table 7.

**Table 7: Questions cued with the name of a bank**

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**Colour**

‘I want to ask you about colours and banks. I am interested to see if you associate a particular colour with one of the banks just like you might associate the colour red with Coca-Cola or green with BP petrol stations. So, what colours, if any, do you associate with (name of bank)?’

---

**Logo**

‘Now we will talk about whether you associate any logos with any of the banks. For example, the Nike swoosh symbol is an example of a logo. So, what logos, if any, do you associate with (name of bank)?’

---

**Characters or celebrities**

‘We will now talk about whether you associate any characters or celebrities with different banks. For example, Louie the fly is an example of a character for the fly spray brand, Mortein, and Pat Rafter is an example of a celebrity for Bonds. So, are there any characters or celebrities that you associate with (name of bank)? If so, can you describe or tell me who they are?’

---

**Font/writing style**

‘Moving on from characters and celebrities, is there any particular font, or writing style, that makes you think of a particular bank? If so, can you tell me what banks?’

---

**Music**

‘Moving on from fonts and writing styles, is there any particular music that makes you think of a particular bank? If so, can you tell me what banks?’

---

**Slogans**

‘Now we will now talk about whether you associate any slogans with any banks. For example, ‘the burgers are better at Hungry Jacks’ is a slogan. So, what slogan, if any, do you associate with (name of bank)?’

---

The results for the additional data set are shown in Table 8. The ‘total’ row shows the relative contribution of each element. For example, the table shows 96% of respondents associated Commonwealth Bank with a colour, which means that 4% could not associate any colours with Commonwealth Bank.

Overall, this table shows colour remains the most common element, receiving 55% of responses. However, all brands featured every element in their branding. This shows that this research is testing brand distinctiveness and not brand ubiquity. In contrast to the hair care industry, logos received 33% of associations. Characters or celebrities followed at 6% and both slogans and font/writing styles received 3% of associations. Music did not receive any associations. The patterns in this data set are reasonably consistent with the exploratory research. In both cases, colour received over half of the associations and logos followed closely.

**Table 8: Aggregated responses: distinctive elements from a consumer’s viewpoint (Multiple response, total number of responses = 162 cases)**

Brand	Distinctive elements (%)					
	Colour	Logo	Character or celebrity	Slogan	Font/writing style	Music
St George	93	85	45	1	0	1
CBA	96	63	3	26	3	3
NAB	83	53	7	2	8	0
ANZ	91	43	1	2	9	0
Westpac	83	51	2	1	5	0
Bendigo	68	14	1	4	1	0
Suncorp	55	30	1	0	1	0
<b>Total</b>	<b>55</b>	<b>33</b>	<b>6</b>	<b>3</b>	<b>3</b>	<b>0</b>

## **Research objective one summary**

### **In-situ**

Analysis of the three responses and an aggregated data set show a consistent pattern of the distinctive elements respondents associated with shampoo and conditioner brands in the hair care industry. In terms of research objective one, the key element consumers use to articulate brand distinctiveness in-situ is colour. Interestingly, nearly half the respondents who mentioned colour as a key element for one brand in the first response also mentioned colour for different brands for other responses. This shows that colour is an important brand-building cue and that there was no preference for a particular colour. Instead, respondents strongly associated different colours with different brands. One possible explanation could be that respondents have developed a wide range of colour associations for various brands through 'associative learning' as discussed in the literature review.

Structural design also received a high number of associations compared with the other elements. One possible explanation could be that there is typically a synergy between packaging and hair care advertisements where shampoo and conditioner bottles are portrayed in many of the advertisements. Shelf placement and typeface were also mentioned but to a lesser degree. Logos consistently received 1% of associations for each response, which therefore do not make them a distinctive element.

In terms of the individual responses, respondents consider colour to be the most common element for all three responses at 83%, 62% and 52% percent respectively. The results for all three responses show a big difference between colour and the other distinctive elements. Structural design trails colour across both the individual and aggregated responses. The aggregated responses show that there is about a four-fold difference between colour and structural design. The first response shows that there is almost a twelve-fold difference. The second response shows that there is about a three-fold difference and the third response shows about a two-fold difference.

## **Respondent recall**

Analysis of the responses collected via respondent recall show a consistent pattern of the distinctive elements respondents associated in the exploratory research. In terms of research objective one, the key element consumers use to articulate brand distinctiveness via recall is colour. Logos also received a high number of associations. Characters or celebrities, slogans and font/writing style were also mentioned but to a lesser degree. Music did not receive any associations despite the literature often citing music as a valuable tool to increase distinctiveness (Anonymous, 2003; Branthwaite and Ware, 1997; Tracey, 2003).

Respondents consider colour to be the most common element at 55%. Logo closely follows at 33%. The results for the remaining elements show a big difference between the two key elements. CBA largely dominated the responses for slogans with 'Which bank?' and 'Australia's leading bank'.

Furthermore, St George largely dominated the responses for characters or celebrities at 45%, about 6½ times higher than NAB, which had the second highest number of responses on this element at 7%. Additionally, during the time of data collection, NAB's advertising campaign focused on the 2006 Commonwealth Games, which is no longer running, suggesting that these responses would not be mentioned again if further data collection was completed. For example, typical associations with celebrities from the Commonwealth Games included sporting icons Cathy Freeman, Libby Lenton and 'the bald guy who throws the discus' who is discus thrower Scott Martin, who won a gold medal at the Games.

**Figure 26: NAB celebrity print and television advertising featuring Scott Martin**



**Part II:**  
**Research objective two**

**Determine whether the elements that make a brand distinctive  
vary between brands in a market**

This section examines research objective two: ‘Determine whether the elements that make a brand distinctive vary between brands in a market’. This objective is examined first in the hair care industry and second in the financial services industry.

To answer research objective two, a summary of the count of responses was calculated and compared for each brand from the results presented for research objective one. This was calculated by arranging the number of distinctive elements consumers assigned as having the highest and lowest value across brands. The brands were ranked from one (the most value) to five (the least value). In some instances, distinctive elements received the same number of associations or no associations, so not all brands contained five different ratings.

For example, in the aggregated data for research objective one, Garnier Fructis received 32% of associations when compared across brands. These associations for Garnier Fructis included colour, structural design, shelf placement and typeface at 21%, 5%, 3% and 2% respectively. To answer research objective two, these associations were numbered from one to four and then compared across brands.

The data for the aggregated responses is displayed below in Table 9. Overall, this table shows that colour is the most prevalent element across *all* brands in the category. Structural design elements follow colour and this was also consistent across brands. Although shelf placement and logo received some associations, both elements along with typeface each received a mode of zero. Table 9 indicates that there is relatively little difference between distinctive elements across brands. This also highlights that consumers typically consider a select range of elements, which are distinctive when interpreting a brand.



**Table 9: Aggregated responses: the variation of distinctive elements between brands from a consumer's viewpoint**

(Multiple response, total number of responses = 189 cases, 11 missing cases)

Brand	Distinctive elements				
	Colour	Structural design	Shelf placement	Typeface	Logo
Garnier Fructis	1	2	3	4	0
Pantene	1	2	3	4	0
Elvive	1	2	3	3	0
Tools Hair Art	1	2	0	0	0
Schwartzkopf	1	2	3	3	0
John Frieda Brilliant Brunette	1	2	2	0	0
Dove	1	2	0	2	0
John Frieda Sheer Blonde	1	0	0	0	0
John Frieda Frizz Ease	1	0	0	0	0
Wakk	1	0	0	0	0
<b>Mode</b>	<b>1</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>0</b>

To determine whether the elements that make a brand distinctive vary between brands in a market more closely, each of the three responses is analysed separately.

The results from the first response, displayed in Table 10, show a small level of variation between the brands. Although colour remains prevalent across brands, Pantene received the most associations for structural design and Dove received the most associations for its logo. Structural design elements received an equal number of associations for John Frieda Brilliant Brunette and Tools Hair Art. Overall, this table shows that three out of seven brands are most distinctive for colour, two brands are considered equally distinctive for both colour and structural design elements, one brand for typeface and another for logo.

**Table 10: First response: the variation of distinctive elements between brands from a consumer's viewpoint**

(Multiple response, total number of responses = 178 cases, 22 missing cases)

Distinctive elements					
Brand	Colour	Structural design	Shelf placement	Typeface	Logo
Garnier Fructis	1	3	2	4	0
Pantene	3	1	2	3	0
Elvive	1	0	0	0	0
John Frieda Brilliant Brunette	1	1	0	1	0
Tools Hair Art	1	1	0	0	0
Dove	0	0	0	0	1
Schwartzkopf	1	0	0	0	0
<b>Mode</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>

The patterns in Table 11 are reasonably consistent with both the data for the aggregate and first responses. Overall, this table shows that there is still a small level of variation between the brands. Colour and structural design both received a mode of one. Six out of seven brands are most distinctive for colour, one brand is considered equally distinctive for colour and structural design elements, one brand for colour, structural design and typeface and one brand for structural design.

**Table 11: Second response: the variation of distinctive elements between brands from a consumer's viewpoint**

(Multiple response, total number of responses = 162 cases, 38 missing cases)

Brand	Distinctive elements				
	Colour	Structural design	Shelf placement	Typeface	Logo
Elvive	1	2	2	0	0
Pantene	2	1	2	3	3
Tools Hair Art	1	2	0	3	0
Garnier Fructis	1	3	2	0	0
John Frieda Brilliant Brunette	1	2	0	3	0
Schwartzkopf	2	1	3	2	3
Dove	1	1	0	1	0
John Frieda Sheer Blonde	1	1	0	0	0
<b>Mode</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>

The results for the third response are presented in Table 12. Overall, this table shows that although a larger number of brands are considered distinctive compared to the first and second responses, colour remains prevalent and there is still a small level of variation between the brands. Colour and structural design both received a mode of one.

**Table 12: Third response: the variation of distinctive elements between brands from a consumer’s viewpoint**

**(Multiple response, total number of responses = 147 cases, 53 missing cases)**

Brand	Distinctive elements				
	Colour	Structural design	Shelf placement	Typeface	Logo
Pantene	3	1	2	5	4
Tools Hair Art	1	2	0	3	0
Schwartzkopf	2	1	3	3	0
Elvive	1	0	0	2	0
John Frieda Brilliant Brunette	1	2	3	3	0
Dove	2	3	3	1	0
Wakk	1	2	0	2	0
Garnier Fructis	1	0	0	2	0
John Frieda Sheer Blonde	1	1	1	0	0
John Frieda Frizz Ease	1	0	0	1	0
Vitapointe	0	1	0	0	0
<b>Mode</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>3</b>	<b>0</b>

This section now examines research objective two for the financial services industry. To answer research objective two, a summary of the count of responses was calculated and compared for each brand from the results presented for research objective one. For example, in the aggregated data for research objective one, St George received

associations for colour, logo, character or celebrity, slogan and music at 93%, 85% and 45% respectively and 1% for both slogan and music. To answer research objective two, these associations were numbered from one to five accordingly and then compared across brands.

The data for research objective two is displayed in Table 13. Overall, this table shows that there is little variation between brands. Colour is the most prevalent element across *all* brands in the category. Furthermore, logo is associated across *all* brands with a mode of two. There is some variation between brands for the elements of character or celebrity, slogan and font/writing style, but these elements are consistently ranked at three or more.

**Table 13: Aggregated responses: the variation of distinctive elements between brands from a consumer’s viewpoint**

**(Multiple response, total number of response = 162 cases)**

Brand	Distinctive elements					
	Colour	Logo	Character or celebrity	Slogan	Font/writing style	Music
St George	1	2	3	4	0	4
CBA	1	2	4	3	4	4
NAB	1	2	4	5	3	0
ANZ	1	2	5	4	3	0
Westpac	1	2	4	5	3	0
Bendigo	1	2	4	3	4	0
Suncorp	1	2	3	0	3	0
<b>Mode</b>	<b>1</b>	<b>2</b>	<b>4</b>	<b>4</b>	<b>3</b>	<b>0</b>

## **Research objective two summary**

Results from the analyses across both the hair care and financial services industries show only a very slight variation in distinctive elements between brands. The data for both industries indicates that colour is the most prevalent element across *all* competing brands. This finding shows that colour has an immediate impact on most respondents and achieved considerable associations across brands.

Structural design elements are relatively consistent across brands in the hair care industry. Although logo consistently received a mode of zero in the hair care industry, logo is considered the second most distinctive element across all brands in the financial services industry. This finding suggests that although colour is considered the key element across brands, colour was not considered in isolation. Instead, respondents associated a few elements across brands. This finding is somewhat surprising given that the literature often focuses on elements in isolation rather than as a 'holistic' interpretation. Furthermore, particular colours are not considered in isolation. Rather, a selection of colours are considered distinctive by respondents.

**Part III:**  
**Research objective three**

**Examine whether certain consumer influences can mediate  
brand distinctiveness through testing two hypotheses**

### **Hypothesis one:**

**A brand is more likely to be considered distinctive if a respondent currently uses it**



This section answers research objective three, which examines whether certain consumer influences can mediate brand distinctiveness. The first hypothesis is examined for both industries in this section, which is that a brand is more likely to be considered distinctive if a respondent currently uses it. This objective is examined first in the hair care industry and second in the financial services industry.

Brand usage was calculated by asking respondents in front of the shelf in-store, ‘Out of all these shampoo and conditioner products, which brands, if any, do you currently buy?’

As discussed in chapter four, to ensure equivalence reliability, two measures were used to calculate brand distinctiveness. First, respondents were asked in front of the shelf in-store, ‘I’m now going to read out some shampoo and conditioner brands from this shelf and I would like you to rate the distinctiveness of each brand on a scale of zero to 10 where zero (least distinctive) = I know plenty of brands that look just like this and 10 (most distinctive) = I do not know any brands that look like this.’ A scorecard was given to every respondent to rate each brand (see Figure 26). Only eight of the brands on shelf were tested with scaled ratings to prevent survey fatigue.

**Figure 27: Scorecard of distinctiveness ratings**

Brand		0	1	2	3	4	5	6	7	8	9	10	
Pantene	(Least distinctive) I know plenty of brands that look just like this	0	1	2	3	4	5	6	7	8	9	10	(Most distinctive) I do not know any brands that look like this
Garnier Fructis		0	1	2	3	4	5	6	7	8	9	10	
Elvive		0	1	2	3	4	5	6	7	8	9	10	
Tools Hair Art		0	1	2	3	4	5	6	7	8	9	10	
Dove		0	1	2	3	4	5	6	7	8	9	10	
Vitapointe		0	1	2	3	4	5	6	7	8	9	10	
John Frieda Sheer Blonde		0	1	2	3	4	5	6	7	8	9	10	
John Frieda Frizz Ease		0	1	2	3	4	5	6	7	8	9	10	

The second measure of brand distinctiveness was an open-ended question asking respondents to state the most distinctive brand on the shelf.

Table 14 shows the mean distinctiveness rating for both users and non-users. For example, the mean distinctiveness rating for Pantene was 5.4 for non-users and 7.0 for users, which is a difference of 1.6. Similarly, John Frieda Frizz Ease shows a difference of 4.5 between users and non-users. In these instances, brand usage does seem to affect brand distinctiveness.

However, Garnier Fructis received similar mean distinctiveness ratings for both users and non-users of the brand at 8.4 and 8.8. Curiously, non-users rated the brand 0.4 higher than users. This suggests that this brand is more distinctive than others and so no usage effect is evident. As discussed in the literature, a possible explanation is that Garnier Fructis contains 'descriptive attributes' through using distinctive elements in their advertising. For example, respondents strongly associated Garnier Fructis with green. Likewise, non-users of Dove rated the brand higher (4.2) than users (3.8), which also indicates that descriptive attributes are associated with the brand.

Out of the 200 respondents who were interviewed, 37% claimed to be a user of one or more brands on the shelf that were included in the distinctiveness ratings. Due to the small number of users for some of the brands, it is difficult to make conclusions based exclusively on this data. For example, only two respondents used John Frieda Frizz Ease (1%), three respondents use John Frieda Sheer Blonde (2%) and only one respondent used Vitapointe and Elvive (1%). Despite the small sample sizes, Table 14 shows that brand usage seems to have an effect when the brand is not considered as distinctive as other brands in the category and does not contain descriptive attributes. The average mean difference between a user and a non-user is 1.5 where users rate distinctiveness higher.

To determine whether the difference between users and non-users was statistically significant, an independent-samples t-test was completed for each brand. The Levene's

test for Pantene and Garnier Fructis was less than .05, which was probably due to the uneven sample size, so the t-value in the ‘equal variances not assumed’ result was used in each case.

The t-test for Pantene and John Frieda Frizz Ease showed a significant difference in the mean between users and non-users for each brand (Pantene:  $t = 4.23$ ,  $p = .00$ ; John Frieda Frizz Ease:  $t = 2.66$ ,  $p = .01$ ). The t-test for Dove, John Frieda Sheer Blonde and Garnier Fructis showed no significant differences (Dove:  $t = -0.40$ ,  $p = .69$ ; John Frieda Sheer Blonde:  $t = 1.44$ ,  $p = .15$ ; Garnier Fructis:  $t = 1.50$ ,  $p = 0.14$ ). T-tests could not be calculated for Vitapointe and Elvive because of small user sample size (only one user for each brand).

**Table 14: Mean distinctiveness ratings between users and non-users**

(Single response, total number of responses = 200 cases)

Brand	Users (%)	Mean distinctiveness rating		
		User	Non-user	Difference
Pantene	16	7.0	5.4	1.6***
Garnier Fructis	14	8.4	8.8	-0.4
Dove	2	3.8	4.2	-0.5
John Frieda Sheer Blonde	2	6.3	4.1	2.3
John Frieda Frizz Ease	1	8.0	3.5	4.5***
Elvive	1	8.0	5.4	2.6
Vitapointe	1	3.0	2.8	0.2
<b>Average</b>		<b>6.4</b>	<b>4.9</b>	<b>1.5</b>

\*\*\* = *Statistically significant difference*

Table 15 shows the second measure of brand distinctiveness, which was an open question asking respondents to state the most distinctive brand on the shelf. Of the 200 respondents interviewed, 45% claimed to be a user of one or more brands on the shelf and 56% did not use any brands on the shelf. For example, 16% of respondents used Pantene and 27% of those said Pantene was the most distinctive brand on the shelf. The remaining 73% of respondents stated another brand as being most distinctive. Only 5% of non-users, however, said Pantene was the most distinctive brand and 95% nominated another brand. Similar to the mean distinctiveness ratings in Table 14, Table 15 suggests that usage has an effect on brand distinctiveness when the brand is not considered as distinctive as other brands in the category and does not contain descriptive attributes. For example, although 83% of Garnier Fructis users stated the brand was most distinctive, 80% of non-users also said Garnier Fructis was the most distinctive brand, suggesting that it is more distinctive than other brands rather than relying on a brand usage effect. The results in Table 15 are relatively consistent with the results in Table 14.

**Table 15: The difference in distinctiveness between users and non-users**

**(Single response, total number of responses = 200 cases)**

Brand	Usage (%)	Distinctive (%)		Other brands, which are distinctive (%)	
		User	Non-user	User	Non-user
Pantene	16	27	5	73	95
Garnier Fructis	14	83	80	17	20
Schwarzkopf	9	0	2	100	98
Dove	2	0	1	100	99
John Frieda Sheer Blonde	2	25	0	75	100
Elvive	1	0	4	100	96
John Frieda Frizz Ease	1	0	1	100	99
John Frieda Brilliant Brunette	1	0	3	100	97
Vitapointe	1	0	0	100	100
<b>Average</b>		<b>15</b>	<b>11</b>	<b>85</b>	<b>89</b>

Hypothesis one is now tested in the financial services industry. Because the first data set collected in the financial services industry was exploratory research, the second data set collected at a later stage was used in the analyses for this hypothesis. As discussed in chapter six, a total of 319 respondents were included to answer this objective.

Brand usage was calculated by asking respondents, ‘Are you a customer of any of the following banks?’ Seven of the largest banks in Australia were read from a list: ANZ, Bendigo, Commonwealth Bank, National Australia Bank, St George, Suncorp and Westpac.

First, respondents were asked to rate the distinctiveness of the seven banks on the same scale that was used in the hair care industry. Table 16 shows the mean distinctiveness

rating for both users and non-users. For example, the mean distinctiveness rating for Commonwealth Bank was 6.9 for non-users and 7.1 for users, which is a difference of 0.2. Of the 319 respondents who were interviewed, 18% did not use any brands. Table 16 shows that brand usage seems to have a weak effect on brand distinctiveness. The average mean difference between a user and a non-user is less than one where users rate distinctiveness slightly higher.

Like the data for the hair care industry, to determine whether the difference between users and non-users was statistically significant, an independent-samples t-test was completed for each brand. The Levene's test for Westpac, ANZ, Suncorp and Bendigo was less than .05, which was probably due to the uneven sample size, so the t-value in the 'equal variances not assumed' result was used in each case.

The t-test for Westpac, ANZ, St George and Suncorp showed a significant difference in the mean between users and non-users for each brand (Westpac:  $t = 4.40$ ,  $p = .00$ ; ANZ:  $t = 1.97$ ,  $p = .05$ ; St George:  $t = 2.52$ ,  $p = .01$ ; Suncorp:  $t = 3.06$ ,  $p = .01$ ). The t-test for Commonwealth, NAB and Bendigo showed no significant differences (Commonwealth:  $t = 0.63$ ,  $p = .53$ ; NAB:  $t = 1.37$ ,  $p = .17$ ; Bendigo:  $t = 0.80$ ,  $p = 0.44$ ).

**Table 16: Mean distinctiveness ratings between users and non-users**

**(Single response, total number of responses = 319 cases)**

Brand	Users (%)	Mean distinctiveness rating		
		User	Non-user	Difference
Commonwealth Bank	33	7.1	6.9	0.2
National Australia Bank	22	6.7	6.2	0.5
Westpac	20	7.3	6.0	1.3***
ANZ	19	6.6	5.9	0.7***
St George	15	7.5	6.4	1.1***
Suncorp	7	7.0	5.4	1.6***
Bendigo	4	6.3	5.8	0.5
<b>Average</b>		<b>6.9</b>	<b>6.1</b>	<b>0.8</b>

\*\*\* = *Statistically significant difference*

Table 17 shows the second measure of brand distinctiveness, which was an open question asking respondents to state the most distinctive brand. For example, 33% of respondents use Commonwealth Bank and 58% of those said Commonwealth Bank was the most distinctive brand. The remaining 42% of respondents nominated another brand as being most distinctive. Likewise, 41% of non-users said Commonwealth Bank was the most distinctive brand and 59% of non-users chose another brand. Commonwealth Bank had the largest number of users, although both users and non-users considered the bank had one of the most distinctive brands, suggesting that brand usage is not a factor and that the brand is more distinctive than other brands in the category. Table 17, however, suggests that usage has a larger effect on brand distinctiveness than the results in Table 16. The results for Commonwealth Bank, however, are consistent across both analyses.

**Table 17: The difference in distinctiveness between users and non-users**

**(Single response, total number of responses = 319 cases)**

Brand	Usage (%)	Distinctive (%)		Other brands, which are distinctive (%)	
		User	Non-user	User	Non-user
Commonwealth Bank	33	58	41	42	59
National Australia Bank	22	17	1	83	99
Westpac	20	17	5	83	95
ANZ	19	27	2	73	98
St George	15	49	10	51	90
Suncorp	7	35	0	65	100
Bendigo	4	8	2	92	98
<b>Average</b>		<b>30</b>	<b>9</b>	<b>70</b>	<b>91</b>



### **Research objective three summary: hypothesis one**

Results from the analyses for the hair care industry show that brand usage has an effect on brand distinctiveness and that the associations are generally evaluative. As discussed in the literature review, 'evaluative attributes' typically vary between users and non-users of a brand where users give a higher score. Some associations were, however, descriptive when a brand was considered more distinctive than other brands in the category.

Attributes can be described as being descriptive of a particular brand, which means that they do not follow a usage pattern to the same degree as evaluative attributes. The average mean difference when rating distinctiveness on a scale of zero to 10 between a user and a non-user is 1.5 where users rate distinctiveness higher. The results are relatively consistent with the open questions asking respondents to state the most distinctive brand.

Results from the analyses for the financial services industry show a similar pattern. Brand usage also has an effect on brand distinctiveness and most associations are evaluative. This effect was more dominant in the open questions than the scaled questions. The average mean difference between a user and a non-user for the rating scales is less than one where users rate distinctiveness slightly higher. The open questions show a larger difference between users and non-users. In both industries, brand usage does not seem to affect brand distinctiveness when the brand is considered more distinctive than other brands in the category. For example, Commonwealth Bank has the largest number of users although both users and non-users consider the bank as one of the most distinctive brands, suggesting brand usage is not a factor and descriptive associations are prevalent such as the colour yellow and the bank's diamond logo.

The results from both studies illustrate that there is a small difference between users and non-users in different contexts. For the financial services industry, respondents were required to search their memory for information whereas the hair care industry provided distinctive cues in-situ. As a result, brand usage appeared to have more of an effect on brand distinctiveness in the financial services industry.

## **Hypothesis two:**

**A brand is more likely to be considered distinctive if a respondent is familiar with the product category**

This section examines the second hypothesis for the hair care industry only as the data was unavailable in the financial services industry. The hypothesis states that a brand is more likely to be considered distinctive if a respondent is familiar with the product category.

Category familiarity was calculated by asking respondents to rate their familiarity of the hair care category on a scale of zero to 10 where zero = not familiar at all and 10 = extremely familiar. The scaled ratings were compared with the open question asking respondents to state the most distinctive brand on the shelf. This scale used in this research was developed from research conducted by Mitchell and Dacin (1996). The scale was extended from a seven-point to ten-point scale to remain consistent with other scales used in this research. The category familiarity scale, which was used in their research, is typically used in consumer behaviour research.

Table 18 shows the mean category familiarity rating for respondents who mentioned each brand as either distinctive or not distinctive. The overall distinctiveness associations were included to determine whether a brand is more likely to be considered distinctive if a respondent is familiar with the product category. For example, 81% of respondents said Garnier Fructis was the most distinctive brand. The respondents who said Garnier Fructis was the most distinctive brand show a mean category familiarity rating of 6.1. Similarly, the respondents who did not state Garnier Fructis as the most distinctive show a category familiarity mean rating of 5.8, showing a small difference of 0.3.

However, brands with smaller overall distinctiveness associations received similar mean category familiarity ratings. For example, 9% of respondents said Pantene was the most distinctive brand and the mean category familiarity rating for these respondents was 6.2. Only 3% of respondents associated John Frieda Brilliant Brunette as the most distinctive brand but they had a relatively high category familiarity rating of 7.0.

The average mean category familiarity across all brands in the category was 6.0. Overall, Table 18 rejects hypothesis two. The findings show that a brand is not more likely to be

considered distinctive if a respondent is familiar with the product category. Instead, a moderate level of category familiarity is found across respondents with varying brand distinctiveness associations.

To determine whether the mean category familiarity rating difference between respondents who stated a brand as distinctive and respondents who did not state the same brand as distinctive was statistically significant, an independent-samples t-test was completed for each brand. Dove and John Frieda Sheer Blonde were not included in the analysis because of small sample sizes (one respondent for each brand). The Levene's test for Garnier Fructis and Tools Hair Art was less than .05, which was probably due to the uneven sample size, so the t-value in the 'equal variances not assumed' result was used in each case.

The Elvive t-test was the only one to show a significant difference in the mean between respondents who stated a brand as distinctive and respondents who did not state the same brand as distinctive ( $t = -2.10$ ,  $p = .04$ ). In this case, however, respondents who did not state the brand as distinctive had a higher mean category familiarity. The t-test for the remaining brands showed no significant differences (Garnier Fructis:  $t = -0.65$ ,  $p = .52$ ; John Frieda Frizz Ease:  $t = -1.43$ ,  $p = .16$ ; John Frieda Brilliant Brunette:  $t = -0.89$ ,  $p = .38$ ; Pantene:  $t = -0.34$ ,  $p = .73$ ; Schwarzkopf:  $t = 1.69$ ,  $p = .09$ ; Tools Hair Art:  $t = -0.01$ ,  $p = .99$ ).

**Table 18: Mean category familiarity for brands considered most distinctive**

**(Single response, total number of responses = 200 cases)**

Brand	Mean category familiarity rating			
	Overall	Mentioned	Did not	Difference
	distinctiveness (%)	as distinctive	mention as distinctive	
Garnier Fructis	81	6.1	5.8	0.3
Pantene	9	6.2	6.0	0.2
Elvive	4	4.1	6.1	-2.0***
John Frieda Brilliant Brunette	3	7.0	6.0	1.0
Schwarzkopf	2	4.0	6.1	-2.1
John Frieda Frizz Ease	1	8.5	6.0	2.5
Tools Hair Art	1	6.0	6.0	0.0
<b>Average</b>		<b>6.0</b>	<b>6.0</b>	<b>0.0</b>

\*\*\* = Statistically significant difference

### **Research objective three summary: hypothesis two**

Results from the analyses for the hair care industry do not suggest that a brand is more likely to be considered distinctive if a respondent is familiar with the product category. Eighty-one per cent of respondents considered Garnier Fructis the most distinctive brand and these respondents rated their category familiarity at 6.1. Respondents who did not state Garnier Fructis as the most distinctive brand had a similar mean category familiarity rating at 5.8.

Mean category familiarity ratings were consistent across brands with high and low distinctiveness associations suggesting that category familiarity does affect distinctiveness associations. Instead, respondents who mentioned a brand as distinctive have similar levels of category familiarity as those respondents who did not mention the same brand as distinctive.

## **Chapter summary**

This chapter discussed the results of the data collection that was carried out in both hair care and financial service industries. The specific questions that respondents were asked were also covered, followed by the data analysis and results. Further discussion of these results and possible reasons are provided in chapter eight.

# **Chapter Eight: Discussion of results**

## **Chapter Overview**

The overall aim of this thesis was to determine how brand distinctiveness is communicated from a consumer's perspective. It did this by establishing three objectives, with one objective including two hypotheses, across two industries. This chapter provides an overall discussion of the key findings. It discusses the findings in relation to each of the three objectives examined in this thesis.



## **Research objective one**

The first objective of this thesis was to determine the key elements consumers believe make a brand distinctive by examining the issue through two approaches: in-situ and respondent recall.

As detailed in chapter seven, the key element consumers use to articulate brand distinctiveness both in-situ and via recall is colour. In an in-situ environment, nearly half of the respondents who associated a brand with a colour in the first response associated another brand with a colour in the second response rather than associate another distinctive element. As discussed in the literature review, one possible explanation for consumers failing to associate other elements as the most distinctive could be the phenomenon known as ‘inattentive blindness’, which is when consumers fail to notice stimuli appearing in front of their eyes. This seems particularly relevant when consumers encounter large amounts of information simultaneously, or at a very fast pace (such as a pharmacy or supermarket aisle). This discovery has important implications, which will be discussed in chapter nine.

As discussed in the literature review, consistency and longevity are two guidelines that accompany the successful creation of brand distinctiveness. According to Furneaux (2005), colour is an element that often outlasts the employees who chose it while many other elements are often changed. This is one possible explanation why colour is more distinctive, and memorable, than other elements. This research found that although many respondents could not recall the details of a slogan or music, for example, most could nominate a colour and this was consistent across brands.

Information for a brand is often communicated through colour (Lee and Barnes, 1990). Colour theorists say that the number of colours, the amount of visual contrast and the level of complexity determines whether a brand is seen or becomes too confusing to identify (Boynton and Dolensky, 1979; Hedge and Woodson, 1999).

The brands that were considered more distinctive than other brands in this research contained a single distinctive colour in the hair care industry and one or two key colours in the financial services industry. For example, Garnier Fructis: green, Elvive: red, Pantene: white. Further, Commonwealth Bank: black and yellow, NAB: red and black, St George: red and green, Westpac: red, ANZ: blue. These results suggest that a brand is more distinctive, and easier to identify, if there is one colour or the combination of colours is minimal.

Within an in-situ environment, structural design also received a high number of associations. This finding is also particularly interesting for internet shopping, which is expanding. Packaging that is presented on the internet is typically one tenth of the real size (Van de Laar and Van den Berg-Weitzal, 2001). With a strong shape, distinctiveness is not dependent on the quality of the reproduction on the computer screen where colour, graphics and typeface are largely lost. For example, screen colours can be very different from the original. Therefore, a brand that relies heavily on colour can appear very different from what the brand manager intended and may not be distinctive.

Shelf placement and typeface were also mentioned but to a lesser degree. Logos consistently received only 1% of associations for each response.

**Figure 28: The hair care shelf used in this thesis**



Unlike the hair care industry, results for the financial services industry found that logos received a higher number of associations. One possible explanation for this finding is that financial services typically include more descriptive logo shapes and the hair care industry typically includes more suggestive shapes. For example, logos can be described as descriptive (common geometrical shapes such as squares, circles and stripes), suggestive (the symbolism is harder to identify) or abstract (undefinable shapes used in an unfamiliar combination such as the Nike ‘swoosh’ logo or the Apple Computers logo) (Van de Laar and Van den Berg-Weitzal, 2004).

**Table 19: Examples of some of the logos used in financial services and hair care industries**

Financial services	Hair care
	
	
	
	

Characters or celebrities, slogans and font/writing style were also mentioned but to a lesser degree. Music did not receive any associations. This finding makes it questionable whether the financial services really need music as part of their identity. Nonetheless, music occurs in most television commercials and a substantial proportion of radio advertisements, which aim to increase brand identification.

## Research objective two

The second research objective of this thesis was to determine whether the elements that make a brand distinctive vary between brands in a market. Results from the analyses across both the hair care and financial services industries show only a very slight variation in distinctive elements between brands. Colour was the most prevalent element across all brands in both industries.

In the hair care industry, structural design elements followed colour and this was also consistent across brands. There was some variation for shelf placement and typeface but these elements were not as distinctive across all brands. Logos did not receive any associations and this was consistent across brands. The key finding shows that the elements that made a brand distinctive vary little among brands but the execution of each element is different – different colours and structural design elements, for example.

**Figure 29: Colours used for the hair care brands tested in this study**



In the financial services industry, logos are associated across all brands with a mode of two. There is some variation between brands for the elements of character or celebrity, slogan and font/writing style but these elements are consistently ranked at a lower mode of three or more. Nonetheless, some banks received a much higher number of associations for certain elements, which will now be discussed in detail.

Specifically, slogans received only 3% of associations overall and a mode of four but Commonwealth's slogan, 'Which bank?' received 26% of associations and has been associated with the bank for many years. All other slogans failed to register with consumers and, in many cases, were incorrectly associated with other brands. One possible reason for this is that most slogans used for financial institutions are often changed and, as a result, fail to create distinctiveness. "What tends not to work is when you change your positioning line [i.e. slogan] every six months or so" (Ligerakis, 2003, pp. 8). For example, in 2004, National Australia Bank changed its 10-year-old slogan 'tailored financial services' to 'financial solutions for life'. In 2007, it changed its slogan twice from 'for the life you want' to 'nab. a little word. for a big life'. So it is not surprising with such constant change that consumers cannot recognise its slogan.

With regard to the element of characters or celebrities, St George received 45% of associations for its distinctive dragon character. All other brands were between 1% and 7%. Although St George still features the dragon character on its branch signs and automatic teller machines, it decided to refocus attention away from it in 1999 and position the bank as a major player in the market by focusing on service, value and customer satisfaction (Lyons, 2003). Despite the transition towards a different branding strategy, consumers still regard St George's dragon as a major distinctive element for the bank.

**Figure 30: St George's dragon character**



1989



2007

Overall, music did not receive any associations across most brands in the financial institutions industry. Commonwealth and St George were the only two banks to receive small associations with music at 3% and 1% respectively. This is despite the literature frequently citing music to be a valuable tool to increase distinctiveness (Anonymous, 2003; Branthwaite and Ware, 1997; Tracey, 2003). It is acknowledged, however, that this finding could be a limitation of this thesis. Respondents may need to hear the music to recall a particular brand.

### **Research objective three**

The third objective of this thesis was to examine whether certain consumer influences can mediate brand distinctiveness through testing two hypotheses. Hypothesis one stated that a brand is more likely to be considered distinctive if a respondent currently uses it.

Hypothesis two stated that a brand is more likely to be considered distinctive if a respondent is familiar with the product category. The second hypothesis was tested only in the hair care industry because the data was not available in the financial services industry.

Brand usage had an effect on brand distinctiveness in the hair care industry. The average mean difference when rating distinctiveness on a scale of zero to 10 between a user and a non-user is 1.5 where users rated distinctiveness slightly higher. Brand usage also had an effect on brand distinctiveness in the financial services industry, but the average mean difference between a user and a non-user for the rating scales was less than one where users rated distinctiveness slightly higher. The effect of brand distinctiveness was more apparent in the open questions. The associations for both industries were generally evaluative but distinctive brands were found to contain descriptive associations with no usage effect.

The results for hypothesis two do not suggest that a brand is more likely to be considered distinctive if a respondent is familiar with the product category. Instead, a moderate level of category familiarity is found across respondents with varying brand distinctiveness associations.



## **Chapter summary**

This chapter has discussed the major findings that emerged from this thesis. The next chapter will discuss the contribution and implications this thesis makes to marketing management and theory, limitations and recommendations for future research.

# **Chapter Nine: Contributions, limitations and recommendations for future research**

## **Chapter Overview**

The details of the findings were reported in the previous two chapters. This chapter discusses the contribution and implications this thesis makes to marketing management and theory, limitations and recommendations for future research.

## **Theoretical contribution**

This thesis has laid the groundwork for future examination of brand distinctiveness and particularly how colour can create brand identification and cause distinctiveness. Since few previous studies have examined multiple distinctive elements, this research could be considered a starting point for future studies.

## **Marketing practice implications and contribution**

The results of this thesis provide several implications for marketers, advertisers, researchers, retailers, strategists, manufacturers and brand owners.

This thesis has demonstrated that in many real-world consumption situations, consumers identify a brand predominantly by colour and a very limited number of the other available distinctive elements. Furthermore, the results show that consumers use similar cues to determine brand distinctiveness across brands.

The implication of this finding is that consumers do not consciously register all the presented stimuli and they have only a limited cognitive capacity. Marketers must, therefore, be focused on finding a small number of key elements rather than relying on a managerially derived list of elements.

Specifically, logos received minimal associations in the hair care category across brands, although all the brands on the shelf featured a logo. Further, font/writing styles, music, slogans, characters and celebrities gained few associations in the financial services industry across brands. St George was the only bank that successfully created a distinctive character and Commonwealth was the only bank that successfully created a memorable slogan. Regardless, it is acknowledged that perhaps not all the brands had tried to develop certain distinctive elements at the time of the study. This is particularly relevant for the element of 'characters and celebrities'. Another possible explanation for these findings could be that these particular elements are, in some cases, similar across

brands. This can lead to overlapping associations when consumers are trying to state or remember distinctive elements of a brand. Furthermore, it suggests that when distinctive elements are similar and when products are bought and used over time, it becomes difficult for consumers to learn and remember all elements between brands.

The implication further reinforces that marketing activity needs to acknowledge that consumers have a limited amount of information they can remember or take into account when shopping. Consumers are typically not seeking information about brands and ignore a considerable amount of stimuli. For example, when watching television, consumers are seeking entertainment, or when reading a newspaper or magazine, consumers are seeking knowledge about topics of interest. For this reason, distinctiveness is important in achieving brand identification.

Although distinctive elements vary little between brands, each brand varies in its implementation of each specific element. Brand distinctiveness represents short-cuts for consumers so that the brand is easily accessed in memory. Most brands had a distinctive colour, varied on structural design (i.e. different proportions and contours) and typeface (amount and style of writing). These findings suggest that marketers should identify how consumers identify their particular brand and implement those particular elements so that the brand is not displaced from memory by other brands.

Dall'Olmo Riley *et al.* (1997 cited in Hoek, Dunnett, Wright and Gendell, 2000) say little information is known about how descriptive attributes affect consumers' behaviour. This thesis found that distinctive brands contain descriptive attributes and do not have a usage effect. Because the brands are already distinctive and easily identifiable, it suggests that marketers could allocate more resources to other areas that encourage a behavioural response such as sales promotions (to create trial) and increasing distribution.

## **Recommendations for future research**

This thesis focused on brand distinctiveness in the financial service and hair care industries. To generalise the results, expanding the research across a variety of different contexts for services and products would help build existing knowledge.

The present study offers important managerial research on the key distinctive elements across brands. There are several additional areas of possible research stemming from this thesis to learn how consumers scan their environment for relevant information:

### **Colour associations**

As mentioned, this thesis has found that colour is the key element used to help increase the accuracy of consumers' brand distinctiveness evaluations across two industries. Future research could examine the extent of consumers' colour associations across different industries and contexts such as internet shopping. As a result, manufacturers could hone which colours in their lines sell best (Trent, 1993). Further, "it's not uncommon for even a subtle change in colour to result in as much as a 20% change in sales" (Trent, 1993, pp. 4). Additionally, the hair care industry largely selects different colours for different lines (e.g. fine hair, oily hair and dry hair) whereas financial institutions generally select one or two colours. Future research could examine the use of colour to identify variants.

### **Brand confusion**

Brand confusion occurs when an imitator "so resembles the mark in appearance, sound or meaning that a prospective purchaser is likely to be confused or misled" (Diamond, 1981, pp. 52). Empirical studies have demonstrated that brand confusion occurs when there is a high degree of package similarity (Law, 1995; Loken, Ross and Hinkle, 1986). This thesis found that colour was the most effective distinctive element and, in many cases, referred to a specific brand in a category. Well known examples include Coca-Cola's red or Pepsi's blue. Since colour is able to create brand distinctiveness for the consumer, it is

also able to confuse the consumer. For example, the same colour is often used by leading brands in a category and is often referred to as the 'me-too phenomenon'. It suggests to the consumer that the two brands are the same or that the consumer will take the incorrect brand by accident under certain conditions such as time-pressure.

Brand confusion is an important topic for marketers, policy makers and consumers to understand but there is minimal research explaining how it occurs (Foxman, Muehling and Berger, 1990). Some brands may contain similar distinctive elements where a number of consumers become easily confused whereas others do not. The most common form of brand confusion is when a consumer incorrectly thinks two different brands are the same (Foxman *et al.*, 1990).

Future research could develop a framework to create an appropriate measure for brand confusion. As a result, managers of original brands will be able to incorporate additional distinctive elements into their brands, making imitation difficult. An example of brand confusion was Sunlight dishwashing liquid and Minute Maid lemon juice, which used similar packaging. Lever Brothers tested their new Sunlight dishwashing liquid brand in the US by delivering samples in the mail packaged in a stunning yellow bottle, with a picture of a sun and a lemon on the label emphasising their lemon juice content. However, the region's medical centres soon received calls from people who experienced a mishap when they drank the contents of the bottle believing it to be Sunlight Minute Maid lemon juice. This example emphasises the importance of consumers' selective perception and how visual elements can often defer attention from other elements (Foxman, Berger and Cote, 1992).

**Figure 31: Brand confusion: Virgin Cola copying Coca-Cola's recognisable features  
- the distinctive colour red with white letters.**



## **Asymmetry of links in memory**

Associative learning is one area that may help marketers better understand the development of distinctive elements. Consumers develop preferences for particular products through associations they have formed through experience. As previously mentioned in the literature review, there are various theories that define how memory processes occur, but one of the most widely accepted theories is called the Associative Network Theories of Memory (Anderson and Bower, 1979; Anderson, Collins and Smith, 1988). This theory suggests that information for a concept is stored in memory as nodes that can be directly or indirectly linked.

There are two characteristics of associative memory that could be used for future research. The first is that the strength of the link is reflected in the speed of retrieval from memory (Fazio, 1990). The second is that nodes in memory are bi-directional, which means that they can operate in two directions and are not necessarily reciprocal (brand-to-element and element-to-brand) (Anderson, 1996). The strength of the link to the node can vary depending on direction and reflects the likelihood that one node will activate the other. For example, a brand name may cause a consumer to easily remember an element but an element may not as easily cause a consumer to remember a brand name. As such, each association can have different synaptic connections and result in sizeable differences of strength. Examining asymmetries of bi-directional associations is considered an essential step in assessing brand image because it determines which associations are likely to evoke a brand as well as which associations are evoked by a brand (Farquhar, Herr, Aaker and Biel, 1993; Holden and Lutz, 1992). Nonetheless, asymmetries of bi-directional associations has been largely ignored in the literature (Krishnan, 1996). Future research can examine asymmetries in two ways (Fazio, 1990):

1. The number of respondents linking the element to the brand or the brand to the element.
2. The average time taken for each respondent to make an association.



## **Brand extensions and variation for distinctive elements**

Financial services, one of the industries examined in this thesis, face many branding challenges such as explaining complex messages where competition is intense. Due to increasing competition, mergers and acquisitions are increasing. An interesting area for future research could assess, for example, the effect of establishing new distinctive elements or retaining existing distinctive elements across sub-brands.

## **Limitations of this thesis**

The following limitations should be considered regarding the context and purpose of the research that was conducted:

### **Different memory based measures for assessing distinctiveness**

Respondents who were interviewed for the financial services industry had to rely on explicit memory meaning. They had to consciously think back to an exposure episode and access the distinctive information in memory. Although explicit memory can also be used at a shelf in store (i.e. a consumer may recall an advertisement for a particular brand), respondents were also able to see all the brands on the shelf.

### **Cross-sectional design**

The way people look at brands is constantly changing. Consequently, certain distinctive elements may become more or less important over the years. It is important to realise that this thesis only examined two industries at a single point in time (cross-sectional design). Alternatively, a longitudinal design (research that gathers data at several points in time), could allow changes in brand distinctiveness to be measured. Monthly, quarterly or annually organised research on brand distinctiveness is recommended to assess changes and as a means of auditing consumer thinking.

### **Generalising the results**

As previously mentioned, a main limitation of this research is that it was conducted in only two markets. However, extreme care has been taken in all the research studies from survey design, pilot testing, data collection and coding to quality assurance and analysis.

This study found that colour was the key distinctive element from a consumer's perspective. A possible explanation for the hair care category is that colour cues can be elicited more easily than other cues such as shapes (Paivio, 1986). Further, it has been suggested that colour cues in multicoloured packages are harder to verbalise than single-

coloured packages and, as a result, are harder to discriminate (Hynes, 2007; Warlop, Ratneshwar and van Osselaer, 2005). At the time of the study, each brand in the hair care and financial service industries used a single colour or combination of two colours. Since the study was conducted, some brands have engaged in a global repositioning strategy. For example, although the brand Sunsilk was not included in this study, “colour is the new focus of the new-look packaging” (see Figure 31) (Anonymous, 2006).

**Figure 32: A spectrum of colours are the new focus of the packaging for Sunsilk**



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## **Appendix A: Academic papers from this research**

Gaillard, E., Romaniuk, J. and Sharp, A. (2005), “Exploring Consumer Perceptions of Visual Distinctiveness”. *The Australian and New Zealand Marketing Academy Conference (ANZMAC)*, The University of Western Australia, Fremantle, WA.

Gaillard, E., Sharp, A. and Romaniuk, J. (2006), “Measuring brand distinctive elements in an in-store packaged goods consumer context”, *The European Marketing Academy Conference (EMAC)*, Athens, Greece.

Gaillard, E., Romaniuk, J. (2006), “Testing colour asymmetry to brand links in memory”, *The Australian and New Zealand Marketing Academy Conference (ANZMAC)*, Queensland University of Technology, Brisbane, Queensland.

## Appendix B: Questionnaire for data set one

### Question # 1 Page # 1

Ask All

Good Morning/Afternoon. Could I speak to ..... please.

My name is ..... I am calling from the University of South Australia. We talked to you last year regarding one of our research projects and you said it was OK for us to call you with some follow up questions.

Is now a good time to continue?

If not make a time to call back, if they ask, this should take about 10 minutes

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 Continue

### Question # 2 Page # 2

Ask all

Can you please tell me all the banks that you can think of?

Unprompted, single (first mention) response on this page, multiple responses possible on next page

-Check List Open- (Number of items: 15 Min: 1 Max: 1)

- 1 ANZ
- 2 Bank of Melbourne
- 3 Bendigo
- 4 Citibank
- 5 Colonial State



- 6 Commonwealth Bank
- 7 Macquarie
- 8 National Australia Bank
- 9 St George
- 10 Suncorp Metway
- 11 Westpac
- 12 Credit Union
- 13 None mentioned
- 14 Don't Know/Refused
- 15 Other (please specify)

**Question # 3 Page # 3**

Ask All

Any others?

Unprompted, multiple responses possible on this page

-Check List Open- (Number of items: 15 Min: 1 Max: 12)

- 1 ANZ
- 2 Bank of Melbourne
- 3 Bendigo
- 4 Citibank
- 5 Colonial State
- 6 Commonwealth Bank
- 7 Macquarie
- 8 National Australia Bank
- 9 St George
- 10 Suncorp Metway
- 11 Westpac
- 12 Credit Union
- 13 None mentioned
- 14 Don't Know/Refused

15 Other (please specify)

**Question # 4 Page # 4**

Ask all

And which banks can you recall advertising recently?

Unprompted, single (first mention) response on this page

Multiple responses possible on next page

-Check List Open- (Number of items: 15 Min: 1 Max: 1)

- 1 ANZ
- 2 Bank of Melbourne
- 3 Bendigo
- 4 Citibank
- 5 Colonial State
- 6 Commonwealth Bank
- 7 Macquarie
- 8 National Australia Bank
- 9 St George
- 10 Suncorp Metway
- 11 Westpac
- 12 Credit Union
- 13 None mentioned
- 14 Don't Know/Refused
- 15 Other (please specify)

**Question # 5 Page # 5**

Ask all

Any others?

Unprompted, multiple responses possible on this page.

-Check List Open- (Number of items: 15 Min: 1 Max: 12)

- 1 ANZ
- 2 Bank of Melbourne
- 3 Bendigo
- 4 Citibank
- 5 Colonial State
- 6 Commonwealth Bank
- 7 Macquarie
- 8 National Australia Bank
- 9 St George
- 10 Suncorp Metway
- 11 Westpac
- 12 Credit Union
- 13 None mentioned
- 14 Don't Know/Refused
- 15 Other (please specify)

**Question # 6 Page # 6**

Ask all

Are you a customer of any of the following banks?

Read from list, order will be randomised, multiple responses possible

-Check List- (Random) (Number of items: 12 Min: 1 Max: 13)

- 1 ANZ
- 2 Bank of Melbourne
- 3 Bendigo
- 4 Citibank
- 5 Colonial State
- 6 Commonwealth Bank
- 7 Macquarie

- 8 National Australia Bank
- 9 St George
- 10 Suncorp Metway
- 11 Westpac
- 12 None mentioned (do not read)

**Question # 7 Page # 7**

Ask all

Which bank or other organisation do you consider to be your main financial institution?

Single response only

-Check List Open- (Number of items: 14 Min: 1 Max: 1)

- 1 ANZ
- 2 Bank of Melbourne
- 3 Bendigo
- 4 Citibank
- 5 Colonial State
- 6 Commonwealth Bank
- 7 Macquarie
- 8 National Australia Bank
- 9 St George
- 10 Suncorp Metway
- 11 Westpac
- 12 Credit Union
- 13 Don't know/refused (do not read)
- 14 Other (please specify)

**Question # 8 Page # 8**

In your opinion, which financial institution stands out the most from other brands in the market?

Interviewer: unprompted, single response only

-Check List Open- (Number of items: 10 Min: 1 Max: 1)

- 1 ANZ
- 2 Bendigo Bank
- 3 Commonwealth Bank
- 4 National Australia Bank
- 5 Suncorp
- 6 St George
- 7 Westpac
- 8 None/Don't know (do not read)
- 9 Refused (do not read)
- 10 Other (please specify)

**Question # 9 Page # 9**

Why?

Interviewer: please write in the verbatim response

-Dbase- (Number of items: 2)

Write in text

**Question # 10 Page # 10**

In your opinion, which financial institution has the most distinctive advertising?

Interviewer: unprompted, single response only

-Check List Open- (Number of items: 10 Min: 1 Max: 1)

- 1 ANZ
- 2 Bendigo Bank
- 3 Commonwealth Bank
- 4 National Australia Bank

- 5 Suncorp
- 6 St George
- 7 Westpac
- 8 None/Don't know (do not read)
- 9 Refused (do not read)
- 10 Other (please specify)

**Question # 11 Page # 11**

Why?

Interviewer: please write in the verbatim response

-Dbase- (Number of items: 2)

Write in text

**Question # 12 Page #12**

I am now going to read out some bank brands and I'd like you to tell me the visible things that help you identify that brand, that is, what other than the name, makes it stand out from other financial institutions when you see its advertising or are walking down the street and see a branch.

To give you an example, if I asked you about McDonalds, you might say yellow, the 'M', Ronald McDonald, 'Mc' in front of everything. Or for Coca-Cola you might say red, how Coca-Cola is written, the shape of the bottle etc.

Press to continue

-Check List- (Number of items: 1 Min: 1 Max: 1)

- 1 Continue

**Question # 13 Page # 13**

St George

Interviewer: unprompted, multiple responses possible

-Check List Open- (Number of items: 9 Min: 1 Max: 10)

- 1 Red
- 2 Dragon
- 3 Green
- 4 BBQ ad
- 5 Service
- 6 Satisfaction
- 7 Nothing (do not read)
- 8 Don't know (do not read)
- 9 Other (please specify)

**Question # 14 Page # 14**

Commonwealth bank

Interviewer: unprompted, multiple responses possible

-Check List Open- (Number of items: 9 Min: 1 Max: 15)

- 1 Yellow
- 2 Black
- 3 Which bank
- 4 Australia's leading bank
- 5 The yellow and black diamond symbol
- 6 Sporty ads
- 7 Nothing (do not read)
- 8 Don't know (do not read)
- 9 Other (please specify)

**Question # 15 Page #15**

National Australia Bank

Interviewer: unprompted, multiple responses possible

-Check List Open- (Number of items: 7 Min: 1 Max: 8)

- 1 Black
- 2 Red
- 3 Tailored home loans
- 4 Commonwealth games
- 5 Nothing (do not read)
- 6 Don't know (do not read)
- 7 Other (please specify)

**Question #16 Page #16**

Westpac

Interviewer: unprompted, multiple responses possible

-Check List Open- (Number of items: 9 Min: 1 Max: 10)

- 1 Blue
- 2 Green
- 3 Red
- 4 Stick Figure ads
- 5 the W
- 6 "Ask once"
- 7 Nothing (do not read)
- 8 Don't know (do not read)
- 9 Other (please specify)



**Question # 17 Page # 17**

Suncorp

Interviewer: unprompted, multiple responses possible

-Check List Open- (Number of items: 6 Min: 1 Max: 7)

- 1 Sun shape
- 2 Yellow
- 3 Red
- 4 Nothing (do not read)
- 5 Don't know (do not read)
- 6 Other (please specify)

**Question # 18 Page # 18**

Bendigo Bank

Interviewer: unprompted, multiple responses possible

-Check List Open- (Number of items: 4 Min: 1 Max: 5)

- 1 Deep red
- 2 Nothing (do not read)
- 3 Don't know (do nor read)
- 4 Other (please specify)

**Question # 19 Page # 19**

ANZ

Interviewer: unprompted, multiple responses possible

-Check List Open- (Number of items: 5 Min: 1 Max: 5)

- 1 Blue
- 2 "Switch now"
- 3 Nothing (do not read)
- 4 Don't know (do not read)

5 Other (please specify)

**Question # 20 Page # 20**

Ask All

Thank you for your time again, we really appreciate your contribution to our research programs. In case you missed it my name is..... from the University of SA. Should you have any queries on this survey, our toll free contact number is 1800 801 857.

## Appendix C: Questionnaire for data set two

Good morning/afternoon/evening, my name is \_\_\_\_\_ from the University of South Australia. We are researching the topic of brand distinctiveness and we would like to include your thoughts and opinions in our research. This interview will only take about five minutes to complete.

Before we start, I have a couple of questions to make sure you fall into the groups we are trying to assess.

### S.Q.1 Do you buy shampoo and conditioner for your household?

Yes ..... 1

No..... 2 (TERMINATE)

### SQ.2 Do you or anyone else in your household work (READ OUT OPTIONS)?

For a company that is a supplier to National Pharmacies ..... 1  
(CONTINUE)

In advertising or public relations ..... 2  
(CONTINUE)

In market research..... 3  
(TERMINATE)

For National Pharmacies..... 4  
(TERMINATE)

None of the above (DO NOT READ)..... 5  
(CONTINUE)

**Q.1 Gender (DO NOT READ)**

Male ..... 1

Female..... 2

**Q.2 What year were you born?**

**19** \_ \_

**Q.3 In general, how often would you shop at a National Pharmacies store?**

(UNPROMPTED, CIRCLE BEST SINGLE ANSWER)

Daily ..... 1

Every second day ..... 2

Twice a week ..... 3

Once a week..... 4

Between once a week & once every 2 weeks ..... 5

Between every 2 weeks and once a month ..... 6

Less than once a month..... 7

Varies too much to say ..... 8

Unsure/refused (DO NOT READ) ..... 9

**Q.4 Thinking about this particular store, would you say...**

(READ OUT EACH STATEMENT AND CIRCLE SINGLE BEST ANSWER)

- I only shop at this store ..... 1
- This is a store I mostly shop at..... 2
- This is a store I shop at occasionally ..... 3
- This is a store I rarely shop at ..... 4
- This is the first time I have been to this store ..... 5
- Unsure/refused (DO NOT READ)..... 6

**Q.5 What sort of shop do you mostly buy shampoo and conditioner from? For example, do you mostly buy shampoo and conditioner from a supermarket, salon, pharmacy, department store, or some other retailer? (MULTIPLE ANSWER)**

- Department store ..... 1
- Pharmacy ..... 2
- Salon ..... 3
- Supermarket ..... 4
- Other (specify) ..... 5
- \_\_\_\_\_
- Unsure/refused ..... 6

**This rest of this interview involves being in front of the hair care shelf so we need to complete our interview there**

(STAND IN FRONT OF SHELF IF YOU AREN'T ALREADY. ASK Q.6, Q.7 AND Q.8 IN FRONT OF THE MAIN HAIR CARE SHELF WHILE LOOKING AT ALL THE BRANDS. REMEMBER THE QUESTIONS RELATE ONLY TO THE MAIN SHELF AND NOT FOR THE END OF AISLE GONDOLA. UNPROMPTED, MULTIPLE RESPONSE).

**Q.6 Out of all these shampoo and conditioner products, which brands, if any, have you bought in the past?**

Dove.....	1
Elvive.....	2
Garnier Fructis .....	3
John Frieda Frizz Ease .....	4
John Frieda Sheer Blonde .....	5
John Frieda Brilliant Brunette....	6
Pantene.....	7
Schwarzkopz.....	8
Tools Hair Art.....	9
Vitapointe .....	10
Wakk.....	11
Other (specify).....	12
_____	
Other (specify).....	13
_____	
Other (specify).....	14
_____	
None.....	15
Unsure/refused.....	16

**Q.7 Out of all these shampoo and conditioner products, which brands, if any, do you currently buy?**

Dove.....	1
Elvive.....	2
Garnier Fructis .....	3
John Frieda Frizz Ease .....	4
John Frieda Sheer Blonde .....	5
John Frieda Brilliant Brunette....	6
Pantene.....	7
Schwarzkopz.....	8
Tools Hair Art.....	9
Vitapointe .....	10
Wakk.....	11
Other (specify).....	12
_____	
Other (specify).....	13
_____	
Other (specify).....	14
_____	
None.....	15
Unsure/refused.....	16

**Q.8 Out of all these shampoo and conditioner products, which brands, if any, have you recently seen advertised?**

Dove.....	1
Elvive.....	2
Garnier Fructis .....	3
John Frieda Frizz Ease .....	4
John Frieda Sheer Blonde .....	5
John Frieda Brilliant Brunette....	6
Pantene.....	7
Schwarzkopz.....	8
Tools Hair Art.....	9
Vitapointe .....	10
Wakk.....	11
Other (specify).....	12
_____	
Other (specify).....	13
_____	
Other (specify).....	14
_____	
None.....	15
Unsure/refused.....	16

**Q.9 I'm now going to ask you a few questions where you will need to rate specific statements about your familiarity so here is an example of the rating scale you will use**

(GIVE RESPONDENT SCORECARD)

**On a scale of 0 to 10 where 0 = not familiar at all and 10 = extremely familiar, how familiar are you with...**

(READ OUT EACH STATEMENT AND CIRCLE SINGLE BEST ANSWER. IF THEY REFUSE OR ARE UNSURE CIRCLE 'DK')

	STATEMENT		0	1	2	3	4	5	6	7	8	9	10	DK	
9.1	Hair care shampoo and conditioner products	Not familiar at all	0	1	2	3	4	5	6	7	8	9	10	-1	Extremely familiar
9.2	This shelf arrangement		0	1	2	3	4	5	6	7	8	9	10	-1	

**Q.10 I'm now going to read out some shampoo and conditioner brands from this shelf and I would like you to rate the distinctiveness of each brand on a scale of 0 to 10 where 0 (least distinctive) = I know plenty of brands that look just like this and 10 (most distinctive) = I do not know any brands that look like this. This scale is on the other side of your scorecard.**

**So the first brand is...**

(READ OUT EACH BRAND AND CIRCLE SINGLE BEST ANSWER. IF THEY REFUSE OR ARE UNSURE CIRCLE 'DK'. POINT TO EACH BRAND ON THE SHELF AND ASK THE RESPONDENT TO COMPARE THEIR ANSWER WITH ALL THE SHAMPOO AND CONDITIONER BRANDS ON THE SHELF. REMIND THE RESPONDENT THAT THEY ARE ONLY

RATING SHAMPOO AND CONDITIONER BRANDS, NOT ALL HAIR PRODUCTS).

	Brand		0	1	2	3	4	5	6	7	8	9	10	DK	
10.1	Pantene	<b>(Least distinctive) I know plenty of brands that look just like this</b>	0	1	2	3	4	5	6	7	8	9	10	-1	<b>(Most distinctive) I do not know any brands that look like this</b>
10.2	Garnier Fructis		0	1	2	3	4	5	6	7	8	9	10	-1	
10.3	Elvive		0	1	2	3	4	5	6	7	8	9	10	-1	
10.4	Tools Hair Art		0	1	2	3	4	5	6	7	8	9	10	-1	
10.5	Dove		0	1	2	3	4	5	6	7	8	9	10	-1	
10.6	Vitapointe		0	1	2	3	4	5	6	7	8	9	10	-1	
10.7	John Frieda Sheer Blonde		0	1	2	3	4	5	6	7	8	9	10	-1	
10.8	John Frieda Frizz Ease		0	1	2	3	4	5	6	7	8	9	10	-1	

**Q.11** You will be glad to know that there are no more scales so I can take the scorecard from you now (TAKE SCORECARD FROM RESPONDENT).

Approximately, how many times, if any, have you purchased products from this section of the store in the last three months? (RECORD WHOLE NUMBER).

Number of purchases



**Q.12 In this section only, out of all these brands, are there any you notice now that you didn't see before? If so, which ones?**

(RECORD UP TO THREE BRANDS ONLY).

- No..... 1
- Unsure/refused ..... 2
- Yes ..... 3 (SPECIFY BRANDS BELOW)
- Specify: \_\_\_\_\_ 4
- Specify: \_\_\_\_\_ 5
- Specify: \_\_\_\_\_ 6

**Q.13 What part of the packaging do you prefer, the words or the other visual elements such as the pictures and colour?**

- Words ..... 1
- Pictures and colour.....2
- Both ..... 3
- Neither.....4
- Unsure/refused .....5

**Q.14 Again in this section only, out of all these brands, which three do you think stand out the most? (RECORD UP TO THREE BRANDS ONLY).**

- Brand 1 ..... 1 Specify:  
\_\_\_\_\_
- Brand 2..... 2 Specify:  
\_\_\_\_\_
- Brand 3..... 3 Specify:  
\_\_\_\_\_
- None ..... 4 (SKIP TO Q.17)
- Unsure/refused ..... 5 (SKIP TO Q.17)

**Q.15** (PLACEMENT ON SHELF. DO NOT ASK, RECORD UPON INTERVIEW COMPLETION)

<b>Brand</b>	<b>1.</b>	<b>2.</b>	<b>3.</b>
<i>Left top</i>	1	1	1
<i>Left centre</i>	2	2	2
<i>Left bottom</i>	3	3	3
<i>Centre top</i>	4	4	4
<i>Centre</i>	5	5	5
<i>Centre bottom</i>	6	6	6
<i>Right top</i>	7	7	7
<i>Right centre</i>	8	8	8
<i>Right bottom</i>	9	9	9

**Q.16** (ONLY ASK THIS QUESTION IF THE RESPONDENT ANSWERED ONE, OR MORE, BRANDS FOR Q.14)

**For each brand(s) you mentioned, what do you think makes them stand out?**  
(UNPROMPTED, RECORD OPEN ENDED RESPONSE)

<b>(16a) Brand 1</b>	<b>(16b) Brand 2</b>	<b>(16c) Brand 3</b>

**Q.17** **Do you think you could identify any of the brands by their physical appearance without the brand name on the packaging? For example, a coke bottle without the Coca-Cola name. If so, which ones?**  
(UNPROMPTED, RECORD UP TO THREE BRANDS ONLY)

No..... 1 (THANK AND END INTERVIEW)

Unsure/refused ..... 2 (THANK AND END INTERVIEW)

Yes ..... 3 (SPECIFY BRANDS BELOW)

Brand 1 ..... 4 Specify:

\_\_\_\_\_

Brand 2 ..... 5 Specify:

\_\_\_\_\_

Brand 3 ..... 6 Specify:

\_\_\_\_\_

**Q.18** (ONLY ASK THIS QUESTION IF THE RESPONDENT ANSWERED ONE, OR MORE, BRANDS FOR Q.17)

**For each brand(s) you mentioned, how would you be able to identify the product without its brand name?**

(UNPROMPTED, RECORD OPEN-ENDED RESPONSE)

<b>(18a) Brand 1</b>	<b>(18b) Brand 2</b>	<b>(18c) Brand 3</b>

**Thank you for your time and patience. It is greatly appreciated.**

**Q.19            Research details**

**Date:** \_\_\_\_\_

**Time:** \_\_\_\_\_

**Store:** \_\_\_\_\_

**Researcher:** \_\_\_\_\_

I, ..... (interviewer's name) confirm that the information contained in this questionnaire was obtained by me at the time and date specified and is, to the best of my knowledge, an accurate and honest report of the answers provided by the respondent. This interview was conducted according to the guidelines set out by ICC/Esomar International Code of Marketing and Social Research Practice.

Signed: .....      Date: .....

## Appendix D: Questionnaire for data set three

### Question # 1 Page # 1

Please select the sample group you are phoning.

-Check List- (Number of items: 2 Min: 1 Max: 1)

- 1 Sample group 1
- 2 Sample group 2

### Question # 2 Page # 2

GROUP 2

Thanks for your time so far. For this last part, I want to ask you about colours and banks. I am interested if you associate a particular colour with one of the banks just like you might associate the colour red with coke a cola or green with BP petrol stations.

-Check List- (Number of items: 1 Min: 1 Max: 1)

- 1 Continue

SKIPS from Q2

IF q1=2 SKIP TO: 0

### Question # 3 Page # 3

GROUP 2

So, are there any banks you associate with the colour green? If yes, can you please tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q3

IF Q1=2 SKIP TO: 0

## GROUP 2

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

### **Question # 4 Page # 4**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q4

IF Q1=2      SKIP TO: 0

Second response:

GROUP 2

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 5 Page # 5**

-Check List Open-      (Number of items: 9    Min: 1 Max: 8)

- 1      N.A
- 2      ANZ
- 3      Bendigo Bank
- 4      Commonwealth Bank
- 5      National Australia Bank
- 6      Suncorp
- 7      St George
- 8      Westpac
- 9      Other (please specify)

SKIPS from Q5

IF Q1=2      SKIP TO: 0

Any additional responses:

**Question # 6 Page # 6**

GROUP 2

Are there any banks you associate with the colour blue? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q6

IF Q1=2 SKIP TO: 0

## GROUP 2

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

### **Question # 7 Page # 7**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank



- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q7

IF Q1=2 SKIP TO: 0

Second response:

GROUP 2

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 8 Page # 8**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q8

IF Q1=2 SKIP TO: 0

Any additional responses:

**Question # 9 Page # 9**

**GROUP 2**

Are there any banks you associate with the colour yellow? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q9

IF Q1=2 SKIP TO: 0

**GROUP 2**

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 10 Page # 10**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q10

IF Q1=2 SKIP TO: 0

Second response:

**GROUP 2**

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 11 Page # 11**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George

- 8 Westpac
- 9 Other (please specify)

SKIPS from Q11

IF Q1=2 SKIP TO: 0

Any additional responses:

**Question # 12 Page # 12**

GROUP 2

Are there any banks you associate with the colour black? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q12

IF Q1=2 SKIP TO: 0

GROUP 2

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 13 Page # 13**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q13

IF Q1=2 SKIP TO: 0

Second response:

GROUP 2

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 14 Page # 14**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ

- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

SKIPS from Q14

IF Q1=2 SKIP TO: 0

Any additional responses:

**Question # 15 Page # 15**

**GROUP 2**

Are there any banks you associate with the colour white? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

GROUP 2

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 16 Page # 16**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Second response:

GROUP 2

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 17 Page # 17**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank

- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Any additional responses:

**Question # 18 Page # 18**

GROUP 2

Are there any other colours, which I haven't already mentioned, that you associate with any banks? If so, can you please tell me what bank and colour?

-Check List- (Number of items: 3 Min: 1 Max: 1)

- 1 Yes
- 2 No
- 3 Don't know

**Question # 19 Page # 19**

GROUP 2

Record the name of the bank(s) and the colour(s).

Multiple responses possible.

-Dbase- (Number of items: 2)

Record bank(s) and colour(s):



**Question # 20 Page # 20**

GROUP 2

Now we will talk about whether you associate any logos with any of the banks. For example, the Nike swoosh symbol is an example of a logo.

-Check List- (Number of items: 1 Min: 1 Max: 1)

- 1 Continue

**Question # 21 Page # 21**

GROUP 2

So, are there any banks you associate a dragon with? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

GROUP 2

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 22 Page # 22**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Second response:

**GROUP 2**

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 23 Page # 23**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George

- 8 Westpac
- 9 Other (please specify)

Any additional responses:

**Question # 24 Page # 24**

GROUP 2

Are there any banks you associate a yellow and black diamond with? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

GROUP 2

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 25 Page # 25**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Second response:

## GROUP 2

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

### **Question # 26 Page # 26**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Any additional responses:

**Question # 27 Page # 27**

GROUP 2

Are there any banks you associate a red star with? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

GROUP 2

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 28 Page # 28**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank

- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Second response:

## GROUP 2

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

### **Question # 29 Page # 29**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Any additional responses:

## GROUP 2

Are there any banks you associate blue block letters with? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks..

**Question # 30 Page # 30**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

If yes, first response:

**GROUP 2**

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 31 Page # 31**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George

- 8 Westpac
- 9 Other (please specify)

Second response:

## GROUP 2

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

### **Question # 32 Page # 32**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Any additional responses:

## GROUP 2

So, are there any banks you associate a sun symbol with? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.



**Question # 33 Page # 33**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

If yes, first response:

**GROUP 2**

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 34 Page # 34**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Second response:

GROUP 2

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 35 Page # 35**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Any additional responses:

GROUP 2

Are there any other logos, which I haven't mentioned, that you associate with any banks?

If so, can you tell me what banks and logos you are referring to?

Multiple responses possible.

**Question # 36 Page # 36**

-Dbase- (Number of items: 2)

Record bank(s) and logo(s):

**Question # 37 Page # 36**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 No

**Question # 38 Page # 37**

GROUP 2

Moving on from logos, is there any particular font, or writing style, that makes you think of a particular bank? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

1 No/Don't know

2 ANZ

3 Bendigo Bank

4 Commonwealth Bank

5 National Australia Bank

6 Suncorp

7 St George

8 Westpac

9 Other (please specify)

GROUP 2

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 39 Page # 38**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Second response:

**GROUP 2**

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 40 Page # 39**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Any additional responses:

**Question # 41 Page # 40**

GROUP 2

Moving on from fonts and writing styles, is there any particular music that makes you think of a particular bank? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

GROUP 2

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 42 Page # 41**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ

- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Second response:

## GROUP 2

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

### **Question # 43 Page # 42**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Any additional responses:

### **Question # 44 Page # 43**

## GROUP 2

We will now talk about whether you associate any characters or celebrities with a different banks.

For example, Louie the fly is an example of a character for the fly spray brand, Mortein, and Pat Rafter is an example of a celebrity for Bonds.

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 Continue

#### GROUP 2

So, are there any characters or celebrities that you associate with ANZ? If so, can you describe or tell me who they are?

Multiple responses possible.

#### **Question # 45 Page # 44**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 No

#### **Question # 46 Page # 44**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

#### GROUP 2

Can you associate any characters or celebrities with Bendigo Bank? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 47 Page # 45**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 No

**Question # 48 Page # 45**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

**GROUP 2**

Can you associate any characters or celebrities with Commonwealth Bank? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 49 Page # 46**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 No

**Question # 50 Page # 46**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

**GROUP 2**

Can you associate any characters or celebrities with National Australia Bank? If so, can you describe or tell me who they are?

Multiple responses possible.



**Question # 51 Page # 47**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 No

**Question # 52 Page # 47**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

GROUP 2

Can you associate any characters or celebrities with Suncorp? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 53 Page # 48**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 No

**Question # 54 Page # 48**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

GROUP 2

Can you associate any characters or celebrities with St George? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 55 Page # 49**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 No

**Question # 56 Page # 49**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

GROUP 2

Can you associate any characters or celebrities with Westpac? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 57 Page # 50**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 No

**Question # 58 Page # 50**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

**Question # 59 Page # 51**

GROUP 2

We will now talk about whether you associate any slogans with any banks.

For example, "the burgers are better at Hungry Jacks" is a slogan.

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 Continue

**Question # 60 Page # 52**

GROUP 2

Can you associate the slogan, "which bank?" with a particular bank? If yes, can you please name which one?

Single response.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 61 Page # 53**

GROUP 2

Can you associate the slogan, "good with people, good with money" with a particular bank? If yes, can you please name which one?

Single response.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know

- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 62 Page # 54**

GROUP 2

Can you associate the slogan, "There's only one bank you need to know" with a particular bank? If yes, can you please name which one?

Single response.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 63 Page # 55**

GROUP 2

Can you associate the slogan, "For the life you want" with a particular bank? If yes, can you please name which one?

Single response.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 64 Page # 56**

GROUP 2

Can you associate the slogan, "everything under the sun" with a particular bank? If yes, can you please name which one?

Single response.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp

- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 65 Page # 57**

GROUP 2

Can you associate the slogan that includes the word "now" with a particular bank? If yes, can you please name which one?

Single response.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 66 Page # 58**

GROUP 2

Can you associate the slogan, "ask once" with a particular bank? If yes, can you please name which one?

Single response.

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 No/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 67 Page # 59**

GROUP 1

Thanks for your time so far. For this last part, I want to ask you about colours and banks. I am interested if you associate a particular colour with one of the banks just like you might associate the colour red with coke a cola or green with BP petrol stations.

-Check List- (Number of items: 1 Min: 1 Max: 1)

- 1 Continue

**Question # 68 Page # 60**

GROUP 1

So, what colours, if any, do you associate with ANZ?

If yes, record the first response. Multiple responses possible.  
Prompt for any more banks.

-Check List Open- (Number of items: 7 Min: 1 Max: 1)

- 1 None/Don't know

- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Green
- 7 Other (please specify)

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 69 Page # 61**

-Check List Open- (Number of items: 8 Min: 1 Max: 1)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 70 Page # 62**

-Check List Open- (Number of items: 8 Min: 1 Max: 7)



- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Any additional responses:

**Question # 71 Page # 63**

GROUP 1

What colours, if any, do you associate with Bendigo Bank?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 7 Min: 1 Max: 1)

- 1 None/Don't know
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Green
- 7 Other (please specify)

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 72 Page # 64**

-Check List Open- (Number of items: 8 Min: 1 Max: 1)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Second response:

**GROUP 1**

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 73 Page # 65**

-Check List Open- (Number of items: 8 Min: 1 Max: 7)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Any additional responses:

**Question # 74 Page # 66**

GROUP 1

What colours, if any, do you associate with Commonwealth Bank?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 7 Min: 1 Max: 1)

- 1 None/Don't know
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Green
- 7 Other (please specify)

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 75 Page # 67**

-Check List Open- (Number of items: 8 Min: 1 Max: 1)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White

- 6 Don't know
- 7 Green
- 8 Other (please specify)

Second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 76 Page # 68**

-Check List Open- (Number of items: 8 Min: 1 Max: 7)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Any additional responses:

**Question # 77 Page # 69**

GROUP 1

What colours, if any, do you associate with National Australia Bank?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 7 Min: 1 Max: 1)

- 1 None/Don't know
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Green
- 7 Other (please specify)

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 78 Page # 70**

-Check List Open- (Number of items: 8 Min: 1 Max: 1)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 79 Page # 71**

-Check List Open- (Number of items: 8 Min: 1 Max: 7)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Any additional responses:

**Question # 80 Page # 72**

GROUP 1

What colours, if any, do you associate with Suncorp?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 7 Min: 1 Max: 1)

- 1 None/Don't know
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Green

7 Other (please specify)

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 81 Page # 73**

-Check List Open- (Number of items: 8 Min: 1 Max: 1)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 82 Page # 74**

-Check List Open- (Number of items: 8 Min: 1 Max: 7)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black

- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Any additional responses:

**Question # 83 Page # 75**

GROUP 1

What colours, if any, do you associate with St George?

If yes, record the first response. Multiple responses possible.  
Prompt for any more banks.

-Check List Open- (Number of items: 7 Min: 1 Max: 1)

- 1 None/Don't know
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Green
- 7 Other (please specify)

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 84 Page # 76**

-Check List Open- (Number of items: 8 Min: 1 Max: 1)



- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 85 Page # 77**

-Check List Open- (Number of items: 8 Min: 1 Max: 7)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Any additional responses:

**Question # 86 Page # 78**

GROUP 1

What colours, if any, do you associate with Westpac?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

-Check List Open- (Number of items: 7 Min: 1 Max: 1)

- 1 None/Don't know
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Green
- 7 Other (please specify)

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 87 Page # 79**

-Check List Open- (Number of items: 8 Min: 1 Max: 1)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 88 Page # 80**

-Check List Open- (Number of items: 8 Min: 1 Max: 7)

- 1 N.A
- 2 Blue
- 3 Yellow
- 4 Black
- 5 White
- 6 Don't know
- 7 Green
- 8 Other (please specify)

Any additional responses:

**Question # 89 Page # 81**

GROUP 1

Now we will talk about whether you associate any logos with any of the banks. For example, the Nike swoosh symbol is an example of a logo.

-Check List- (Number of items: 1 Min: 1 Max: 1)

- 1 Continue

GROUP 1

What logos, if any, do you associate with ANZ?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

**Question # 90 Page # 82**

-Dbase- (Number of items: 2)

If yes, record first response:

**Question # 91 Page # 82**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 None

**GROUP 1**

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 92 Page # 83**

-Dbase- (Number of items: 2)

If given, record second response:

**Question # 93 Page # 83**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 N.A

**GROUP 1**

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 94 Page # 84**

-Dbase- (Number of items: 2)

If given, record any additional responses:

**Question # 95 Page # 84**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 N.A

**GROUP 1**

What logos, if any, do you associate with Bendigo Bank?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

**Question # 96 Page # 85**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 None

**Question # 97 Page # 85**

-Dbase- (Number of items: 2)

If yes, record first response:

**GROUP 1**

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 98 Page # 86**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 N.A

**Question # 99 Page # 86**

-Dbase- (Number of items: 2)

If given, record second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 100 Page # 87**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 N.A

**Question # 101 Page # 87**

-Dbase- (Number of items: 2)

If given, record any additional responses:

GROUP 1

What logos, if any, do you associate with Commonwealth Bank?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

**Question # 102 Page # 88**

-Dbase- (Number of items: 2)

If yes, record first response:

**Question # 103 Page # 88**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 None

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 104 Page # 89**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 N.A

**Question # 105 Page # 89**

-Dbase- (Number of items: 2)

If given, record second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 106 Page # 90**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 N.A

**Question # 107 Page # 90**

-Dbase- (Number of items: 2)

If given, record any additional responses:

GROUP 1

What logos, if any, do you associate with National Australia Bank?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

**Question # 108**      **Page # 91**

-Dbase-      (Number of items: 2)

If yes, record first response:

**Question # 109**      **Page # 91**

-Check List-      (Number of items: 1    Min: 1    Max: 1)

1      None

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 110**      **Page # 92**

-Check List-      (Number of items: 1    Min: 1    Max: 1)

1      N.A

**Question # 111**      **Page # 92**

-Dbase-      (Number of items: 2)

If given, record second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 112**      **Page # 93**



-Check List- (Number of items: 1 Min: 1 Max: 1)

1 N.A

**Question # 113 Page # 93**

-Dbase- (Number of items: 2)

If given, record any additional responses:

**GROUP 1**

What logos, if any, do you associate with Suncorp?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

**Question # 114 Page # 94**

-Dbase- (Number of items: 2)

If yes, record first response:

**Question # 115 Page # 94**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 None

**GROUP 1**

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 116 Page # 95**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 N.A

**Question # 117**      **Page # 95**

-Dbase-      (Number of items: 2)

If given, record second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 118**      **Page # 96**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      N.A

**Question # 119**      **Page # 96**

-Dbase-      (Number of items: 2)

If given, record any additional responses:

GROUP 1

What logos, if any, do you associate with St George?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

**Question # 120**      **Page # 97**

-Dbase-      (Number of items: 2)

If yes, record first response:

**Question # 121**      **Page # 97**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      None

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 122**      **Page # 98**

-Check List- (Number of items: 1    Min: 1 Max: 1)

1      N.A

**Question # 123**      **Page # 98**

-Dbase- (Number of items: 2)

If given, record second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 124**      **Page # 99**

-Check List- (Number of items: 1    Min: 1 Max: 1)

1      N.A

**Question # 125**      **Page # 99**

-Dbase- (Number of items: 2)

If given, record any additional responses:

GROUP 1

What logos, if any, do you associate with Westpac?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

**Question # 126**      **Page # 100**

-Dbase-      (Number of items: 2)

If yes, record first response:

**Question # 127**      **Page # 100**

-Check List-      (Number of items: 1    Min: 1 Max: 1)

1      None

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 128**      **Page # 101**

-Check List-      (Number of items: 1    Min: 1 Max: 1)

1      N.A

**Question # 129**      **Page # 101**

-Dbase-      (Number of items: 2)

If given, record second response:

GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 130**      **Page # 102**

-Check List-      (Number of items: 1    Min: 1 Max: 1)

1      N.A

**Question # 131**      **Page # 102**

-Dbase-      (Number of items: 2)

If given, record any additional responses:

GROUP 1

Moving on from logos, is there any particular font, or writing style, that makes you think of a particular bank? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

**Question # 132**      **Page # 103**

-Check List Open-      (Number of items: 9    Min: 1 Max: 1)

- 1      No/Don't know
- 2      ANZ
- 3      Bendigo Bank
- 4      Commonwealth Bank
- 5      National Australia Bank
- 6      Suncorp
- 7      St George
- 8      Westpac
- 9      Other (please specify)

If yes, first response:

GROUP 1

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 133**      **Page # 104**

-Check List Open-      (Number of items: 9    Min: 1 Max: 1)

- 1      N.A
- 2      ANZ
- 3      Bendigo Bank
- 4      Commonwealth Bank
- 5      National Australia Bank
- 6      Suncorp
- 7      St George
- 8      Westpac
- 9      Other (please specify)

Second response:

**GROUP 1**

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

**Question # 134**      **Page # 105**

-Check List Open-      (Number of items: 9    Min: 1 Max: 8)

- 1      N.A
- 2      ANZ
- 3      Bendigo Bank
- 4      Commonwealth Bank
- 5      National Australia Bank
- 6      Suncorp
- 7      St George
- 8      Westpac
- 9      Other (please specify)

Any additional responses:

**GROUP 1**

Moving on from fonts and writing styles, is there any particular music that makes you think of a particular bank? If so, can you tell me what banks?

If yes, record the first response. Multiple responses possible.

Prompt for any more banks.

**Question # 135      Page # 106**

-Check List Open-      (Number of items: 9    Min: 1 Max: 1)

- 1      No/Don't know
- 2      ANZ
- 3      Bendigo Bank
- 4      Commonwealth Bank
- 5      National Australia Bank
- 6      Suncorp
- 7      St George
- 8      Westpac
- 9      Other (please specify)

If yes, first response:

**GROUP 1**

Record the second response if given (single answer). Select N.A if there are no more responses for this question.

**Question # 136      Page # 107**

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Second response:

#### GROUP 1

Record any additional responses if given (multiple response). Select N.A if there are no more responses for this question.

#### **Question # 137      Page # 108**

-Check List Open- (Number of items: 9 Min: 1 Max: 8)

- 1 N.A
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

Any additional responses:



**Question # 138**      **Page # 109**

GROUP 1

We will now talk about whether you associate any characters or celebrities with a different banks.

For example, Louie the fly is an example of a character for the fly spray brand, Mortein, and Pat Rafter is an example of a celebrity for Bonds.

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      Continue

GROUP 1

So, are there any characters or celebrities that you associate with ANZ? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 139**      **Page # 110**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      No

**Question # 140**      **Page # 110**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

GROUP 1

Can you associate any characters or celebrities with Bendigo Bank? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 141**      **Page # 111**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      No

**Question # 142**      **Page # 111**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

GROUP 1

Can you associate any characters or celebrities with Commonwealth Bank? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 143**      **Page # 112**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      No

**Question # 144**      **Page # 112**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

GROUP 1

Can you associate any characters or celebrities with National Australia Bank? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 145**      **Page # 113**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      No

**Question # 146**      **Page # 113**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

GROUP 1

Can you associate any characters or celebrities with Suncorp? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 147**      **Page # 114**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      No

**Question # 148**      **Page # 114**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

GROUP 1

Can you associate any characters or celebrities with St George? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 149**      **Page # 115**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      No

**Question # 150**      **Page # 115**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

GROUP 1

Can you associate any characters or celebrities with Westpac? If so, can you describe or tell me who they are?

Multiple responses possible.

**Question # 151**      **Page # 116**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      No

**Question # 152**      **Page # 116**

-Dbase- (Number of items: 2)

If yes, description of character and/or celebrity

**Question # 153**      **Page # 117**

GROUP 1

We will now talk about whether you associate any slogans with any banks.

For example, "the burgers are better at Hungry Jacks" is a slogan.

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 Continue

GROUP 1

What slogan, if any, do you associate with ANZ?

Multiple responses possible.

**Question # 154** Page # 118

-Dbase- (Number of items: 2)

If yes, record response(s):

**Question # 155** Page # 118

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 None

GROUP 1

What slogan, if any, do you associate with Bendigo Bank?

Multiple responses possible.

**Question # 156** Page # 119

-Check List- (Number of items: 1 Min: 1 Max: 1)

1 None

**Question # 157**      **Page # 119**

-Dbase-      (Number of items: 2)

If yes, record response(s):

GROUP 1

What slogan, if any, do you associate with Commonwealth Bank?

Multiple responses possible.

**Question # 158**      **Page # 120**

-Check List-      (Number of items: 1    Min: 1 Max: 1)

1      None

**Question # 159**      **Page # 120**

-Dbase-      (Number of items: 2)

If yes, record response(s):

GROUP 1

What slogan, if any, do you associate with National Australia Bank?

Multiple responses possible.

**Question # 160**      **Page # 121**

-Check List-      (Number of items: 1    Min: 1 Max: 1)

1      None

**Question # 161**      **Page # 121**

-Dbase-      (Number of items: 2)

If yes, record response(s):

GROUP 1

What slogan, if any, do you associate with Suncorp?

Multiple responses possible.

**Question # 162**      **Page # 122**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      None

**Question # 163**      **Page # 122**

-Dbase- (Number of items: 2)

If yes, record response(s):

GROUP 1

What slogan, if any, do you associate with St George?

Multiple responses possible.

**Question # 164**      **Page # 123**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      None

**Question # 165**      **Page # 123**

-Dbase- (Number of items: 2)

If yes, record response(s):

GROUP 1

What slogan, if any, do you associate with Westpac?

Multiple responses possible.

**Question # 166**      **Page # 124**

-Check List- (Number of items: 1 Min: 1 Max: 1)

1      None

**Question # 167**      **Page # 124**

-Dbase- (Number of items: 2)

If yes, record response(s):

GROUP 1 & 2

I'm now going to read out some of the banking brands we have discussed and regardless of whether you are using the bank or not, I would like you to rate the distinctiveness of each brand on a scale of 0 to 10 where 0 equals least distinctive (which means you know plenty of brand that look just like this) and 10 equals most distinctive (which means you do not know any brands that look like this).

Please remember that you are comparing your answer with all the banking brands we have discussed. I understand that you may not be using many of the banks but based on what you see in advertisements or on TV, try to rate as many banks as possible.

So the first brand is ANZ. How would you rate its distinctiveness on a scale of 0 to 10?

Read out the brand and select the single best answer. If they refuse or are unsure select 'DK'. You may need to repeat the scale to the respondent.



**Question # 168**      **Page # 125**

-Check List- (Number of items: 12 Min: 1 Max: 1)

- 1      0
- 2      1
- 3      2
- 4      3
- 5      4
- 6      5
- 7      6
- 8      7
- 9      8
- 10     9
- 11     10
- 12     DK

**GROUP 1 & 2**

The next brand is Bendigo Bank. How would you rate its distinctiveness on a scale of 0 to 10.

Read out each brand and select the single best answer. If they refuse or are unsure circle 'DK'. You may need to repeat the scale to the respondent.

You may need to repeat the scale again: on a scale of 0 to 10 where 0 equals least distinctive (which means you know plenty of brand that look just like this) and 10 equals most distinctive (which means you do not know any brands that look like this).

**Question # 169**      **Page # 126**

-Check List- (Number of items: 12 Min: 1 Max: 1)

- 1      0
- 2      1

- 3 2
- 4 3
- 5 4
- 6 5
- 7 6
- 8 7
- 9 8
- 10 9
- 11 10
- 12 DK

GROUP 1 & 2

The next brand is Commonwealth Bank. How would you rate its distinctiveness on a scale of 0 to 10.

Read out each brand and select the single best answer. If they refuse or are unsure circle 'DK'. You may need to repeat the scale to the respondent.

You may need to repeat the scale again: on a scale of 0 to 10 where 0 equals least distinctive (which means you know plenty of brand that look just like this) and 10 equals most distinctive (which means you do not know any brands that look like this).

**Question # 170**      **Page # 127**

-Check List- (Number of items: 12 Min: 1 Max: 1)

- 1 0
- 2 1
- 3 2
- 4 3
- 5 4
- 6 5

- 7 6
- 8 7
- 9 8
- 10 9
- 11 10
- 12 DK

**GROUP 1 & 2**

The next brand is National Australia Bank. How would you rate its distinctiveness on a scale of 0 to 10.

Read out each brand and select the single best answer. If they refuse or are unsure circle 'DK'. You may need to repeat the scale to the respondent.

You may need to repeat the scale again: on a scale of 0 to 10 where 0 equals least distinctive (which means you know plenty of brand that look just like this) and 10 equals most distinctive (which means you do not know any brands that look like this).

**Question # 171      Page # 128**

-Check List- (Number of items: 12 Min: 1 Max: 1)

- 1 0
- 2 1
- 3 2
- 4 3
- 5 4
- 6 5
- 7 6
- 8 7
- 9 8
- 10 9

- 11 10
- 12 DK

GROUP 1 & 2

The next brand is Suncorp. How would you rate its distinctiveness on a scale of 0 to 10.

Read out each brand and select the single best answer. If they refuse or are unsure circle 'DK'. You may need to repeat the scale to the respondent.

You may need to repeat the scale again: on a scale of 0 to 10 where 0 equals least distinctive (which means you know plenty of brand that look just like this) and 10 equals most distinctive (which means you do not know any brands that look like this).

**Question # 172**      **Page # 129**

-Check List- (Number of items: 12 Min: 1 Max: 1)

- 1 0
- 2 1
- 3 2
- 4 3
- 5 4
- 6 5
- 7 6
- 8 7
- 9 8
- 10 9
- 11 10
- 12 DK

GROUP 1 & 2

The next brand is St George. How would you rate its distinctiveness on a scale of 0 to 10.

Read out each brand and select the single best answer. If they refuse or are unsure circle 'DK'. You may need to repeat the scale to the respondent.

You may need to repeat the scale again: on a scale of 0 to 10 where 0 equals least distinctive (which means you know plenty of brand that look just like this) and 10 equals most distinctive (which means you do not know any brands that look like this).

**Question # 173**      **Page # 130**

-Check List- (Number of items: 12 Min: 1 Max: 1)

- 1      0
- 2      1
- 3      2
- 4      3
- 5      4
- 6      5
- 7      6
- 8      7
- 9      8
- 10     9
- 11     10
- 12     DK

**GROUP 1 & 2**

The last brand is Westpac. How would you rate its distinctiveness on a scale of 0 to 10.

Read out each brand and select the single best answer. If they refuse or are unsure circle 'DK'. You may need to repeat the scale to the respondent.

You may need to repeat the scale again: on a scale of 0 to 10 where 0 equals least distinctive (which means you know plenty of brand that look just like this) and 10 equals most distinctive (which means you do not know any brands that look like this).

**Question # 174**      **Page # 131**

-Check List- (Number of items: 12 Min: 1 Max: 1)

- 1      0
- 2      1
- 3      2
- 4      3
- 5      4
- 6      5
- 7      6
- 8      7
- 9      8
- 10     9
- 11     10
- 12     DK

**Question # 175**      **Page # 132**

GROUP 1 & 2

Out of all the banking brands we have discussed, which brand do you think stands out the most?

Single response

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1      None/Don't know
- 2      ANZ
- 3      Bendigo Bank

- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 176**      **Page # 133**

GROUP 1 & 2

Which brand do you think stands out next?

Single response

-Check List Open-      (Number of items: 9    Min: 1 Max: 1)

- 1 None/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 177**      **Page # 134**

GROUP 1 & 2

And finally, which brand do you think stands out after that?

Single response

-Check List Open- (Number of items: 9 Min: 1 Max: 1)

- 1 None/Don't know
- 2 ANZ
- 3 Bendigo Bank
- 4 Commonwealth Bank
- 5 National Australia Bank
- 6 Suncorp
- 7 St George
- 8 Westpac
- 9 Other (please specify)

**Question # 178**      **Page # 135**

GROUP 1 & 2

We are nearly finished. I am now going to read you a list of bank brands we have been discussing. For each one, I would like you to tell me if there is anything that the bank offers that other banks do not offer.

So the first bank is ANZ. Is there anything that this bank offers that others do not?

Single response.

-Check List- (Number of items: 2 Min: 1 Max: 1)

- 1 Yes
- 2 No/Don't know

**Question # 179**      **Page # 136**

GROUP 1 & 2

The next bank is Bendigo Bank. Is there anything that this bank offers that others do not?



Single response.

-Check List- (Number of items: 2 Min: 1 Max: 1)

- 1 Yes
- 2 No/Don't know

**Question # 180**      **Page # 137**

GROUP 1 & 2

The third bank is Commonwealth Bank.

Single response.

-Check List- (Number of items: 2 Min: 1 Max: 1)

- 1 Yes
- 2 No/Don't know

**Question # 181**      **Page # 138**

GROUP 1 & 2

How about National Australia Bank?

Single response.

-Check List- (Number of items: 2 Min: 1 Max: 1)

- 1 Yes
- 2 No/Don't know

**Question # 182**      **Page # 139**

GROUP 1 & 2

And Suncorp?

Single response.

-Check List- (Number of items: 2 Min: 1 Max: 1)

- 1 Yes
- 2 No/Don't know

**Question # 183**      **Page # 140**

GROUP 1 & 2

How about St George?

Single response.

-Check List- (Number of items: 2 Min: 1 Max: 1)

- 1 Yes
- 2 No/Don't know

**Question # 184**      **Page # 141**

GROUP 1 & 2

Finally, Westpac?

Single response.

-Check List- (Number of items: 2 Min: 1 Max: 1)

- 1 Yes
- 2 No/Don't know

GROUP 1 & 2

We have discussed a lot about brand distinctiveness and its elements. For the last question, what do you think is the most distinctive brand in Australia? We are now talking about all brands in any market, not just the banking market?

Single response.

**Question # 185**      **Page # 142**

-Dbase-      (Number of items: 2)

Record brand:

**Question # 186**      **Page # 142**

-Check List-      (Number of items: 1    Min: 1 Max: 1)

1      None/Don't know

GROUP 1 & 2

Thank you so much for your time and great answers. It is greatly appreciated!