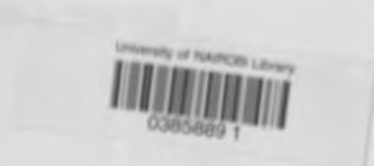


**FACTORS AFFECTING BRAND IDENTITY OF PRODUCTS IN KENYA
(A CASE STUDY OF BLUE BAND, A PRODUCT OF UNILEVER LIMITED)**

BY: LILY MURINGI KIMARU

B51/72141/08

**A THESIS PRESENTED IN PARTIAL FULFILMENT FOR THE DEGREE OF MASTER OF
ARTS IN DESIGN, SCHOOL OF THE ARTS AND DESIGN, UNIVERSITY OF NAIROBI**



July 2012

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DECLARATION

This thesis is my own work and to the best of my knowledge has not been presented for a degree in any other University.

Signature.......... Date.....25/7/2012.....

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This project has been submitted for examination with my approval as University supervisor.

Signature.......... Date.....26/07/2012.....

Lilac Osanjo (School of the Arts and Design, University of Nairobi)

Acknowledgment

DEDICATION

I dedicate this research proposal to all upcoming scholars in the field of Design.

The research proposal is a part of my graduation paper. I am grateful to my parents, friends, and colleagues for their support and encouragement throughout the process. I am also grateful to my supervisor, Mr. [Name], for his guidance and support throughout the process.

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Thank you to all who have supported me throughout this journey.

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Abstract

The general objective of this research was to establish the factors that influence brand identity by organizations in Kenya. The specific objectives were to establish how design elements affect brand identity; to determine the effects of product awareness on brand loyalty and to determine how product quality affects Brand loyalty particularly Blue Band at Unilever.

A descriptive research design was adopted for this study. This design was used to allow for discretion on the part of the researcher to make comments and interpretations in respect of the variables under study. The target population of this study was customers in selected supermarkets, school going children and professional designers who have a fast knowledge of sourcing ideas for design layouts. From each stratum a random sample of 36% of participants was selected in order to ensure that every unit was represented. Both primary and secondary data were collected through questionnaires. The key informants were interviewed using a semi structured interview guide. The interviews were tape recorded, with permission from respondents, to make it easier to capture the responses and quotations to be used in the report. All the questionnaires were checked for completeness, coded and analyzed. The results were presented on frequency distribution tables, pie charts and bar charts.

The study established that the company had not changed the brand name of Blue Band. The brand name is liked and is appealing to most people. It was also established that the design affected their perception of the brand. The majority of the respondents were of the opinion that the package should be changed. Further the study established that the package design affected the brand identity. It was established that the company created awareness of the brand name Blue Band through television, referrals from friends and visits to the supermarkets. The Blue Band

advert was liked by many people as it catches the attention of the audience and confirmed that the advertisement affected the loyalty of the brand. It was found out that the quality of the product affected brand loyalty as attested by the majority of the respondents.

The study concludes that the company has tried to maintain its brand name over the years because it is well known worldwide, the customers have developed brand loyalty over the years and a change in the brand name would lead to loss of the loyalty. The design of the package influences its identity because it gives the aesthetic appeal to the customer and an improvement in the package design would enhance the design of product identity. Product awareness is important in developing product loyalty because it creates knowledge in the potential customers which may lead to desire and eventual purchase of the product. Customers wish to identify with products that meet their expectations and give value for their money. When the quality is right, then the customers are likely to identify with the product.

The study recommends that the management of Unilever ensures that the product is attractive by identifying common attributes that may be very appealing in different markets, and differentiating product attributes that make it an unforgettable experience. The management should create a general awareness campaign to communicate the existence and benefits of the product in social networks like Facebook, blogs, and even Twitter. The management of the company should also encourage more research into the product quality to keep it ahead of the competition in the global market. Further, the study recommends that managers of Unilever develop a brand strategy that would help increasing the appeal and value of Blue Band besides being committed to managing and measuring brand equity.

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CHAPTER ONE

INTRODUCTION OF THE STUDY

1.1 Introduction

Brands have been constantly reviewed and redefined in the marketing literature and there are numerous definitions for 'brand'. It has been around for many centuries where the word 'brand' is in fact, derived from the Old Norse 'brandr' which means 'to burn' (Keller, 1998). A definition of a brand by The American Marketing Association (AMA) in the 1960s (Keller, 1998:2) is "a 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 differentiate them from those of competitors." There are other definitions from the marketing texts which are paralleled with differentiating individual and similar items, for example, (Kotler, 2000), brand is the name associated with one or more items in the product line that is used to identify the source of characters of the items. Moreover, a brand is defined as a specific name, symbol or design- or, more usually some combination of these- that is used to distinguish a particular seller's product (Doyle, 2002). These definitions expressed that brand is a form of finding identity.

To a large extent, brands also speak of familiarity and credibility about the product (Fatt, 1997). Also, consumers use brands as cues to make decisions to purchase or try products (Ger et al., 1993).

The central construct in this study is brand identity. Seemingly straightforward, the concept of "brand" is quite complex and has been debated in academia for many years. Whilst deconstructionist views of the construct focus on visual representations (Aaker, 1996; Kotler and Armstrong, 1996), the more widely accepted conceptualizations stress intangible components such

as identity, personality, values and relationships (Kapferer, 2004; Aaker, 1996; de Chernatony, 1999; de Chernatony, Drury and Segal-Horn, 2004). Viewing the brand in holistic terms, (Kapferer, 2004) definition synthesises the multitude of views “a brand is the product’s essence, its meaning and its direction.” Kapferer’s contribution stresses the brand as being a sum of its parts, with the central concept being brand identity.

1.1.1 Brand Personality

Contrary to product-related attributes, which refer to be performance-oriented for customers, brand personality seems to be representative/self-expressive oriented (Keller, 1993). Brand personality refers to “the set of human characteristics associated with a brand” (Aaker, 1997, p. 347). Moreover, researchers found that brand personality facilitates a consumer to articulate his/her self (Belk, 1988), an ideal self (Malhotra, 1988), or exact aspects of the self (Kleine, Kleine, and Kerman, 1993) via the use of a brand. Additionally, this concept was the essential determinant of consumer preference and usage (Biel, 1993).

Brand personality can be shaped and influenced by any direct/indirect contact that the consumer has with the brand (Plummer, 1985). The direct influences included the brand’s user imagery, which is defined as “the set of human characteristics associated with the typical user of a brand” (Aaker, 1997); the firm’s workers and/or boss; and the brand’s endorsers. On the other hand, the indirect influences contained product-related features, product category relationships, brand name, mark or emblem, and other marketing mix elements (Batra, Lehmann, and Singh, 1993).

Moreover, according to Levy (1959, p. 12), brand personality consisted of demographic characteristics such as gender (“Usually it is hard to evade thinking of inanimate things as male or female”), age (“Just as most, people usually recognize whether something is addressed to them as a

man or a woman, so are they sensitive to symbols of age”), and class (“The possession of mink is hardly a matter of winter warmth alone”). Some examples are provided as follows. First, in the tobacco industry, “Virginia Slims tends to be thought of feminine, whereas Marlboro tends to be perceived as masculine” (Aaker, 1997). Second, in the pc business, “Apple is considered to be young, and IBM is considered to be older” (Aaker, 1997). Third, based on the various pricing policies in relation to different department stores, “Saks Fifth Avenue is perceived as upper class, whereas K-mart is perceived as blue collar” (Aaker, 1997).

1.1.2 Value

Value has been recognized as “the fundamental basis for all marketing activity” (Halbrook, 1994, p. 22). Value has also been stated as “a cognitive-based construct which captures any benefit-sacrifice discrepancy in much the same way disconfirmation does for variations between expectations and perceived performance” (Patterson and Spreng, 1997). Therefore, it is the outcome of a cognitive assessment procedure. Moreover, it is an affective evaluative reaction (Oliver, 1996).

Customer perceived value in commerce marketplace was defined as “the trade-off between the multiple benefits and sacrifices of a supplier’s offering, as perceived by key decision-makers in the customer’s organization, and taking into consideration the available alternative suppliers’ offerings in a specific use situation” (Eggert and Ulaga, 2002). That is, there existed three elements in this definition: “(1) the multiple components of value, (2) the subjectivity of value perceptions and (3) the importance of competition” (Eggert and Ulaga, 2002).

First of all, the multiple benefits refer to a mixture of product/service attributes and/or technological support available related to a specific use condition (Monroe, 1990). The multiple sacrifices were occasionally illustrated in monetary forms (Anderson, et al., 1993). Secondly, customers’ perceived

value is subjective, not objective (Kortge and Okonkwo, 1993). In other words, different customers might have a variety of perceived values for consuming the same product/service. Thirdly, customers' perceived value is associated with competition on the market. Competitors generate sustainable competitive advantage by means of bringing a better trade-off between utilities and sacrifice in a merchandise/service.

Alternatively, customer perceived value was consisted of a “take” factor- the benefits a purchaser obtained from the vendor's contribution- and a “give” factor- the buyer's costs (financial and/or non-monetary) of receiving the offering (Dodds, 1991; Zeithmal, 1988). Even much of the precedent studies have emphasized product quality as the primary “take” factor and price as the “give” factor (Grewal et al., 1998; Lichtenstein, Netemeyer, and Burton, 1990; Zeithmal, 1988). But, “service is also a logical driver of perceived value” (Parasuraman and Grewal, 2000). For the reason that outstanding before/after sale services provided by the seller really increase the benefits obtained (the take factor) and also “decrease the buyer's non-monetary costs, such as time, effort, and mental stress” (the give factor) (Parasuraman and Grewal, 2000). Consequently, customer perceived value was composed of “service quality, product quality, and price” (Parasuraman and Grewal, 2000).

1.1.3 Perceived Quality

Perceived quality is viewed as a dimension of brand equity (Aaker 1991; Kapferer 1991; Kamakura and Russell 1991; Martin and Brown 1991; Feldwick 1996) rather than as a part of the overall brand association (Keller 1992; Gordon, di Benedetto and Calantone 1994). Perceived quality is the customer's judgment about a product's overall excellence or superiority that is different from objective quality (Zeithaml 1988). Objective quality refers to the technical, measurable and

verifiable nature of products/services, processes and quality controls. High objective quality does not necessarily contribute to brand equity (Anselmsson et al. 2007). Since it's impossible for consumers to make complete and correct judgments of the objective quality, they use quality attributes that they associate with quality (Olson and Jacoby 1972, Zeithaml 1988, Ophuis and Van Trijp 1995, Richardson et al. 1994; Acebro'n and Dopico 2000). Perceived quality is hence formed to judge the overall quality of a product/service.

Boulding and other researchers (1993), argued that quality is directly influenced by perceptions. It is therefore important to understand the relevant quality attributes with regard to brand equity. (Zeithaml, 1988) and (Steenkamp,1997) classify the concept of perceived quality in two groups of factors that are intrinsic attributes and extrinsic attributes. The intrinsic attributes are related to the physical aspects of a product (e.g. colour, flavour, form and appearance); on the other hand, extrinsic related to the product, but not in the physical part of this one (e.g. brand name, stamp of quality, price, store, packaging and production information (Bernue's et al.2003). It's difficult to generalize attributes as they are specific to product categories (Olson and Jacoby 1972, Anselmsson

1.2 Background of the Study

The times are tough in the branding world. Business is not running as smoothly as before due to changing customer requirements and fast developing technology. All the major players in most sectors are struggling to keep up to the new demands. At the beginning of a new millennium and a new technological era characterized by speed, companies that operate in technologically sensitive

fields have to look for opportunities in order to adapt, a requirement for survival. Being merely reactive is not an option any more. In order to maintain market position companies have to make spectacular efforts and good choices. The competition is fierce and the margin for error shrinks every day with every innovation. Products are alike, offering the same benefits; hence customer choices are many times guided by other principles. The high quality of products is implicit, but never sufficient (Olins 1989). Innovations are the key to success in these markets, but they come at a high price and are very easily copied. It takes a mix of luck, great management and a visionary business approach to make it in today's overcrowded marketplace.

There is more than one kind of competition. Brand competitors offer the same kind of services to the same target; this is direct competition. There are also indirect forms of competition; companies may compete for satisfying the same need. For example, digital photo cameras compete with mobile phones or with traditional cameral for answering the need of capturing the moment in a photograph. Also, companies may compete for the same resources. The customer has a finite income, and virtually all products compete for it, especially in an economically unstable environment. The priorities are set on psychological and sociological criteria (the Maslow pyramid is one theoretical model that suggests a hierarchy of human needs: situated at the base of the pyramid - the vital needs such as food or sleep represent the most important ones, followed by psychological needs, safety, belongingness and love, need to know and understand, aesthetic needs, self-actualization and transcendence), (Zeithaml 1988).

The business world is a rapidly changing environment in which technological progress and social dynamics play crucial roles. Top brands face harsh competition and have to constantly reinvent marketing rules to appeal to an audience that is gradually becoming more exigent and demanding.

But tuning in with the present is a difficult challenge. Product quality is no longer sufficient to assure success, it needs to be sustained and enriched by intangible attributes.

The global business revolution is a phenomenon of the present. The last period's trend towards oligopoly and concentration is more and more obvious. In an oligopoly, a market is dominated by a small number of sellers, each of them being aware of the actions of the others. The globalization has lead to pronounced competition in all fields and at all levels, also fueled by the oligopoly situations, resulting in relatively low prices and high production, thus increasing customer power and stimulating high expectations. Manufacturers are now forced to struggle hard just to maintain position and customers are the key to success. When a company's reputation is high, so are customer's expectations. People expect only the best from the best, and products are never enough. They have to come in a package with pre- and after-service, have to mean something, have to hold intrinsic value. Quality is implicitly assumed but never sufficient in the high-end segments of the market (Olins 1989). Intangible attributes many times out-rank functional ones, and people are constantly changing.

The social perspective is extremely important in this analysis. Customer preferences have shaped many markets over the last decades, dictating many times the success or failure of companies, and perceptions are extremely sensitive in an era dominated by communication. At the same time a different lifestyle and rhythm of life have imposed changes in habits and attitudes. Products and services transcend their functional nature and become pure experiences. The key to success in this marketing context is to make the intangible tangible (Berry 1986), and branding is a powerful tool capable of selling experiences.

Economists and marketing researchers have given considerable attention over recent years to the importance of brands for customers, developing multiple approaches and creating a certain amount of confusion regarding the implications of branding in fast developing fields. The multitude of definitions and approaches make the concept of branding and its relevance to customers difficult to investigate in a practical research setting. The role of brands in determining consumer purchase-making decisions is widely discussed and requires further investigation.

A brand is a unique and identifiable symbol, association, name or trademark which serves to differentiate competing products or services; it represents not only a physical trigger but moreover an emotional hook to create a relationship between consumers and the product/service (Blackston 2000). On the one hand, a brand is concrete (e.g. a symbol or name); on the other hand, it is also a relatively ambiguous 'trigger' that over time is used to class beliefs and feelings toward products so labelled. For this reason, the meaning of the brand is of critical concern to advertisers. Meaning (in the context of brands) refers to the overall assessment on the part of the consumer regarding what a particular brand means to him or her (La Foret & Saunders 1994). Over time, the meaning marketers infuse in a brand - and the subsequent meaning consumers associate with the brand - is transferred to the products to which the brand is attached. Thus, the factors that contribute to the meaning consumers associate with particular brands and their products are critical to this proposed study.

Smith and Whan (1992) found that the creation of an effective brand not only captures a greater share of the market, but optimizes marketing effectiveness as well. Successful branding requires a strategic perspective (de Chernatony, 1988). Strong and durable brand concepts communicated to well targeted segments result in favourable brand images which reflect the brand identity (Kapferer, 1997). Brands signal a level of quality to consumers and can be effectively used to gain a

competitive advantage of a product. After reviewing a body of research on how loyalty toward a particular brand or product is cultivated in consumers, (Costabile, 2000) organized his findings based on the process of how loyalty is created and maintained - a process that integrates aspects of cognitive, behavioural, and emotional constructs into a cyclical relationship. The first stage of this model is a feeling of trust, accompanied by anticipated satisfaction. The second stage is confirmation or disconfirmation following purchase. The importance of the brand is emphasized by the fact that customers tend to generalize their positive or negative experiences with a brand to all products that share the brand name. The more similar the two products are, the more readily they are used as predictors of attribution generalization.

Branding has been generally recognized as the key to success in nowadays business, especially in rapidly developing fields. It provides value to the consumer through the buying process and thus assures value to the company by attracting consumers and stimulating loyalty. Although complex and versatile, the branding principle has imposed itself as the new business paradigm, and is implemented virtually across all markets and categories. Recent literature underlines the relational aspects of branding, emphasizing trust and dependability between consumers and the company (Chow & Holden, 1997). There is an important distinction that should be considered between image and identity ' two aspects connected to the branding process. The former one is external to the company, being a reflection of its initiatives; the latter is internal and deeply rooted in the company, and underpins the whole architecture. Brand image represents a set of associations established within the minds of customers, implying a promise to them and representing what the brand currently stands for (Batra & Homer 2004). Image represents what consumers think of you, while identity represents who your brand is and what it stands for.

Similarly, there are two multi-dimensional concepts that merge into the idea of brand equity: brand value and brand strength (Lassar, Mittal, et al. 1995). Brand strength sums the perception and behaviour of external publics (consumers, distributors etc.) that shape the image of a company, while brand value represents a management function, depending on tactical and strategic initiatives and differentiating companies at the level of resources and competencies (Teas & Grapentine 1996). Managers are prone to focus their efforts on leveraging brand strength through well designed branding programs in order to increase equity.

From the perspective of consumer behavior, brand equity gains importance when related to the process of evaluation of products and services. Teas and Grapentine (1996) analysed the influence of brands over the purchase decision making process, and developed a framework that facilitates the understanding and measurements of brand equity issues. The model distinguishes the specific ways in which brands provide value to customers during the various stages of the purchase process. According to the authors, brands simplify the buying task, reduce the perceived risks associated with product quality and provides added value directly to the consumers through intangible and psychological mechanisms (satisfaction, prestige). The purchase decision process in this abbreviated version comprises four stages: information research, first evaluation, purchase decision and post-purchase behavior/evaluation. The brand influences every step of this process.

It is critical that branding be considered within a broader context, because brand is not the only factor influencing consumer purchasing patterns. Other factors, such as price and features, affect brand preference. Meer (1995) examined how price and brand are used to describe four types of shoppers: brand loyalists (those who purchase products and/or services from their chosen brands regardless of price); system beaters (those who have brand preferences, but are very sensitive to

price as well); deal shoppers (those who have no brand loyalty whatsoever); and the uninvolved (those who do not care about either brand or price). Note that 'the uninvolved' was by far the smallest group. This means that either advertising or marketing strategies, whether focused upon building brand equity or simply attracting price-oriented shoppers, work, or that these factors determine choice. System beaters are not brand-unconscious; they have strong brand preferences, but they (similar to deal shoppers) have strong price sensitivity. The combination of brand loyalists and system beaters -- both of whom exhibit brand preferences -- is three-fifths of the market. In other words, 60 percent of the market for most products is strongly brand-loyal. This shows the importance of building and maintaining brand equity.

In a world dominated by brands, quality matters less than perceived quality. Perceptions of quality as they relate to a particular brand are also critical if brand loyalty is to be maintained. Crosby, DeVito, and Pearson (2003) examine how perceptions of quality are created and maintained in the minds of consumers. The first thing the authors note is that an understanding of quality is not necessarily something that is perceived, let alone established, in the mind of the consumer upon the first impression (Crosby, DeVito, & Pearson, 2003). Often, a sense of true quality emerges over time, as the consumer uses the product s/he has purchased and gradually cultivates an understanding that the item is of high quality (or low) - a perception in either direction takes time to generate. Therefore, branding can make consumers believe that a particular product is of high quality, but that perception is subject to confirmation.

Chaudhuri (2002), in studying brand equity, found that brand reputation 'performs better than brand attitudes in explaining the effect of brand advertising on brand equity outcomes' (Chaudhuri, 2002). In other words, the reputation of a brand is a better predictor of the effect of brand communication

upon equity outcomes than other attitudes toward the brand. This is an interesting finding, given that consumer brand associations (based upon attitudes) account for brand equity outcomes. The results indicate the immense power of the brand; for if reputation is a better predictor of the effects of branding than other attitudes, then such factors as individual difference should play a lesser role.

In Kenya, brand identities for some companies' products have been changing or redesigned in the last few years. For example, Airtel a mobile telephone service provider which has changed its identity from Kencell to Celtel to Zain, has rebranded its internet device through its changing period with every change of ownership. This trend of rebranding needs to be addressed.

A good brand identity should be able to stand the test of time like coca cola has done (Van riel, 1995). Like the Coca-Cola brand, a custom brand identity should be clean, identifiable and loaded with imagery that depicts ones brand. Everything from the color to the font to the use of special effects should be considered in finding the best identity to convey one's brand message. A designer should consider these aspects as well as style, size and shape in creating an effective brand identity. An identity is the first thing that comes to people's minds when they need a product or service an organization offers. A brand name can be a first impression or a constant reminder. Like a catchy jingle, one wants his graphic to stick in the minds of those who are exposed to it. What sticks with a brand identity are all the assumptions people will make about a product, simply by viewing its graphics.

It is important to be sure that the impressions made by a brand identity about a product are good ones. They will speak about what a brand is and how it does what it does. No one would want to buy from a florist whose brand is not romantic and beautiful; neither will one trust a fashion designer whose designs look out-of style. On the other hand everyone would be impressed by an IT company

whose service is swift and technical. These kinds of first impressions last a lifetime. It is important to make sure that the right message is put out. That message is part style, part message.

A brand has to be an interesting design as well as a vessel for the message a product is trying to convey. People should be able to recognize it easily and remember it. If an organizations' competitors' brand is more memorable, it will be the one the customer will think of first. To prevent this, it is important to make sure the brand identity is completely original. It is worth to remember that every business is competing for top spot in the minds of consumers. If one grasps this it can assist in the execution of a good identity for the product. One cannot replace the importance of delivering the best product for the price. But on top of that, a great identity will create the demand for ones' products that will allow one to charge a premium. It is worth noting that putting time and energy into creating an effective identity is a road to success. With Boomley (2001) and Vanriel's (1995) views, this researcher wishes to concur in as far as processes and functions of brand identity are concerned. In their words, when the (process) is successful, it leads to the (function) which is efficiency and reputation as judged by the market over time, however, "You cannot manage what you do not measure" (Peter Drucker). Branding of products and services in Kenya seems to ignore these universally accepted notions of branding. This study attempts to find out the factors that influence branding of products in Kenya.

1.2.1 Profile of Unilever

Unilever Nig. Plc. was incorporated as Lever Brothers (West Africa) Ltd. on 11th April, 1923 by Lord Leverhulme, who has since the 19th century, been greatly involved with the soap manufacturing organizations in Nigeria.

After several mergers and acquisitions, the company diversified into manufacturing and marketing of foods, non-soapy detergents and personal care products. These mergers brought in Lipton Nigeria Ltd. on 1985, Cheese rough Ponds Industries Ltd in 1988. The company changed its name to Unilever Nigeria Plc. in 2001. Unilever Nig. Plc. is a public liability company quoted on the Nigerian Stock Exchange since 1973 with Nigerians currently having 49% of equity holdings. The long-term success of this business stems from the strong relationship with the consumers based on the deep roots in the local cultures and markets, creating products that help them to “feel good, look good and get more out of life and the total commitment to exceptional standards of performance and productivity.

Unilever is a Dutch-British multinational corporation that owns many of the world’s consumer product brands in foods, beverages, clearing agents and personal care products. Unilever employed 174,000 people and had worldwide revenue of Ksh 50 billion in 2008.

Unilever is a dual-listed company consisting of the Netherlands and Unilever Plc. in London, United Kingdom. Both Unilever companies have the same directors and effectively operate as a single business. The current non-executive chairman of Unilever Plc is Michael Treschow while Paul Ploman is group Chief Executive Officer (CEO).

Unilever’s main competitors include Procter and Gamble, Nestle, Danone Kraft foods, S.C Johnson and son, Reckitt Benckiser, and Hankel.

Unilever was created by the amalgamation of the operations of British soap market Lever Brothers and Dutch margarine producer, margarine line, a merger as palmoil was a major raw material for both margarines and soaps and could be imported more efficiently in larger quantities. By 1980, soap and edible fats contributed just 40% of profits, compared with an original 90%. In 1984 the company bought the brand BrookeBond (maker of PG Tips tea).

In 1987, Unilever strengthened its position in the world skin care market by acquiring Chesebrough Ponds, the maker of Ragu Ponds, Aquanet, Cutex Nail Polish and Vaseline. In 1989, Unilever bought Calvin Klein cosmetics, Faberge, and Elizabeth Arden, but the latter was later sold (in 2000) to FFI Fragrances. In 1996 Unilever purchased Helene Curtis Industry, giving the company “a powerful new presence in the limited states shampoo and deodorant market”. The purchase brought Unilever the suave and finesse hair care product brands and degree deodorant brand.

Unilever owns more than 400 brands as result of acquisitions; however, the company focuses on what are called the “Billion Dollar brands”, 13 brands which each achieve annual sales in excess of Khs 125 billion. Unilever’s top 25 brands account for more than 70% of sales. The brands fall almost entirely into two categories: food and beverages, and home and personal care. Unilever is the world’s biggest ice cream manufacturer with an annual turnover of Khs 125 billion. In 2000, the company absorbed the American Business Bert Foods, strengthening its presence in North America and extending its portfolio of foods brands. In April 2000, it brought both Ben & Jerry’s and Slimfast. The company is fully multinational with operating companies and factories on every continent and research laboratories at Colewort and Port sunlight in England, Mardinge in the Netherlands; Trumbull, Connecticut, and Eaglewood cliffs, Newjersey in the United States; Bangalore in India and shanghai in China.

The US division continued to carry the “Lever Brothers” name until the 1990s, when it adopted the parent company’s moniker. The American unit now has headquarters in Newjersey and not in New York City. The Company is said to promote sustainable agriculture programme in 1998. In may 2007, it became the first tea company to commit to sourcing all its tea in a sustainable manner, employing the Rainforest Alliance, an international environmental Non-governmental organisation, to certify its estates in East Africa, as well as Third-party suppliers in Africa and other parts of the world it declared its aim to have all Lipton yellow label and PG Tips tea bags sold in Western Europe Certified by 2010, followed by all Lipton tea bags globally by 2015.

1.3 Statement of the Problem

There is a rapid introduction of similar products coupled with a periodic change of brand identity within Unilever, however, little is known about the factors that influence the introduction of these brands. A general reconnaissance in the consumer industry reveals a rapid change in branding of products and services. Industries are introducing similar products in the market under different identities and as a result the consumers cannot exercise brand loyalty. Changing the identity of a brand may be as a result of wanting to influence the product’s values, winning consumers’ confidence as well as protecting, promoting and presenting the enjoyment of its image. The message of the identity may also change as well as its image. A beautiful identity is therefore recognized by its pretty design and success. The study is set to investigate the factors that influence the design of brand identities at Unilever. It focuses on Blue Band, a margarine made from high quality vegetable oils and is an important source of essential fats and vitamins.

1.4 Objectives:

1.4.1 General Objective

The overall objective of this research is to investigate the factors that influence brand identity of Blue Band and to establish a brand identity development process that can ensure longer and more sustainable brands.

1.4.2 Specific Objectives

- i. To establish how design elements affect Brand identity of Blue Band.
- ii. To determine the effectiveness of product awareness of Blue Band.
- iii. To determine how product quality affects Blue Band
- iv. To propose an appropriate brand development strategy

1.5 Research questions.

1.5.1 The main Research Question is;

What has influenced the change of brand identity of Blue Band at Unilever in the past ten years?

1.5.2 Specific Questions are:

- i. In what ways do design elements affect Brand identity of Blue Band?
- ii. What are the effects of product awareness on Blue Band?
- iii. How has product quality affected Blue Band?
- iv. What is the most appropriate brand development strategy for Blue Band?

1.6 Justification

Due to the high levels of competition in the consumer industry, the stakeholders have developed plans and evolved strategies that keep them afloat in the industry. Such competition comes from competing products such as Prestige and Gold Band. In order to establish a marketing penetration strategy and to attract potential customers or clients, development of a good brand image is essential. This research will spur interest in the field of design in brand development. It will avail literature in this field as it regards the budding consumer industry. It could also form a rich background for academic research in this field.

1.7 Significance of the study.

- Graphic design students will benefit because the study defines the role of design in brand identity and brand management. They will become the composers and consultants of brand identities in future.
- It will also assist graphic design professionals for it will dwell on the contribution of graphic design techniques in the formulation of effective brand identities.
- It will be of assistance to organizations and manufacturing companies in the development of good brand identity policies for co- existence with owners of the industry as well as the consumers.

1.8 Scope of the study

This research is a case study focusing on Blue Band a product of Unilever Company Limited that is a multi-national company with operations in 19 African countries with a population of 150 million people. Unilever is a manufacturer of some of the world's leading foods, home and personal care

products such as blue band and flora margarine, knorr and royco, ice cream, lipton tea; and omo; lux, dove, lifebouy, geisha and sunlight soaps; vaseline, lady gay; close up tooth paste. The research will be limited to Unilever Nairobi branch in Kenya situated in industrial area along Commercial Street and residential estates. Unilever is appropriate for the study because it enjoys a large market share locally and internationally.

1.9 Limitations of the Study

- Inadequate time; because the institution has specific academic dates, this research is compelled to fit that limited duration.
- Limited resources in terms of research materials; It will be constrained by limited resources because what is available are foreign publications which address different market situations. Local publications which address our market setups are scarce.
- Laxity of respondents. Respondents filling that you are interfering with their schedules.

1.10 Definition of Terms

Design elements: These are the basic components used as part of any composition. They are the objects to be arranged, the constituent parts used to create the composition itself. In most situations the elements of design build upon one another, the former element helping to create the latter.

Quality: is an essential or distinctive characteristic, property, or attribute. According to Aaker (1991), brand awareness builds familiarity and is a signal of substance/commitment.

Awareness: This is the consumer's ability to recall that a brand is a member of product category. Consumers' brand awareness is likely to be high when they have strong associations for the brand and when they perceive the quality of the brand to be high and vice versa. Similarly, consumers' perception of quality of a brand is likely to be high when they have strong association with the brand and vice versa.

Design Principles are the rules that govern the process of putting elements into a composition that pleases and accomplishes a purpose.

Brand identity design is the process involved in coming up or executing a mark, word, symbol or color schemes which can be used by an organization, institution, industry or business for identification purposes of their products and services (Bromley, 2001 pp. 316-334).

Brand identity is a mark, word or symbol, literature system, nomenclature system, color, and standards for usage that reflects on the business activities of the organization such as conduct, efficiency or reputation within the market (Du Gay, 2000).

A Brand is identity of a specific product, service, or business. It reflects a marketer's positioning of a product or service. It is a series of experiences and expectations. It is an emotional response to an integrated franchise approach and product experience. A brand is more flexible and promotional than an identity. A brand comprises a name or trademark that identifies a product or service, whereas an identity can endorse a division or a brand. Sometimes a corporate identity also becomes a brand that, with its overall philosophy, can be translated over a diversified line of products and services.

Branding: Kotler and Keller (2006) explain branding as endowing products and services with the power of a brand. It is all about creating differences. For branding strategies to be successful and brand value to be created, customers must be convinced that there are meaningful differences among brands in the product category. Consumers must not think that all brands in the category are the same.

Brand awareness refers to customers' ability to recall and recognize the brand under different conditions and link to the brand name, logo, and jingles to certain associations in memory. It helps the customers to understand to which product or service category the particular brand belongs and what products and services are sold under the brand name. It also ensures that customers know which of their needs are satisfied by the brand through its products.

Brand promise is what a particular brand stands for (and has stood for in the past). It has its roots from the identity that it gains over a period of time. Usually, brand promise is an attribute common to 'Parent' brands. Herein, the brand may broadly stand for Quality, Performance, Trust, or False promises.

Global brand is one which is perceived to reflect the same set of values around the world. Global brands transcend their origins and create strong enduring relationships with consumers across countries and cultures. They are brands sold in international markets.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents the literature review, the conceptual framework and the empirical review. It also presents the summary and gaps to be filled as well. It covers work by various scholars and writers and was carried out for a period of nine months from July 2010 to March 2011.

2.2 Literature review

In the beginning there was the sign and the image. The first humans had no language at all, but they certainly had signs and images. They were able to use mimicry and gesticulation by which other humans could recognize their feelings; contentment, discontentment, anger, joy, irritation, fear or aggression. Communication began with these kinds of signs and images. They saw a head, two eyes, two ears, a nose, a mouth and recognized a person. Culture also began with these kinds of images. Signs and images allow humans to immediately express their thoughts, feelings and to generalize and share these with others (Ed. J. Wiedemann, 2004). From signs grew written language but the images remained; they could not be replaced. Images and signs have played a part in shaping us. More and more images were found in order to represent, distinguish and define human culture, to integrate others into one's own culture, to persuade or subjugate them. Among them are the cross, the crescent moon and the Star of David. People painted their own bodies or shields in order to differentiate themselves from their enemies in battle. People used emblems and standards so that everyone knew where they were marching. Out of primeval tribal signs came symbols of power. Feudal signs became national symbols. There were banners and flags, national emblems and

national colours, the tricolor or the Swiss cross. These were lasting processes which are still effective today, since upon seeing the appropriate symbol we are immediately reminded of that which we associate with a particular nation, religion or culture. Symbols have the power to stimulate the imagination and recall images, experiences and feelings in our minds from out of our memory and into the present.

People constantly need values and images through which they can recognize themselves and see themselves represented. They do this through a feeling of association or disassociation with others. Today it is increasing brands that offer these kinds of values and ideas. In the place of old symbols, modern logos now stand (Ed. J. Wiedemann, 2007). Whoever wears a brand, whoever identifies his or herself with a brand places his or her interests, his or her yearnings, his or her individual worldview into a larger context. In economic and social terms, brands have therefore tremendous potential. Brands are images and ideas in the mind. The moment we are shown a brand, an internal film begins to play in our minds. We see a star in a particular form and we imagine a particular car. The star reminds us of other images, experiences we have had, of dreams, of a lifestyle, of luxury or perhaps of a remarkable driving experience. The star evokes within us the imagery of the brand, images of a product, its performance, its environment, its communication and its prestige. These kinds of images are stored in our mind. They are created on a daily basis, through the way in which the brand presents itself and how it is communicated to us. The images are forms of identification and they are controlled. They are offered to us, and we accept them.

The brand is a promise. It is a form of expression. When we see a brand we recognize immediately what's so special about it. The appropriate images form in our minds. The brand recalls them for us. The brand is the medium, it is the projector which plays us the film and is also the screen on which

we see the images. It is a vessel for imagination (Wiedemann, 2007). Brands are powerful because the images which they recall promise us something. Brand identity comes into being when there is a common ownership of an organizational philosophy that is manifested in a distinct brand culture — the brand personality. Brand identity is often viewed as being composed of three parts:

- Brand design (marks, symbols, etc.)
- Brand communication (advertising, public relations, information, etc.)
- Brand behavior (internal values, norms, etc.)

Brand identity has become a universal technique for promoting companies and improving corporate culture (Stuart et al, 1994). Recently corporate identity (Van Riel, 1995), has been defined in a new way based on the general organization theory. This definition regards identity as a result of social interaction: it proposes that it is the way corporate actors (actors who perceive themselves as acting on behalf of the company) make sense of their company in ongoing social interaction with other actors in a specific context. This view is also advanced by Olins (1995) who posits that corporate actors construct different identities in different contexts.

Corporate visual identity plays a significant role in the way an organization presents itself to both internal and external stakeholders. In general terms, a corporate visual identity expresses the values and ambitions of an organization, its business, and its characteristics. Four functions of corporate visual identity can be distinguished (Knapp et al 2001). First, a corporate visual identity provides an organization with visibility and "recognisability". Second, a corporate visual identity symbolizes an organization for external stakeholders, and, hence, contributes to its image and reputation (Schultz, Hatch and Larsen, 2000). Van den Bosch, De Jong and Elving (2005) explored possible

relationships between corporate visual identity and reputation. They concluded that corporate visual identity plays a supportive role in corporate reputation.

Third, a corporate visual identity expresses the structure of an organization to its external stakeholders, visualizing its coherence as well as the relationships between divisions or units. A fourth, internal function of corporate visual identity relates to employees' identification with the organization as a whole and/or the specific departments they work for (depending on the corporate visual strategy in this respect). Identification appears to be crucial for employees, and corporate visual identity probably plays a symbolic role in creating such identification. Special attention is paid to corporate identity in times of organizational change. Once a new corporate identity is implemented, attention to corporate identity related issues generally tends to decrease. However, corporate identity needs to be managed on a structural basis, to be internalized by the employees and to harmonize with future organizational developments (Olins, 1989).

Efforts to manage the corporate visual identity result in more consistency and the corporate visual identity management mix should include structural, cultural and strategic aspects. Guidelines, procedures and tools can be summarized as the structural aspects of managing the corporate visual identity. Employees (Dugay, 2000), need to have knowledge of the corporate visual identity of their organization. They need to not only know the general reasons for using the corporate visual identity, such as its role in enhancing the visibility and reconcilability of the organization, but also aspects of the story behind the corporate visual identity (Stuart, 1999). While supporting this view, this researcher wishes to point to specificity. A small group of expert graphic designers can provide leadership on issues of brand identity because it is their job. Not all employees could or need to know this. Further (Bromley, 2001), it seems to be important that the organization design team

communicates the strategic aspects of the brand visual identity, a historical background of brand identity.

2.2.1 Brand Identity: The Graphic Design Approach

Originally, brand identity was synonymous with organizational nomenclature, logos, company house style and visual identification. Many brand identity practitioners had (and have) their root in graphic design and understandably a good deal of importance was assigned to graphic design. Authors contend that graphic designers have been hugely influential in two regards, in that they articulated the basic tenets of brand identity formation and management and succeeded in keeping the subject on the agenda of senior managers. Notable with regard to the latter is Olins (1978) who classified visual identity into three main types; monolithic, endorsed and branded. His observation was used by organizations to reflect an organization's strategy, branding and communications policies.

2.2.2. Brand Identity: The Integrated Communication Approach

The realization by graphic designers and marketers of the efficacy of consistency in visual and marketing communications led to a number of authors arguing that there should be consistency in formal brand communication (Schultz et al 2000). As quoted by van Riel, Bernstein who argued that organizations should communicate effectively about their services and products with all of their stakeholders pointed out the breadth, complexity, and importance of corporate communications. According to Van Riel, implicit in Bernstein's (1986) comments, and those made by Grunig (1992), is that the corporate communication mix and its management is fundamentally different from and is more complicated than, the marketing communications mix. This researcher supports this statement as it relates to design of corporate identity.

2.2.3 Brand Identity: The Interdisciplinary Approach

Starting with Olins (1978) and followed by Birkight and Stadler (1980) the understanding of brand identity has gradually broadened and is now taken to indicate the way in which a product's identity is revealed through behavior, communications, as well as through symbolism to internal and external audiences. Both academics and consultants have realized that defining identity can be problematic. Increasingly academics acknowledge that a brand identity refers to a product's unique characteristics, which are rooted in the processes of its development.

Today it's commonly accepted that strong brands accelerate business performance, with the power to lift companies, their products and services from obscurity or commodity status to positions of pre-eminence in their marketplaces. "Brand" is the recognition and personal connection that forms in the hearts and minds of your customers and other key audiences through their accumulated experience with your brand, at every point of contact. Ideally the brand that emerges is a positive one, leading to trust, loyalty and advocacy for your offerings, increasing shareholder value and establishing long-term advantage in the marketplace.

2.3 Conceptual Framework

Branding is not simply a marketing term or a deliverable: It is a discipline, though it is sometimes perceived as one of those mysterious areas, like Tai Chi or Latin percussion, where you need a fundamental, almost spiritual understanding before you dare to list it on your business card.

Branding is certainly not a logo, or marketing, or even a positioning statement. It is a foundation stating who you are, what your association is, what you offer to the world, and how your audience should (or does) perceive you and it all centers around the increasing necessity of mindshare and conceptual ownership. Without it, organizations will find it more and more difficult to survive.

2.3.1 Changes in Brand Name

Brand names and logos are prominent means to communicate brand identity to consumers (Aaker 1996; Henderson and Cote 1998; Shimp 2003). Research on brand names has been pursued for over 50 years (Collins 1977; Gardner and Levy 1955; Miller et al. 1971) and has led to a wide body of knowledge. Brand name characteristics and their effects on either memory or attitudes have been of primary importance for researchers for a long time (Wänke et al. 2007). Although less prominent, this stream of research has also investigated brand logos as a means of generating positive consumer response to the brand (Henderson and Cote 1998; Henderson et al. 2003; Henderson et al. 2004; Klink 2003; Pieters and Wedel 2004).

Although scholars have begun to investigate reasons and ways to increase consistency between brand names and logos (Bottomley and Doyle 2006; Henderson et al. 2004; Klink 2003), we still know little about the effects of brand-logo consistency on consumer brand attitudes. The lack of research on brand name-logo consistency is somewhat surprising because consistency has been studied in numerous other marketing fields. Such diverse fields as advertising processing (Kellaris et al. 1993), brand extensions (Czellar 2003) or integrated marketing communication (Shimp 2003) have been studied through the lens of consistency effects. Since it is processed more deeply, incongruence has been recognized as exerting a positive impact on recall and recognition (Unnava and Burnkrant 1991).

Concerning brand attitudes, results are mixed. On the one side, consistency of a brand identity has been shown to have a positive impact on attitude. This could be epitomized by integrated marketing communications, where brand elements "should talk with a single voice" to consumers in order to enhance brand attitudes (Shimp 2003, p. 1). On the other side, moderate incongruity effects have

been shown to have a positive impact on attitudes as well (Campbell and Goodstein 2001; Meyers-Levy and Tybout 1989).

Extant research suggests four major ways to increase the consistency between brand elements. The first refers to linguistic characteristics, inspired by the seminal work of Sapir (1929) on sound symbolism and research in brand naming (Collins 1977; Klink 2000, 2001; Van den Bergh 1990; Yorkston and Menon 2004). Researchers have suggested that linguistic characteristics are able to confer inherent brand meaning to brand names. Klink (2001) demonstrated that brand name sounds can communicate different information such as size, weight or speed. Therefore, some logos are more suitable than others, depending on specific brand name characteristics.

Second, Figurativeness of logos increases the coherence in communication signs. Logos which visually represent the brand name enhance consistency. For instance, the "Jaguar" brand name and the logo of the company, representing a jaguar in movement, effectively illustrate a figurative brand name-logo dyad.

Third, design characteristics like typefaces can communicate impressions about the brand image (Henderson et al. 2004). More than eighty years ago, Poffenberger and Franken (1923) associated fonts with product categories (automobiles, building materials coffee, jewelry, and perfume) and adjectives (cheapness, dignity, economy, luxury, strength). They concluded that fonts do have different levels of appropriateness. More recently, Doyle and Bottomley (2004) investigated the consistency between fonts and brand name. They found that when brands were in an appropriate font, they were chosen twice as often as when they were not.

2.3.2 Design Elements

Design involves a number of important considerations ranging from the specification of product components and functional concerns, to the external and aesthetic aspects of the product/ packaging providing brand-consumer touch points. Although there is a range of work that addresses design issues, it does not yet comprise a substantial, well-formulated body of research (Veryzer, 1999). Relevant work is scattered among the psychology, perception, semiotics, human factors, marketing, and industrial design literatures, as well as others. This is in stark contrast to the significance attached to packaging design by some researchers and particularly managers. Surveying senior marketing managers, (Bruce and Whitehead, 1988) report that 60% of respondents consider design the most important determinant of new product performance while price is listed by only 17%. Similarly, an analysis of the performance of 203 new products revealed that product design was the most important determinant of sales success (Cooper & Kleinschmidt, 1987). This evidence is further supported by research showing a high correlation between the design quality of visual stimuli and financial performance of the company (Hertenstein, Platt, & Veryzer, 2005; Wallace 2001).

Consistent with this perspective, trade journals such as BrandWeek, BrandPackaging, Beverage World and Promo identify several managerial trends suggesting a growing brand communication role for packaging. Indications of these roles include an increase in nondurable product buying decisions at the store shelf, a reduction in spending on traditional brand-building mass-media advertising, and growing managerial recognition of the capacity of packaging to create differentiation and identification of relatively homogeneous consumer nondurables (e.g., Bertrand, 2002; Spethmann, 2003).

A thorough review of the literature on packaging design reveals that there are no meaningful guidelines for developing holistic packaging design. While not restricted to wine marketing, this lack of guidelines may lead to packaging designs that fail to achieve brand management objectives. For example, reports on wine brands such as Fetzer changing their packaging typically discuss the brand image or the essence that management hopes to communicate through the new packaging design (Caputo, 2005). Marketers charge designers with the task of developing appealing product packaging that communicates desired brand images and corporate identity (Firstenfeld, 2005; Mackay, 2005; Teichgraeber, 2005). Frequently, creative and advertising executives develop packaging design that they believe communicates the brand identity best, based on past experience and intuition.

Do these packaging designs developed using executives' experience and intuition effectively communicate the desired message? Consumer feedback is infrequently obtained; in rare cases when it is, it is most likely to be qualitative focus group feedback. Yet, the implicit assumption of a homogeneous buyer response to a design is highly unlikely. More likely, a range of responses and trade-offs exist between design elements and responses that brand managers must consider when developing communications. Thus, guidelines are needed to assist packaging design stakeholders (e.g., product marketers, designers, packaging manufacturers) in managing the range of brand impressions created through their design choices. To develop and refine meaningful guidelines for brand identity design selection, this research outlines an empirical investigation 1) to identify brand identity design elements that best capture consumer attention, and 2) to determine how those design elements are related to response dimensions in terms of perceived brand identity and blue band-specific brand impressions.

The extent, to which a brand is attractive, favorable, and distinctive (Kim, Han and Park 2001) has important implications for the brand success. For example, Gonzalez-Benito, Martinez-Ruiz, and MollaDescals (2008) document the positive relationship between brand attractiveness and market share, as well as, between brand attractiveness and prices. Weigold, Flusser and Ferguson (1992), in addition to suggesting the positive relationship between price and brand attractiveness, report the favorable impact of brand attractiveness on attitude toward the ad and purchase intention. Based on the evidence, it can be argued that customers are likely to be drawn to an attractive branded product and are willing to pay more when purchasing the product.

Drawing from interpersonal relationships literature, Hayes, Alford, Silver and York (2006), argue that the perceived brand attractiveness may influence the relationship between consumers and brands in meaningful and predictable manners. Their study results indicate that consumer perception of a brand can have an impact on their opinion of the desirability of the brand as a relationship partner. Further, the relationship quality appears to be dependent, to some extent, on the brand's perceived attractiveness.

Given the important role of brand attractiveness as discussed so far, it is pivotal to extend the current literature by examining if different dimensions of brand personality may have different impact on brand attractiveness. From a managerial perspective, the results of this research question will shed light on how to manage brand personality of a consumer product to achieve the desirable level of brand attractiveness.

2.3.3 Product Awareness

According to Keller (2003), brand awareness consists of brand recognition –the “consumer’s ability to confirm prior exposure to the brand when given a brand as a cue”- and brand recall -the

“consumer’s ability to retrieve the brand form memory when given the product category, the needs fulfilled by the category, or a purchase or usage situation as cue”. Brand awareness affects perceptions and taste: “people like the familiar and are prepared to ascribe all sorts of good attitudes to items that are familiar to them” (Aaker and Joachimsthaler 2000).

Brand awareness refers to the strength of a brand presence in the consumer’s mind (Aaker, 1996, p.10). It is a measure of the percentage of the target market that is aware of a brand name (Bovee et al, 1995). Marketers can create awareness among their target audience through repetitive advertising and publicity (Stryfom et al., 1995). Brand awareness can provide a host of competitive advantages for the marketer (Aaker, 1996). Brand awareness renders the brand with a sense of familiarity while name awareness can be a sign of presence, commitment and substance. The salience of a brand will decide if it is recalled at a key time in the purchasing process and Brand awareness is an asset that can be inordinately durable and thus sustainable. It may be extremely difficult to dislodge a brand that had achieved a dominant awareness level. Brand awareness is vitally important for all brands but high brand awareness without an understanding of what sets one apart from the competition does one virtually no good, (Aaker, 1996).

Organizations can generate brand awareness by, firstly having a broad sales base, and secondly becoming skilled at operating outside the normal media channels (Aaker, 1996). Brand awareness is measured according to the different ways in which consumers remember a brand, which may include brand recognition, brand recall, top of the mind brand and dominant brand (Aaker, 1996).

Aaker’s study on brand awareness (1991) enlightens on this theory of brand equity integral part, that is, brand awareness. His studies had profoundly covered petite aspects of this topic clarifying its purpose of being there and why it has been so important to the organizations which are investing a

lot in the brand share and its value. This starts from the initiation point of bringing awareness to the consumers about the brands in the market until its trial, adoption and re-purchase to the loyalty aspect which has been covered thoroughly. Brand awareness elaborated further is the capacity of consumers to recognize or remember a brand, and there is a linkage between the brand and the product class, and the link does not have to be strong. Brand awareness is a process from where the brand is just known to a level when the consumers have put the brand on a higher rank; the brand becomes the “top of mind” (Aaker, 1991).

Brand awareness consists of brand recognition and recall performance. Brand recognition is related to consumers’ ability to confirm prior exposure to the brand when given the name as a cue. Brand recall relates to consumers’ ability to retrieve the brand when given the product category, the needs fulfilled by the category, or some other type of probe or cue (Dolak, 2003).

The reason for studying brand awareness is to understand the important role it plays in consumer decision making, perceived value and consumer loyalty. First, it is important that consumers think of the brand when they think about the product category. Raising brand awareness increases the likelihood that the brand will be a member of the consideration set (Baker et al, 1986; Nedungadi, 1990), which are the handful of brands that receive serious consideration for purchase. Second, brand awareness can affect perceived value and decisions about brands in the consideration set, even if there are essentially no other brand associations.

2.3.4 Product Quality

Generally speaking, people buy products to satisfy needs and wants. That is, consumers would like to obtain a mixture of utilities when they procure items for consumption, and different customers seem to acquire a variety of benefits from the same kind of goods. In order to supply the benefits for

consumers, marketers need to successfully incorporate the components that constitute a product. These components include “product features (quality, design, branding, and packaging) and customer service (purchase services and usage services)”. Product quality refers to “how well a product does what it is supposed to do as defined by the customer” (Bearden, et al 2001).

The concept of product quality can be analyzed under two main different perspectives: the objective quality and the perceived quality (Brunsø et al., 2005). Objective quality refers to the technical, measurable, and verifiable nature of products/services, processes, and quality controls. Subjective or perceived quality refers to the consumers' value judgments or perceptions of quality. The concept of quality, or more exactly the perception of quality, varies depending on a range of factors such as the moment at which the consumer makes the purchase or consumes a product, and the place where it is bought or enjoyed, to name but a few. Quality can, then, be defined in terms of the moment at which the consumer receives information or cues about the characteristics of the product while shopping for or consuming it (Becker, 2000). Thus, consumers evaluate the functionality or utility of the product on the basis of their needs.

In 1994, Deming stated that a necessary ingredient for improvement of quality is the application of profound knowledge (Deming, 1994). Lots of literature has identified quality as a core content respondent variable (Adam and Swamidass, 1989; Montoya-Weiss and Calantone, 1994). Different definitions have been derived from different viewpoints. The most common definition of quality can be regarded as excellence, value, conformance to specifications, and meeting or exceeding customers' expectations. Actually, defining quality is very difficult, it involves translating future needs of the user into measurable characteristics, so that a product can be designed and turned out to give satisfaction at a price that the user will pay (Deming, 1986). For example, a quality aspect of

PC peripherals can be the warranty service. Therefore, the warranty function of the product (PC peripherals) is based on the appraisal that the brand is reliable, efficiently carries out its performance qualities and meets the service expectations (Ambler, 1997).

There are some more definitions for product quality. Juran (1988) defines quality as fitness for purpose and fitness for use; he emphasizes the importance of quality in every step of the product development cycle and along the value chain. Crosby (1991) gives the definition of quality as conformance to requirements. Deming (1994) suggests three ways to improve quality: through innovation in design of a product or service, through innovation in processes, and through improvement of existing processes.

Quality has been typically regarded as a key strategic component of competitive advantage and, therefore, the enhancement of product quality has been a matter of prime concern and to firms and to the management of accounting literature (Daniel et al., 1995; Flynn et al., 1995; Foster and Sjoblom, 1996). Product quality has recently been portrayed in terms of product design and customer requirements (Flynn et al., 1994; Reeves and Bednar, 1994; Lynch 1999). The emphasis on quality during the 1980s came about as a result of rapidly changing customers in terms of their number, needs, and purchasing attitudes. Of all the tangible factors that affect customers' opinion about a firm's quality efforts, the quality of the products offered by the firm is among the most important. Hence, it would seem plausible for managers to think that: product quality should be a major focus of quality efforts; and customers' view of the firm's product quality will be equal to the managers' perception of their firm's product quality

Recent research shows that a brand's market share is largely dependent on the degree to which retailers are successful in communicating a brand's quality rather than a low price image to

consumers (Richardson et al., 1994). Indeed, researchers now note that the minimized price cannot always hold significant predictive power in increasing the consumers' willingness to buy or in other words, the brand's market share at the aggregate market level (Hoch, 1996). What matters more nowadays is the extent to which manufacturers are successful in convincing consumers that absolute levels of real quality has been maintained by the brand or it's quality level is somewhat higher than other available brands (Hoch and Banerji, 1993; Richardson et al., 1996).

At present, the manufacturers term their investments in high quality production as one of the key weapons to increase the buying ability of the customers. Manufacturers always hope to increase perceived quality variation in brand choice. If manufacturers are successful in providing a high quality level then it is likely that they will be successful across the entire market regardless of the initiatives taken by the lower quality brands. The associations related to the functional quality represent a greater degree of abstraction than the other matters, and so are more accessible and remain longer in the consumer's memory (Chattopadhyay and Alba, 1988). A further specific feature of the functional quality is that they have a positive nature, that is, the greater the brand value, the higher the quality. For these reasons, quality is expected to give valuable results if it is properly maintained.

2.3.5 Brand Development Strategy

A brand strategy can be thought of as the translation of the business strategy for the marketplace (Osler 2003). It defines the manner in which the offering will present itself to the marketplace, which will, in turn, influence the way in which targeted customers think of offering – creating the brand's image. Aaker (2000) has provided guidance on brand strategy and the importance of brands to both build customer loyalty and to gain internal efficiencies. Brands create differentiation for

customer and they also can help the company gain efficiencies in their marketing expenditures and activities.

Branding or brand strategy focuses on the use of brands to achieve the brand owners' objectives. Branding creates value through the provision of a compelling and consistent offer (the brand promise), backed by a positive customer experience (the brand experience) that will satisfy customers and encourage them to return. This provides an opportunity for building brand relationships, which in turn deliver repeat business, allowing the business to charge premium prices, consolidate the brand positioning and make it more difficult for competitors to launch a challenge. The branding process influences consumer behaviour, creates shareholder value and builds the value of the brand to the business or its brand equity (Aaker, 1996; Kay. M. J. 2006).

The increasing importance of corporate brands brings in its wake greater emphasis on aligning what an organization says, believes and does, or, to put it another way, integrated brand, communications and experience strategies (Merrilees. B., Miller. D, 2008). The leading brand consultants emphasized the importance of clear, shared and owned brand values; through shared values there is a greater likelihood of commitment, internal loyalty, clearer brand understanding and consistent brand delivery across all stakeholders. Merrilees. B, and Miller. D. (2008) suggests that an important means of strengthening the corporate brand is through the reduction of the number of sub-brands.

According to Hogan (2005: 11), successful brand builders resist investing too broadly in their brand. Rather they identify and spend heavily only on the interactions they know will have the most impact on revenue growth and profitability. Hogan identifies four principles that leading brand builder's use that set the conditions for the customer experience that matters the most to them. These are: identifying the most important customers, focusing investment on the customer touch points that

will do the most to raise profitable demand, setting realistic goals for implementation and constantly revisiting their performance.

Kotler and Keller (2006: 296) are of the view that the branding strategy for a firm reflects the number and the nature of common and distinctive brand elements applied to the different products sold by the firm. The decision on how to brand new products is especially critical. When a firm introduces a new product it has three main choices: develop new brand elements, apply some of its existing brand elements or use a combination of new and existing brand elements.

Kotler and Keller (2006) outline that once a firm decides to brand its products or services, it chooses from four general strategies, namely: individual brands – a major advantage of individual name strategy is that the company does not tie its reputation to the product; a blanket family name – development costs are less because there is no need for 'name' research or extensive advertising to create brand name recognition; a separate family name for all products – this should not be used when a company produces quite different products; a corporate name combined with individual product names – the company name legitimizes and the individual name individualizes the new product.

Ojasala, Natti and Olkkonen (2008) outline a four step process that can be used for brand development. These steps are as follows:

Intelligence gathering

The intelligence gathering phase provides opportunity to gain understanding about the brand's situation and provides the information necessary for developing the brand strategy.

Strategy

The strategy phase of brand building entails the organization's defining the brand's promise, personality, attributes and message. This should reflect the real character, not the one being aspired to, while simultaneously allowing for development. The development should be guided by brand vision, the core purpose of the brand and the definition of the future stage of the brand. The strategy positions the organization in the market and guides the development of brand expressions, that is, marketing communication.

Communication

Ojasala et al. (2008) are of the view that the communication phase is where the strategy is brought to life. All expressions of the brand are created and communicated to external and internal audiences. Marketers will attempt to define the impression they aim to create in the minds of customers with the brand. They will also evaluate the options available to create these impressions in terms of marketing communication alternatives. At certain times the external communication in the process is emphasized with less emphasis being placed on the organization's internal communication. Essentially, day to day processes, the management system and the corporate culture must support the branding strategy. Employees of the company form the interface between a brand's internal and external expression and play a key role in determining the perception customers have of a brand. Therefore, the brand's identity should be communicated to employees as should the way in which different forms of communication reflect the identity. An important element in the brand building process is a relationship which forms between the customer and the brand.

Management

The management phase entails sustaining and developing the brand further. This requires organization- level commitment, time and intellect. It is also necessary to ensure a return on the company's corporate image investment. A good management system is needed to measure the

effectiveness of branding and to ensure that customers have the right kind of experiences with the products and services an organization provides accompanying the marketing programs. Brand building responsibility should be at a high level in companies. All staff however are responsible for developing the brand further in their own activities and customer contacts.

2.4 Building and delivering favorable images.

Recently, there has been a growing interest in the impact of identity perspective on product branding (e.g. Konecnik and Gartner, 2007; Konecnik and Go, 2008). Park and Petrick (2006) emphasize the meaning of identity by suggesting that product branding strategies would be effective if a product is undergoing a redefinition of identity. Cai (2002) argues that brand identity is a critical missing link between branding and image building; image building does not consider brand identity. As a theoretical contribution of this study, the corporate branding discussion as a whole can benefit from holistic insights into place branding, and specifically to destination branding. Branding-related concepts will be clarified when the identity perspective on branding is examined.

Empirical studies (e.g. Moilanen, 2008) have shown that practitioners have often understood destination branding from a branding identity perspective. A rather narrow understanding of the brand, as a name or a logo, has been emphasized in the discussion (Tasci and Kozak, 2006). Moreover, as Cai (2002) pointed out, another unclear conceptualization is the distinction between image building and branding. One may question, does differentiating them benefit us? Cornelissen and Elving (2006) argue that thus, energy from systematic empirical research on image-related topics is wasted. Arguably, were discussing the same phenomenon of building and delivering favorable images, but it is important here to consider how the activities and operations of these tourism marketing operations are conducted.

2.5 Consumer based brand equity

This review has identified dimensions of brand identity from academic literature and provides the necessary depth and breadth of understanding of brand identity and its measures. The conceptual framework developed is useful for examining the contribution of brand name, brand awareness, perceived product quality and design elements to brand identity and brand loyalty. It is imperative to know how much equity a brand commands in the market as building strong brand identity is a very successful strategy for differentiating a product / service from its competitors (Aaker 1991). Although brand identity and loyalty cannot be built in short term, it can be built in long term through carefully designed marketing activities.

Cobb - Walgren were the pioneering researchers to measure consumer based brand equity on the conceptualization of (Aaker 1991) and (Keller 1993). These researchers treated consumer based brand equity as asset of four dimensions, viz. brand awareness, brand associations, perceived quality and brand loyalty. Sinha et al (2000) and Sinha and Pappu (1998), measured the consumer based brand equity in a similar fashion, but used Bayesian model. Yoo et al used confirmatory factor analytic methods to measure consumer based brand equity. However, Yoo et al treated consumer based brand equity as a three dimensional construct, combining brand association and brand awareness as one dimension.

Yoo and Donthu (2001) were also the first to develop a multidimensional scale for consumer based brand equity and test its psychometric properties. These researchers, however, observed only three dimensions of consumer based brand equity, similar to Yoo et al (2000). Yoo and Donthu's (2001) consumer based brand equity scale was later validated by Washburn and Plank (2002). However, both Yoo and Donthu (2000) and Washburn and Plank (2002) have acknowledged the scope to improve the method of ensuring consumer based brand equity.

More empirical studies need to be done on the dimensions of the brand equity. Different dimensions of brand equity are likely to have interactive effects. For example, some dimension might function as antecedents to consequences with respect to other dimensions. A brand identity measure on the basis of the framework developed will be established as to capitalize the full range of all the different kinds of information involved on these dimensions.

2.6 Summary

The importance of branding as a point of differentiation and a source of positional advantage is well recognized by product oriented organizations. However cultural and recreational services also face increasing competition and their inherent intangibility, variability and perishability suggest that a strong brand would be even more important than for product-based firms. The literature on services branding, however, is scant and mostly conceptual in nature. Consequently, it lacks depth in terms of the dimensions of a services brand identity and fails to empirically identify critical antecedents. This study proposes that to compete effectively, services must invest in brand development, with brand identity at the core.

Recognizing that brand identity is something that needs to be developed over time, this study also highlights critical determinants of an organization's ability to build a strong brand identity: elements of design, awareness and brand quality. However, brand development is a costly exercise. Manufacturing sector organizations, which are predominantly MNC's, typically have a lot of internal competition for resources that they may dedicate to brand building. They need to know that building a brand is a worthwhile investment. This study aims to empirically verifying whether a strong brand identity results in improved organizational performance in the context of the cultural and recreational sector.

CHAPTER THREE

Research methodology

3.1 Introduction

The objective of this study was to establish the factors affecting brand identity in manufacturing companies in Kenya with specific reference to Blue Band a product of Unilever Company Limited. This chapter explains the specific strategies that were used in data collection and analysis in order to answer research questions. It focuses on the research design, population, sampling technique and description of the research instrument, data collections procedures and analysis.

3.2 Research Design

A descriptive research design supported by quantitative research employing questionnaires was adopted to investigate factors affecting brand identity in manufacturing companies in Kenya. The descriptive design is description of state of affairs as it exists at present (Herve, 1988). The importance of this design is that it allows for discretion on the part of the researcher to make comments and interpretations in respect of the variables under study.

3.3 Population

The target populations of this study were professional designers who have firsthand knowledge of sourcing ideas for design layouts and consumers who happen to be the end users of branded products. Children from selected schools in Nairobi were interviewed as well as adults in selected supermarkets and professional groups as shown in the table below:

Table 3.1 Population of the Study

| Category | Population | Percentage |
|---------------|------------|------------|
| Children | 25 | 12 |
| Adults | 120 | 60 |
| Professionals | 55 | 28 |
| Total | 200 | 100 |

Source: Author (2011)

3.4 Sample Design

Unilever products consumers are too many and there was a need for drawing an appropriate population to be sampled. The target sample was two hundred people from Nairobi who included children, adults and brands professionals in the advertising agencies as well as the organizations employees. From each stratum a sample of 36% of participants was selected. This number conforms to the widely held rule of thumb that, to be representative, a sample should have thirty (30) or more test units (Wayne and Terrel, 1975). The study used this technique in order to ensure that every unit was represented. They are summarized in the table below.

Table 3.2 Sample Size

| Category | Population | Sample of the total |
|---------------|------------|---------------------|
| Children | 25 | 9 |
| Adults | 120 | 43 |
| Professionals | 55 | 20 |
| Total | 200 | 72 |

Source: Author (2011)

3.5 Data Collection Procedures

Both primary and secondary data were collected in this study. Secondary data was collected from university libraries, books, journals, magazines and websites. Primary data was collected through interviews and questionnaires. The researcher distributed the questionnaires to the respondents in person. The participants were given two days from the time they received the questionnaire to complete them. Thereafter, the researcher collected all the completed forms for coding and editing before resorting to actual data analysis. The researcher was the only person who accessed the data.

The key informants were interviewed using a semi structured interview guide. This is a list of themes and questions to be covered although they may vary from interview to interview. The questions may be omitted, asked in a different way, the order may vary or additional questions may be asked depending on responses given by the respondents. The interviews were tape recorded, with permission from respondents, to make it easier to capture the responses and quotations to be used in the report. This form of data collection enabled the researcher to clarify certain issues. It also gives the researcher an in depth understanding of the relationship between the variables being studied.

3.6 Data Analysis Procedures

After the collection of data, before analysis, all the questionnaires were checked for completeness. The information was coded and analyzed using descriptive statistics including frequency distribution tables, percentages and measures of central tendency such as mean, mode and median graphs, tables, bar charts and pie charts for ease of reference. The results were presented on frequency distribution tables, pie charts and bar charts. Simple tables and cross tabulations were performed to examine interdependence between the variables.

CHAPTER FOUR

DATA ANALYSIS, INTERPRETATION AND PRESENTATION

4.1 Introduction

This chapter presents the findings based on the research questionnaire and interview distributed to the respective supermarkets, the results and findings are presented and summarized in tables and figures. The findings from the respondents are sub-divided into: changes in brand name, design elements, awareness and quality of the product.

4.2 Response Rate

A total of 200 questionnaires were distributed to the respondents. 150 questionnaires were dully filled and returned to the researcher. This represents about 77% response rate. This survey can therefore be said to be successful. The results of the response rate are as shown below:

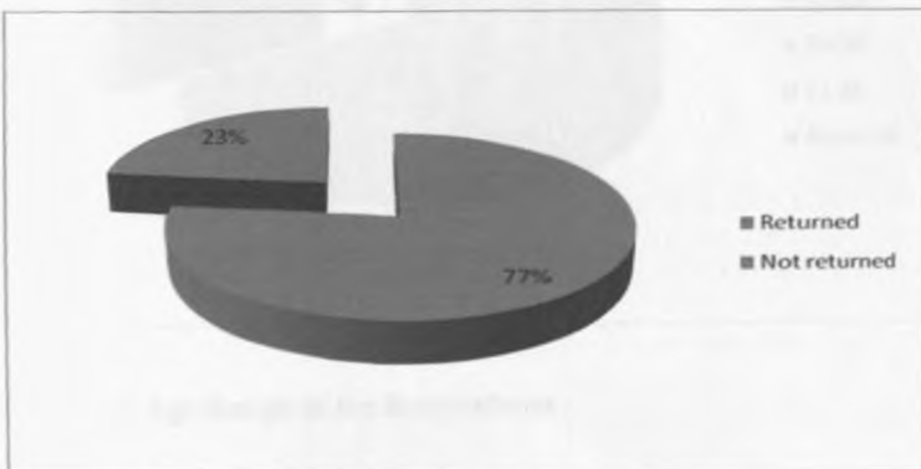


Figure 4.1: Response Rate of respondents

(Source: Author 2011)

4.3 Personal Information

4.3.1 Age

Figure 4.1 indicates that 52% of the respondents are within the age range of 26-30, 23% within the range of 31-36, 13% of respondents are within the age range of 18-25, and 10% within the age range of 36 and above years of age and only 2% were between 6-17 years. This shows that Unilever has a diverse range in terms of age. These results, however, indicate that the majority of respondents fell within the age range of 26-36. Children were selected to capture the emergence and use of conceptual brand meanings to children. Based on our earlier discussion of cognitive abilities, 6-year-olds were considered to be the youngest children who might have enough of the necessary skills in place to think about brand names on a conceptual level.

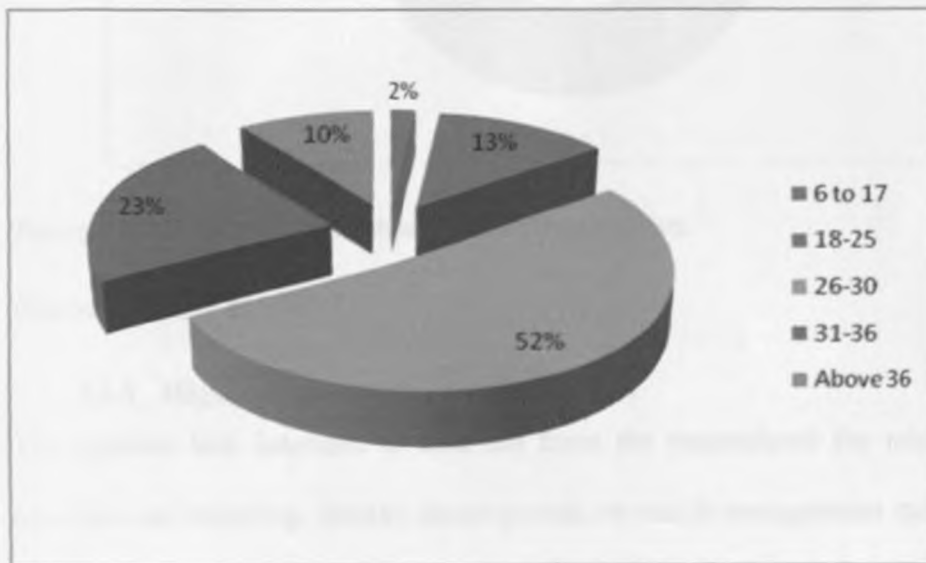


Figure 4.2: Age Range of the Respondents

(Source: Author 2011)

4.3.2 Gender

When asked to indicate their gender. The majority (86%) were female while a mere 14% said that they were male. The women constitute the largest percentage. This shows that women are majority shoppers in various supermarkets. This also shows that attracting and retaining male customers to use Blue Band is a challenge to the company.

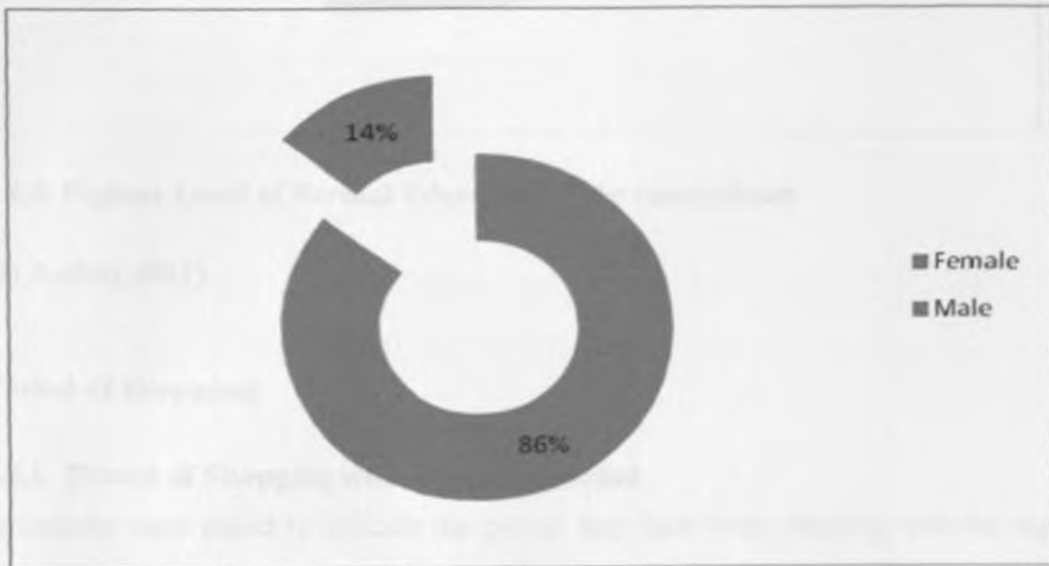


Figure 4.3: Gender Distribution of the Respondents

(Source: Author 2011)

4.3.3 Highest Level of Formal Education

This question was intended to find out from the respondents the relationship between level of education and branding identity development on which management can base their decisions. The findings were as follows: Many (38%) of the respondents said they were college graduates, 31% said they were secondary school leavers, 23% indicated that they were in primary school, 7% said they were university graduates and only 1% said they were post graduates. Based on the data above it can be concluded that the majority of respondents were college leavers.

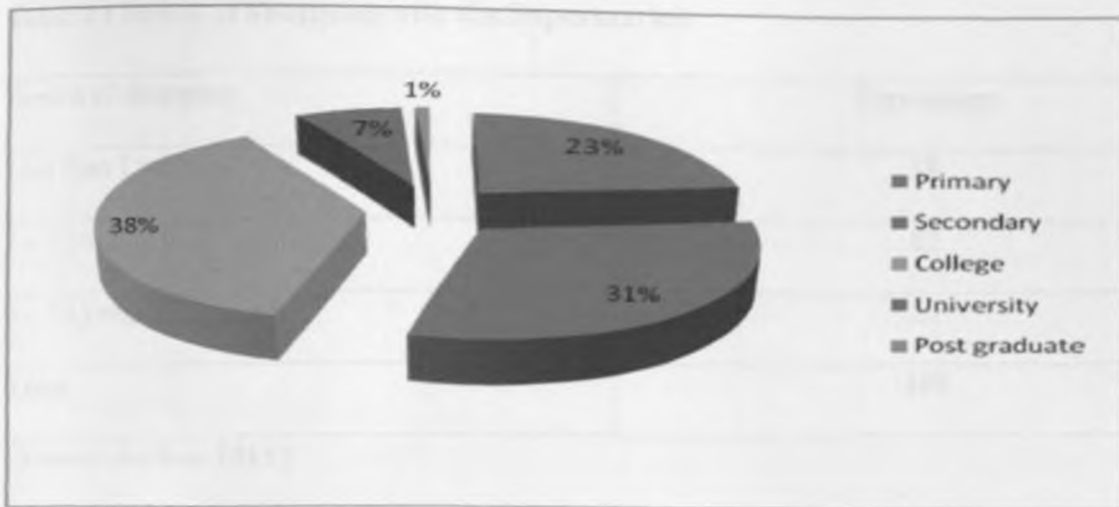


Figure 4.4: Highest Level of Formal Education of the respondents

(Source: Author 2011)

4.4. Period of shopping

4.4.1 Period of Shopping with the Supermarket

The respondents were asked to indicate the period they have been shopping with the supermarket. The majority (62%) said that they had been shopping there between 1 year and 5 years, 20% had shopped for 6-10 years while 18% reported that they had shopped for less than one year. This data indicates that many of the customers have some shopping experience that can be used to comment objectively on their experience with Blue Band Margarine in the market.

Table 4.1 Period of Shopping with the Supermarket

| Period of shopping | Percentage |
|--------------------|------------|
| Less than 1 year | 18 |
| 1 – 5 years | 62 |
| 6 – 10 years | 20 |
| Total | 100 |

(Source: Author 2011)**4.4.2 Liking of the Name Blue Band**

In this question the respondents were asked to say whether or not they like the name Blue Band. The overwhelming majority (98%) indicated that they like the name while only 2% reported that they did not like the name. the data shows that the name is liked by the majority of the customers and would be disastrous to change the name into another name.

Table 4.2 Liking of the Name Blue Band

| Response | Percentage |
|--------------|------------|
| Yes | 98 |
| No | 2 |
| Total | 100 |

(Source: Author 2011)

67% of the children said they liked the brand name while 33% of the adults also said they liked the brand name. This generally shows that the brand name appeals to both the young and old alike.

Table 4.3 Liking of the Name Blue Band

| Response | Percentage |
|--------------|------------|
| Adults | 33 |
| Children | 67 |
| Total | 100 |

(Source: Author 2011)

4.4.4 Product Liking

The study also sought to establish what the respondents liked about the name of the product. It was found out that the majority (67%) of the respondents found the name appealing, 24% found the name unique and only 9% said the name was short. The data shows that the company has tried to make the brand name appealing to the consumers.

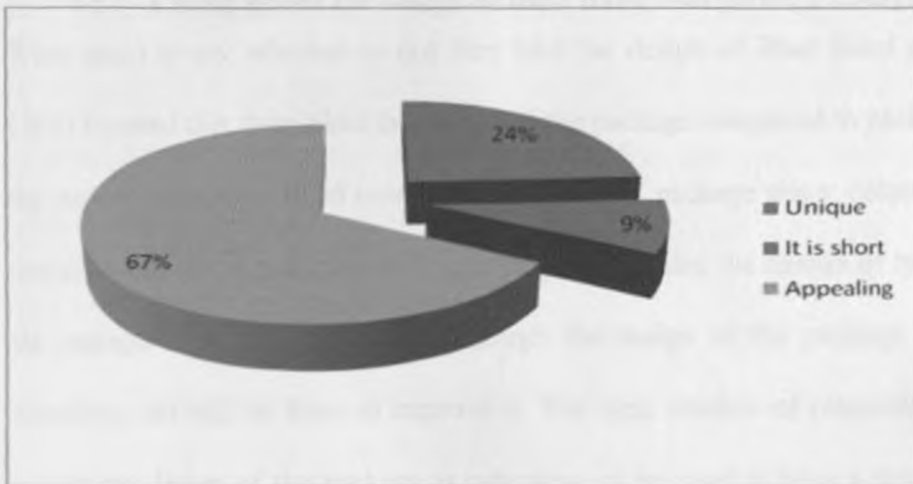


Figure 4.5: Product Liking by the Respondents

(Source: Author 2011)

4.4.5 Need for Changing the Brand Name Blue Band

The respondents were asked to indicate whether or not they would like Blue Band to be changed to another name and the majority (90%) reported that it should not be changed while 10% said it

should be changed. The findings show that a change in name would not be appropriate. A brand which is widely known in the marketplace acquires brand recognition. One goal in brand recognition is the identification of a brand without the name of the company present.

Table 4.4: Need for Changing the Brand Name Blue Band

| Response | Percentage |
|--------------|------------|
| Yes | 90 |
| No | 10 |
| Total | 100 |

(Source: Author 2011)

4.5 Design Elements

4.5.1 Liking about the design of Blue Band Margarine Package

When asked to say whether or not they like the design of Blue Band package, slightly over half (56%) reported that they liked the design of the package compared to packages of other margarine in the market. What they liked most was the products' package sizes; colors used; typography and the overall layout of the package. 44% said they did not like the design of typography and the shape of the package. This data shows that though the design of the package is liked by many people, something can still be done to improve it. The large number of respondents who said that they did not like the design of the package is indicative of the need to have a fresh look at the design with a view to improving it in order to make it stand out from the rest in the market.

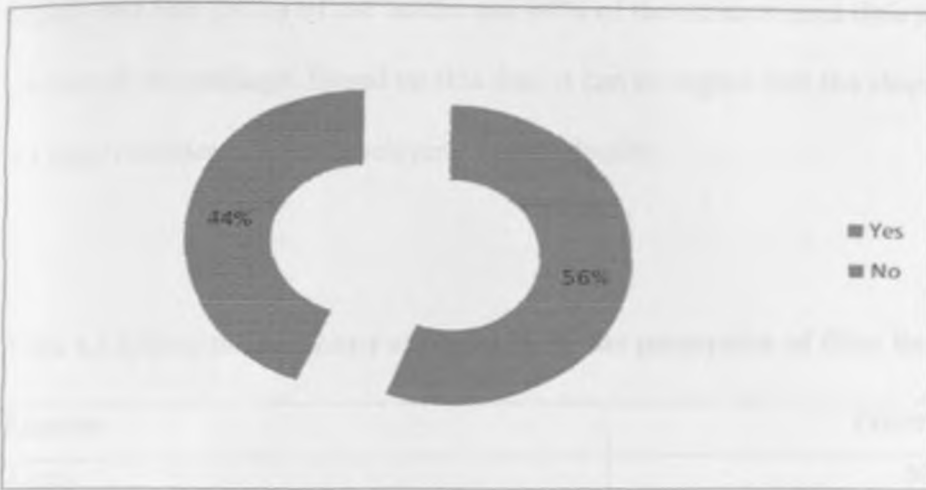


Figure 4.6: Liking about the design of Blue Band package response

(Source: Author 2011)

4.5.2 Effects of color and shape of package on the perception of Blue Band

The respondents were asked to report whether or not the color of the package affected their perception of the brand. Most (62%) answered positively that the color affects their perception while 38% answered negatively that the color did not affect their perception of Blue Band. Based on this data it can be argued that the color of the product's package is a major consideration in developing brand identity.

Table 4.5 Effects of color of the package on the perception of Blue Band

| Response | Percentage |
|--------------|------------|
| Yes | 62 |
| No | 38 |
| Total | 100 |

(Source: Author 2011)

Slightly over half (56%) of the adults and 44% of the children said their perception was affected by the shape of the package. Based on this data it can be argued that the shape of the product's package is a major consideration in developing brand identity.

Table 4.6 Effects of the shape of package on the perception of Blue Band

| Response | Percentage |
|----------|------------|
| Adults | 56 |
| Children | 44 |
| Total | 100 |

(Source: Author 2011)

4.5.3 Preferences about Blue Band

The majority (53%) of the respondents reported that they liked the color of the package, 22% reported that they liked the size of the product, 15% liked the ease of spread of Blue Band while 10% liked the shape of the package. The study shows that color is a major element since it attracts the majority of the customers' attention. Perhaps the other elements should be improved to support the total design of the package.

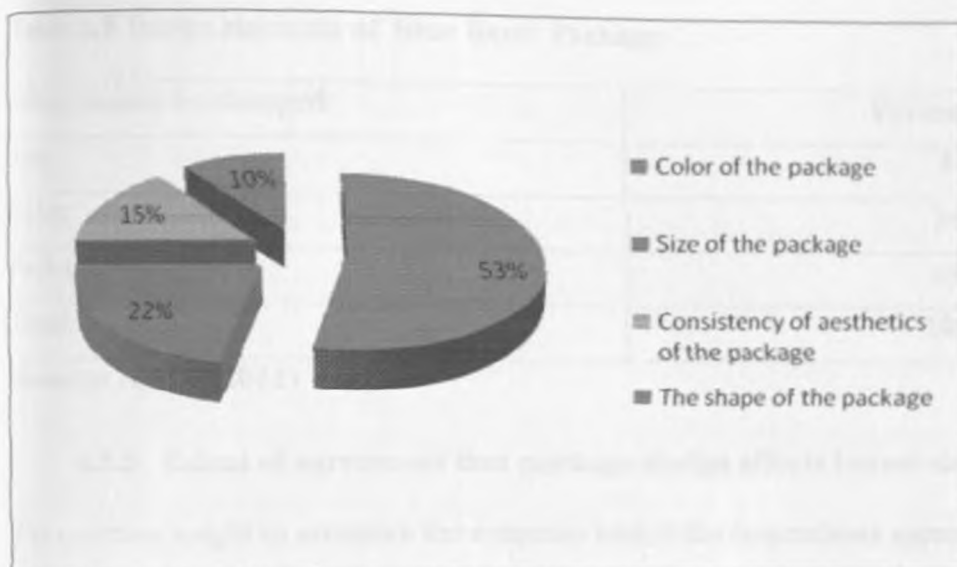


Figure 4.7: Preferences about the Design of Blue Band package by respondents

(Source: Author 2011)

The majority (89%) and 11% by children and adults were affected by the design respectively.

Table 4.7 Preferences about the Design of Blue Band Package

| Response | Percentage |
|----------|------------|
| Adults | 89 |
| Children | 11 |
| Total | 100 |

4.5.4 Design Elements of Blue Band Package

The respondents were further asked to state what they wished to be changed about the design of the Blue Band package. The majority (68%) of the respondents said they wished the design of the package to be changed, 24% wished that the color of the package should be changed and 8% reported that the size of Blue Band package should be changed. The data indicates a change in the package can go a long way in improving the identity of the product. As mentioned by the focus group, there is need to improve the package of Blue band to make it more attractive.

Table 4.8 Design elements of Blue Band Package

| What should be changed | Percentage |
|------------------------|------------|
| Size | 8 |
| Color | 24 |
| Package | 68 |
| Total | 100 |

(Source: Author 2011)

4.5.5 Extent of agreement that package design affects brand identity

The question sought to establish the extent to which the respondents agreed that the market channels affect the identity of the product. The majority (56%) of the respondents strongly agreed that the package design affect the product identity, (42%) said that they agreed that the design affects the product identity, and only 2% strongly disagreed that package design affects the product identity. The findings show that the design elements may not be the only factors affecting the development of the product identity. However, they are a major player.

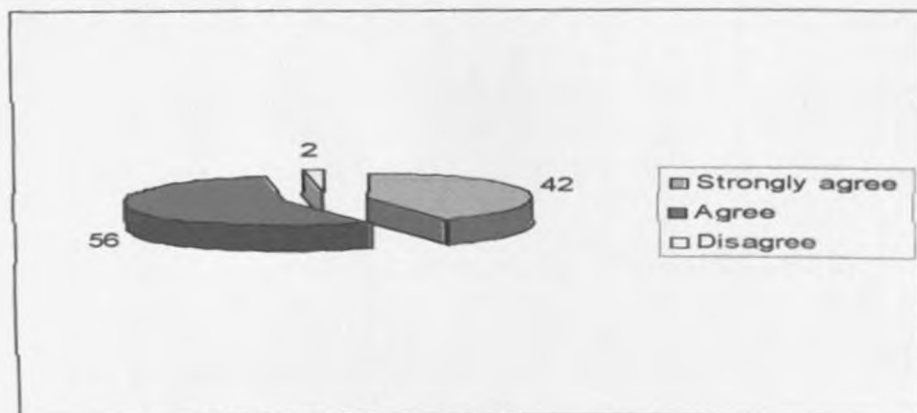


Figure 4.8: Agreement that the package design affects the product identity

(Source: Author 2011)

4.6 Brand Awareness

4.6.1 Means of knowing about Blue Band

The question sought to find out the means through which the respondents got to know about Blue Band. As shown in table 4.10 the majority (70%) of the respondents knew about it through television, 18% knew about it through radio and only 6% knew about it through newspaper. The findings show that radio and newspapers are poor communication media for creating product awareness. Targeted advertisements would be done through personal selling and displays at various supermarkets to attract more customers to Blue Band.

| Means | Percentage |
|------------|------------|
| Television | 70 |
| Radio | 18 |
| Newspaper | 6 |

| Means | Percentage |
|------------|------------|
| Television | 87 |
| Radio | 11 |
| Newspaper | 10 |

Table 4.9 Means of knowing about Blue Band

| Means of knowing about Blue Band | Percentage |
|----------------------------------|------------|
| Television | 70 |
| Radio | 18 |
| Newspaper | 6 |
| Sales personnel | 0 |
| Total | 100 |

(Source: Author 2011)

Those who said they knew about Blue Band through referrals were represented by 90% of the adults and 10% children respectively. This is because most of the adults are the ones who do shopping and discuss products with friends and relatives when making choices on what to buy.

Table 4.10 Means of knowing about Blue Band

| Respondents | Percentage |
|--------------|------------|
| Adults | 90 |
| Children | 10 |
| Total | 100 |

(Source: Author 2011)

4.6.2 Other means of Becoming Aware of Blue Band

When asked to specify other means through which they became aware of the product the 87% of the respondents said they knew about it through visits to the supermarkets. 13% knew about it through referrals.

Table 4.11 Other means of Becoming Aware of Blue Band

| Respondents | Percentage |
|------------------------|------------|
| Visits to supermarkets | 87 |
| Referrals | 13 |
| Total | 100 |

(Source: Author 2011)

4.6.3 Liking of the Advertisement for Blue Band

On the question of whether or not the respondents liked the Blue Band advertisement, the overwhelming majority (92%) said they liked it while a mere 8% said they did not like it. Perhaps the advertisement is very appealing to the audience. The challenge would be to sustain the appeal and turn it to action by actually making the customers buy the product.

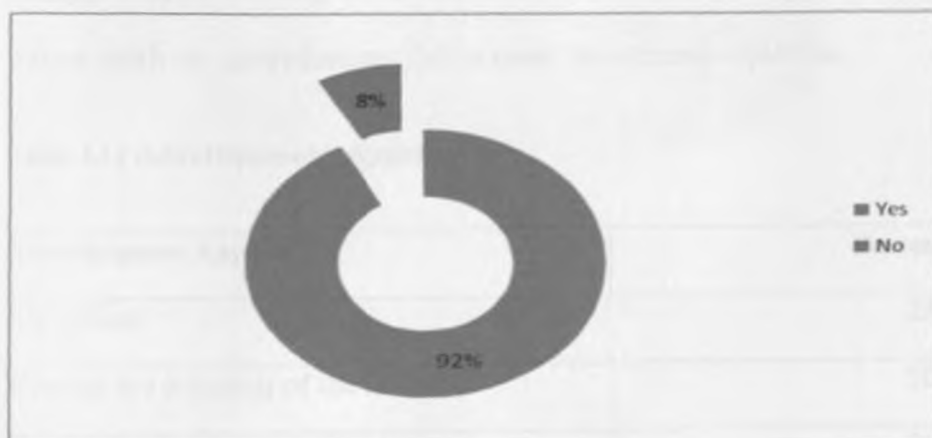


Figure 4.9: Liking of the Advertisement for Blue Band by the respondents

(Source: Author 2011)

The majority (94) of the respondents who said they liked the advertisement was children and only 6% were adults. This shows that the advertisement was created with children as the major consumers.

Table 4.12: Liking of the Advertisement for Blue Band

| Respondents | Percentage |
|--------------|------------|
| Adults | 6 |
| Children | 94 |
| Total | 100 |

(Source: Author 2011)

4.6.4 Advertisement Appeal

Further, the respondents were asked to report what they liked about the Blue Band advertisement. Half (50%) of the respondents said it catches the attention of the audience, 23% said it was comical, 20% said it creates interest in the product while 7% of the respondents said it created a desire for the product. While the advertisement meets most of the advertising objectives, the challenge that faces managers with this finding is that the advertisement should trigger action in the potential customers without which the advertisement fail to meet its intended objective.

Table 4.13 Advertisement Appeal

| Advertisement Appeal | Percentage |
|--|------------|
| It is comical | 23 |
| It catches the attention of the audience | 50 |
| It creates interest | 20 |
| It creates desire in the product | 7 |
| Total | 100 |

(Source: Author 2011)

4.6.5 Other

When asked to specify what else they liked about the advert some of the respondents said they liked the music, some said they like the information content and others reported that they liked the décor.

4.6.6 Effects of product awareness on product loyalty

When asked whether or not product awareness affects product loyalty, the majority (90%) of the respondents confirmed that it affected product loyalty while 10% said it did not affect product loyalty. Based on this finding it can be argued that product awareness is key in developing product

loyalty. This is because it creates knowledge in the potential customers which may lead to desire and eventual and continued purchase of the product.

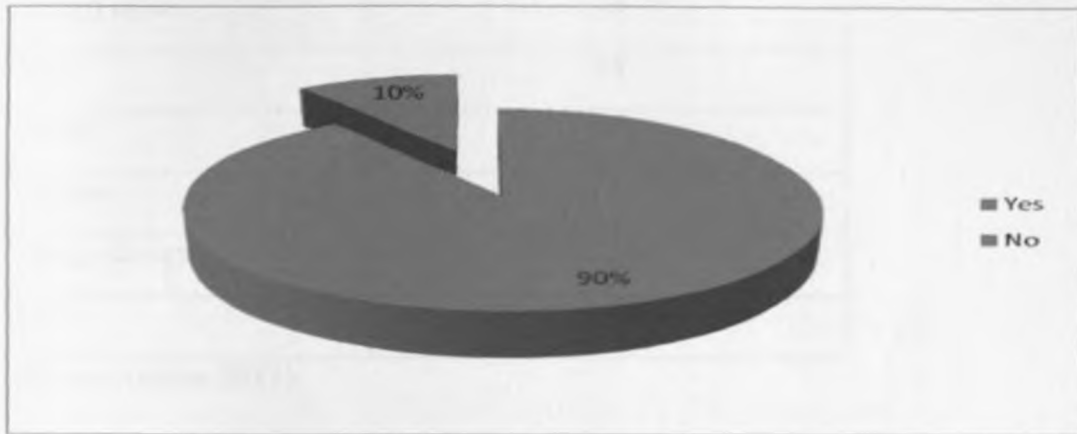


Figure Fig

4.10: Effects of product awareness on product loyalty.

(Source: Author 2011)

4.6.7 Extent of agreement that product awareness affects brand loyalty of the product

This question sought to establish the extent to which the respondents agreed or disagreed that product awareness affects product loyalty. The majority (73%) said they strongly agreed, 18% agreed, and 9% disagreed that the product awareness affected brand loyalty. These findings confirm the argument in the literature review that product awareness helps the customers to understand to which product or service category the particular brand belongs and what products and services are sold under the brand name. It also ensures that customers know which of their needs are satisfied by the brand through its products (Keller). Brand awareness is of critical importance since customers will not consider your brand if they are not aware of it.

Table 4.14 Extent of agreement that product awareness affects brand loyalty of the product

| Description | Percentage |
|-------------------|------------|
| Strongly agree | 73 |
| Agree | 18 |
| Neutral | 0 |
| Disagree | 9 |
| Strongly disagree | 0 |
| Total | 100 |

(Source: Author 2011)

4.6.8 Ways of improving the awareness of Blue Band

When asked to suggest what the management of Unilever can do to improve the awareness of Blue Band, the responses were varied and can be summarized as follows:

- The management should supplement advertisement with personal selling and sales promotion
- The management should think of engaging in Corporate Social Responsibility activities.

4.7 Brand Quality

4.7.1 Liking of the quality of Blue Band

The respondents were asked to indicate whether or not they liked the quality of Blue Band. As shown in figure 4.12 the majority (78%) said they liked the quality of the product while 22% said they did not like its quality. These responses indicate that the brand is doing well in terms of quality but improvements could be made to change the attitudes of those who said that they did not like the quality of the product.

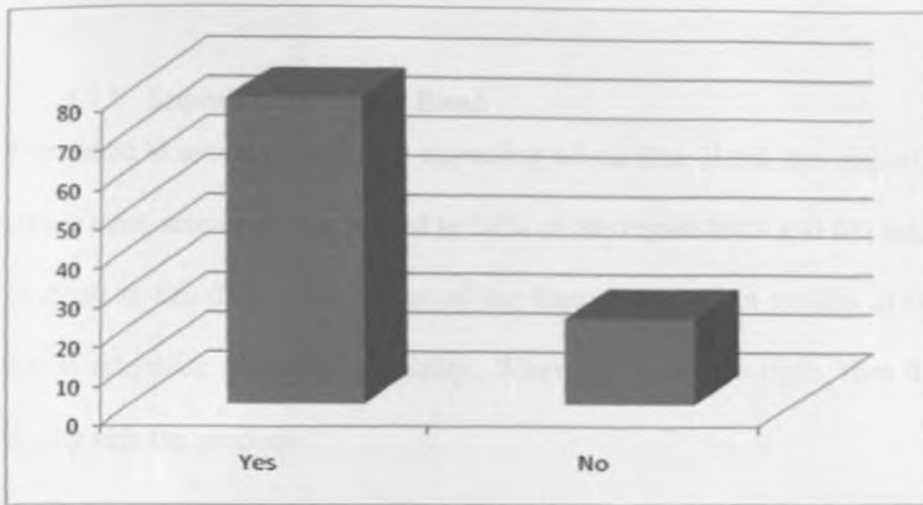


Figure 4.11: Liking of the quality of Blue Band by the respondents

(Source: Author 2011)

4.7.2 Effects of product quality on loyalty

This question sought to establish whether or not the quality affected the loyalty of the product. The overwhelming majority (92%) of the respondents answered positively while 8% answered negatively. The data shows that the product quality is a key factor that affects brand loyalty. Customers wish to identify with products that meet their expectations and give value for their money.

Table 4.15 Effects of product quality on loyalty

| Response | Percentage |
|-----------------|-------------------|
| Yes | 92 |
| No | 8 |
| Total | 100 |

(Source: Author 2011)

4.7.3 Appeals about Blue Band

When asked to say what they find appealing about Blue Band, the majority (58%) said taste appeals to them most, smoothness appealed to 36% of the respondents and 6% said prestige appeals to them. As shown in this data, taste is one of the factors that affect quality as customers use the sense of taste to determine the product quality. When the quality is right, then the customers are likely to identify with the product.

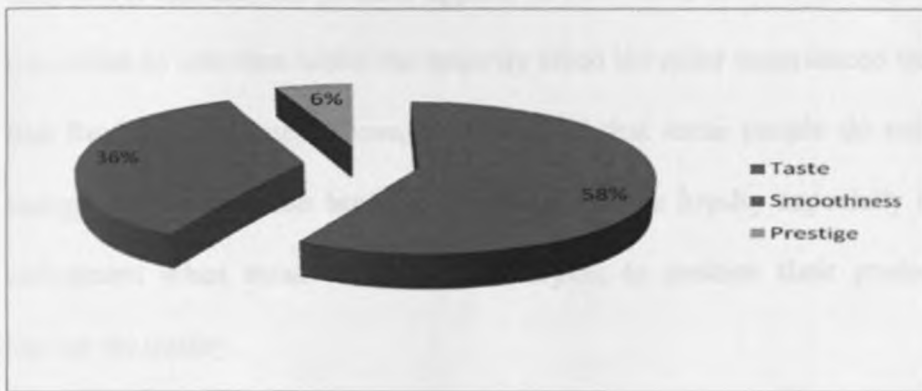


Figure 4.12: Appeals about Blue Band
(Source: Author 2011)

4.7.4 Performance of Blue Band

The majority (82%) of the respondents reported that Blue Band performed the function it was designed to do while 18% said it did not perform its function. This collaborates with the findings of the focus group that Blue Band does not perform well during cold season. The small percentage of people who said that it does not perform perhaps found it difficult to spread it on their bread under cold conditions.

Table 4.16 Performance of Blue Band to the function it was designed to do

| Response | Percentage |
|--------------|------------|
| Yes | 82 |
| No | 18 |
| Total | 100 |

(Source: Author 2011)

4.7.5 Product appeals to the senses of sight and taste

Many (60%) said that the product appeals to their sense of taste and sight while 40% said it did not.

It is curious to note that while the majority liked the color experienced through the sense of sight of Blue Band as mentioned above, it is ironical that some people do not like it and its taste. The findings suggest that the brand is likely to lose its loyalty especially in the competitive market environment when most companies are trying to position their products if nothing is done to improve the quality.

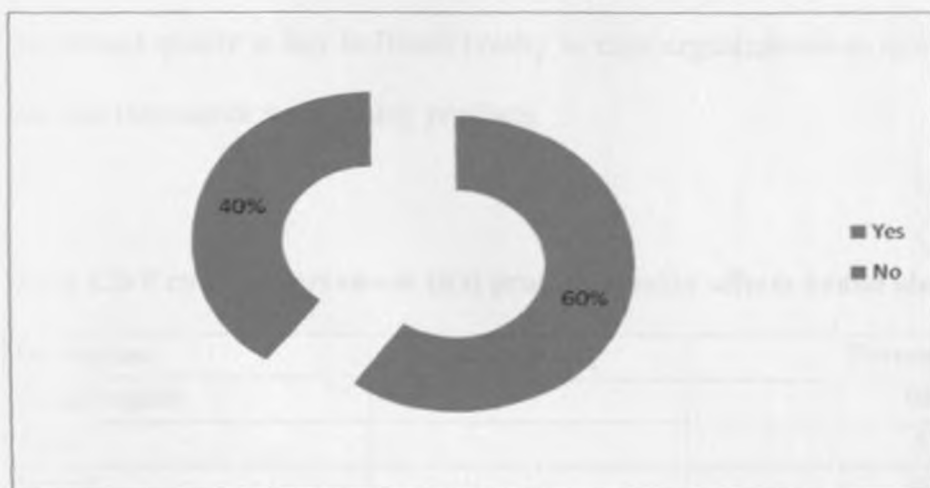


Figure 4.13: Product appeals to the senses of sight and taste

(Source: Author 2011)

4.7.6 Blue Band lasts for long

Further, the respondents were asked to say whether or not Blue Band lasted for long. The majority (89%) said no while 11% said yes. This can be attributed to a number of factors which include the fact that it can be used in porridge, it can be licked and it comes in various sizes to cater for different market segments. Therefore durability is dependent on size and usage. In addition this shows that the product is liked by many people and therefore its frequency of usage.

Table 4.17 Blue Band lasts for long

| Response | Percentage |
|--------------|------------|
| Yes | 11 |
| No | 89 |
| Total | 100 |

(Source: Author 2011)

4.7.7 Extent of agreement that product quality affects brand loyalty

When asked to state the degree to which they agreed or disagreed that product quality affects brand loyalty, the majority (95%) strongly agreed, and only 5% disagreed. These figures generally show that product quality is key to Brand loyalty in most organizations as most customers would wish to associate themselves with quality products.

Table 4.18 Extent of agreement that product quality affects brand identity

| Description | Frequency | Percentage |
|-------------------|-----------|------------|
| Strongly agree | | 95 |
| Agree | | 5 |
| Neutral | | 0 |
| Disagree | | 0 |
| Strongly disagree | | 0 |
| Total | | 100 |

(Source: Author 2011)

4.7.8 Suggestions on what can be done to improve the quality of the product

A hundred percent respondents were of the opinion that the company should make it spread easily, make it durable, make it more appealing to the eyes by changing its color and make it more reliable even in cold weather.

4.8 Brand Development strategy

4.8.1 Whether brand strategy affects the brand identify

In this question the respondents were asked to say whether or not a brand strategy affects the brand identity of Blue Band. As shown in the table below, the majority (75%) agreed that the brand strategy affects brand identity while 25% claimed that it does not. This data shows that brand strategy is an important ingredient in the development of brand identity at Unilever.

Table 4.19 Whether brand strategy affects the brand identify

| Response | Percentage |
|--------------|------------|
| Yes | 75 |
| No | 25 |
| Total | 100 |

(Source: Author 2011)

4.8.2 Need for developing a new brand strategy for Blue Band

The respondents were further asked to indicate whether or not Unilever needed to develop a brand strategy for Blue Band. The majority (92%) confirmed that there was a need for developing a brand strategy while only 8% reported that there was no need. This data confirms the argument in the

literature review that companies with a clear branding strategy stands a better chance of success in creating brand identify for their products.

Table 4.20 Need for developing a new brand strategy for Blue Band

| Response | Percentage |
|--------------|------------|
| Yes | 92 |
| No | 8 |
| Total | 100 |

(Source: Author 2011)

4.8.3 How development of a brand strategy affects brand identify

Further the respondents were asked to indicate ways in which the development of a brand strategy would affect brand identify. Table 4.15 shows that the overwhelming majority (86%) reported that the development of a brand strategy would help in creating a brand image, 8% said it would help build brand loyalty, 4% said it would reduce internal inefficiencies and paltry 4% indicated that it helped to create differentiation for customers. Admittedly, brand strategy helps in creating a positive image of the organizations' products as attested to by the responses.

Table 4.21 How development of a brand strategy affects brand identify

| Response | Percentage |
|--------------------------------------|------------|
| Creating a brand's image | 86 |
| Built customer loyalty | 8 |
| Gain internal efficiencies | 4 |
| Create differentiation for customers | 2 |
| Total | 100 |

(Source: Author 2011)

4.8.4 Ways in which brand strategy can be improved to enhance brand identity.

Finally, the respondents were asked to suggest ways in which brand strategy can be improved to enhance brand identity. The responses can be summarized as follows: 60% respondents recommended that a brand audit which involves examining current information about the brand be conducted, 30 % respondents recommended the development of a brand communications plan while 10% recommended the measuring of return on brand investment (RoBI).

4.9 Discussion of the findings

When asked to state what they felt about the spread of Blue Band on bread and its nutritional value, the focus group established that it spreads easily except during cold weather. As the content suggests it is also rich in nutrients that are vital for growth.

On whether the Blue Band package grabs the attention of the customers, the majority of the respondents said that its cylindrical package is appropriate as the can, can be re-used for other purposes, although the shape of prestige package is much better. It stands out on the shelves of the supermarket. The new school blue band comes in a plastic bowl with a silver foil for hygiene purposes. This finding suggests that the package of Blue Band needs improvement for it to stand out from the competition.

The respondents were further asked to give their thoughts on the advertisement campaign for blue band. According to the respondents, the campaign appeals more to the children and is educative and factual. The acting prowess of the young boy is above par though a lot can be done on the jingle. Much as the advertisement is interesting to children, there is a need to make it appealing to both the young children and the adults because it is the adults who make the final decision to buy.

The focus group was also tasked with the responsibility of finding out whether the brand appeals to a certain social class. Many of the respondents said that it cuts across all the social classes. The group established that the brand cuts across the board as the packaging has been rendered in different grammage and different packaging such as Blue Band ya Kadogo meant for the not so well off.

On the question of whether or not the packaging should be broken down to fit different social classes, the focus group found out that the majority of the respondents were of the view that its different packaging should be retained so as to cut across different social classes as all the customers need its nutritional values.

When asked what two things to change about Blue Band margarine, it was established that the majority of the respondents said that it should be made to spread easily even in cold weather. They also suggested that the company should gear its advertising to both the children and adults in equal measure.

CHAPTER FIVE

SUMMARY OF THE FINDINGS, RECOMMENDATIONS AND CONCLUSIONS

5.1 Introduction

The general objective of the study is to establish the factors influencing brand identity development in manufacturing companies in Kenya. This chapter presents a summary of the findings, conclusions and recommendations.

5.2 Summary

The study established that the majority (86%) of the respondents were female while a mere 14% said that they were male. Many (56%) of the respondents said they were college graduates, 32% said they were secondary school leavers, while 12% indicated that they were university graduates and 10% reported that they were school going children.

It was established that the company had not changed the brand name of Blue Band as represented by the majority (98%) of the respondents. The overwhelming majority (98%) indicated that they like the brand name and (67%) of them found the name appealing. the majority (90%) reported that the name should not be changed because it is a household name.

The study also established that slightly over half (56%) reported that they liked the design of the product. Most (62%) answered positively that the design affects their perception of the product. The majority (53%) of the respondents reported that they liked the color of the product and (68%) of

them said they wished the package to be changed. The majority (56%) of the respondents strongly agreed that the product design affected the brand loyalty.

It was established that the majority (70%) of the respondents became aware of Blue Band through television, others through referrals from friends and others said they knew about it through personal visits to the supermarkets. The overwhelming majority (92%) said they liked the Blue Band advert, half (50%) of whom said it catches the attention of the audience. The majority (90%) of the respondents confirmed that the advertisement affected product loyalty. The majority (73%) said they strongly agreed that the advertisement affected brand loyalty.

The majority (78%) said they liked the quality of the product and the overwhelming majority (92%) of the respondents said they agreed that the quality affected brand loyalty. (58%) said taste appeals to them most. Similarly the majority (82%) of the respondents reported that Blue Band performed the function it was designed to do. Many (60%) said that the product appeals to them in terms of taste and colour. The majority (89%) said that Blue Band did not last for long and the majority (95%) strongly agreed that product quality affected Brand loyalty

5.3 Recommendations

5.3.1 Recommendations on Design Elements

The study established that though size, color, typography and the overall layout of the blue band package was liked, 68% of respondents desired that the design of the package be changed while 8% desired for a change in the size of the package. If these elements were to be changed then maybe customers would develop more interest and excitement in the product. The study therefore recommends that the management of Unilever make efforts to introduce new colors and flavors to the product to attract more customers hence enhancing product identity and loyalty.

5.3.2 Recommendations on Product Awareness

It was established that the company has attempted to use a variety of media to create product awareness of Blue Band but attention has been placed on TV and radio advertisements. The study recommends that the management of the company explores the possibility of using the social networks like Facebook, blogs, and even Twitter to create awareness about their brand in the different markets that they considered in their business strategy. This effort should be done in consultation with advertising companies, their trade associations, media organizations, and disability and consumer groups dedicated to public interest. The campaign should inform consumers about availability and features, the value of diversity, counter any stigma associated with advertising and aim at the broadest possible audience. The campaign should also encourage the development of technology that can enable people with disabilities to access information about the product. This will help improve the loyalty of the product.

5.3.3 Recommendations on Product Quality

The study established that the product quality is a key factor that affects brand identity. Over the years Unilever has maintained the quality of Blue Band. However, more research should be conducted by the company to identify other product qualities such as reliability of the product during cold weather. This would help build product usage among customers.

5.3.4 Recommendations on development of Brand Strategy

There is a need to increase the appeal and value of Blue Band. This requires a plan or strategy and a commitment to managing and measuring brand equity by the managers of Unilever. This can be done through conducting a brand audit by; examining current information about the product, developing of a brand communications plan and measuring of returns on brand investment. This can provide similar or greater pay-offs in terms of spending efficiency, sales and profitability.

5.4 Suggestions for Further Study

In this study the researcher was particularly interested in three variables that influence brand identity and brand loyalty. This is not an exhaustive list. One area of fruitful inquiry is examining how organization structure can influence brand identity and brand loyalty in manufacturing organizations. In addition further study can be conducted to determine how Human resources can influence brand identity and loyalty in manufacturing organizations. Further it is suggested that further study be conducted to establish the effect of organizational culture on brand identity in manufacturing organizations

5.5 Conclusions

The study established that the women constitute the largest percentage of the respondents. This shows that women are majority shoppers in various supermarkets and that attracting and retaining male customers to use Blue Band is a challenge to the company. It was found out that the majority of respondents were college leavers either employed or looking for jobs in the city and are likely to influence brand loyalty.

5.5.1 How Design Elements Affect Brand Identity.

This established that design elements such as shape, size, colour and packaging material affected the design of the brand identity of Blue Band as attested to by the large number of respondents who said that they did not like the design. The findings show that there is a general agreement that the design of the product package influences its identity as attested by the majority of the respondents. An improvement in the product's package design would possibly enhance the development of product loyalty.

5.5.2 The Effects of Product Awareness on Brand Identity

The study also established that product awareness affected the customer buying behavior such as attitude toward the product. This is dependent on the quality of the communication media for creating product awareness. Poorly designed radio and TV advertisements would portray a negative image of the product and may lead to loss of brand loyalty by the customers. Based on this finding it can be argued that product awareness is key in developing brand loyalty. This is because it creates knowledge in the potential customers which may lead to desire and eventual purchase of the product. This finding confirms the argument in the literature review that product awareness helps the customers to understand to which product or service category the particular brand belongs and what products and services are sold under the brand name. It also ensures that customers know which of their needs are satisfied by the brand through its products

5.5.3 How Product Quality Affects Brand Identity

The study shows that the product quality is a key factor that affects brand loyalty. Customers wish to identify with products that meet their expectations and give value for their money. When the quality is right, then the customers are likely to identify with the product and vice versa. This study generally shows that product quality is key to Brand loyalty in most organizations as most customers would wish to associate themselves with quality products.

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APPENDIX ONE: RESEARCH QUESTIONNAIRE FOR ADULTS

Tick Where Appropriate and For Explanation, Please Be Brief

SECTION A: PERSONAL INFORMATION

1) Gender Male Female

2) Which of the following describes your highest education level?

Primary Secondary College university graduate

Post Graduate

3) For how long have you been shopping with this Supermarket?

Less than a Year 1 Yr-5Yrs 6 Yrs – 10 Yrs

11Yrs – 15 Yrs 16 Yrs – 20 Yrs Over 21 Yrs

SECTION B: CHANGES IN BRAND NAMES

1. Has Unilever changed the brand name for Blue Band?

Yes

No

2. Do you like the name Blue Band?

Yes

No

3. What do you like about the name?

It is unique

It is short

It is

It is appealing

4. In your opinion would you like Blue Band to change to another name?

Yes

Yes

5. Please briefly explain your answer

.....

.....

.....

SECTION C: DESIGN ELEMENTS

1. Do you like the design of Blue Band Margarine?

Yes

No

2. Does the design affect your perception of Blue Band?

Yes

No

3. If yes, what do you like about the design of Blue Band?

The color of the product

Good appearance

Size of the product

Consistency of aesthetics of the product

The package of the product

4. What do you wish that should be changed about the design of Blue Band?

The size

The colour

The package

10 Other (please specify)

.....
.....

5. To what extent do you agree that product design affects brand loyalty of the product?

Strongly agree

Agree

Neutral

Disagree

Strongly disagree

6. Given an opportunity what would you wish to change about the design of Blue Band?

.....
.....
SECTION D: PRODUCT AWARENESS

1. How did you get to know about Blue Band?

Television

Newspaper

Sales personnel

Visits to the supermarkets/shops

Corporate Social responsibility activities

2. Other means (Please state)

.....
.....
.....

3. Do you like the Blue Band advertisement?

Yes

No

4. What do you like about the advertisement?

It is comical

It catches the attention of the audience

It creates interest

It creates desire of the product

5. Other (please specify)

.....

.....

.....

6. Does product awareness affect product loyalty?

Yes

No

7. To what extent do you agree that product awareness affects brand loyalty of the product?

Strongly agree

Agree

Neutral

Disagree

Strongly disagree

8. What can the management of Unilever do to improve the awareness of Blue Band?

.....

.....

.....

SECTION E: PRODUCT QUALITY

1. Do you like the quality of Blue Band?

Yes

No

2. Does the quality affect the brand loyalty of the product?

Yes

No

3. What appeals to you about Blue Band?

Taste

Smoothness

Its prestige

4. In your opinion does Blue Band perform the function for which it was designed?

Yes

No?

5. Is the product appealing to your senses of sight and taste?

Yes

No

6. Does Blue Band last for long?

Yes

No

7. To what extent do you agree that product quality affects brand loyalty of the product?

Strongly agree

Agree

Neutral

Disagree

Strongly disagree

8. In your opinion, what can the organization do to improve the quality of the product?

.....

.....

.....

.....

APPENDIX TWO: RESEARCH QUESTIONNAIRE FOR CHILDREN

Tick Where Appropriate and For Explanation, Please Be Brief

SECTION A: PERSONAL INFORMATION

1) Gender Male Female

2) Which of the following describes your highest education level?

Primary Secondary College university graduate

Post Graduate

3) For how long have you been shopping with this Supermarket?

Less than a Year 1 Yr-5Yrs 6 Yrs – 10 Yrs

11Yrs – 15 Yrs 16 Yrs – 20 Yrs Over 21 Yrs

SECTION B: DESIGN ELEMENTS

6. Do you like the design of Blue Band Margarine?

Yes

No

7. Does the design affect your perception of Blue Band?

Yes

No

8. If yes, what do you like about the design of Blue Band?

The color of the product

Good appearance

Size of the product

Consistency of aesthetics of the product

The package of the product

9. What do you wish that should be changed about the design of Blue Band?

The size

The colour

The package

10. To what extent do you agree that product design affects brand loyalty of the product?

Strongly agree

Agree

Neutral

Disagree

Strongly disagree

SECTION C: PRODUCT AWARENESS

11. How did you get to know about Blue Band?

Television

Newspaper

Sales personnel

Visits to the supermarkets/shops

Corporate Social responsibility activities

12. Do you like the Blue Band advertisement?

Yes

No

13. What do you like about the advertisement?

It is comical

It catches the attention of the audience

It creates interest

It creates desire of the product

14. Does product awareness affect product loyalty?

Yes

No

15. To what extent do you agree that product awareness affects brand loyalty of the product?

Strongly agree

Agree

Neutral

Disagree

Strongly disagree

SECTION D: PRODUCT QUALITY

16. Do you like the quality of Blue Band?

Yes

No

17. Does the quality affect the brand loyalty of the product?

Yes

No

18. What appeals to you about Blue Band?

Taste

Smoothness

Its prestige

19. In your opinion does Blue Band perform the function for which it was designed?

Yes

No?

20. Is the product appealing to your senses of sight and taste?

Yes

No

21. Does Blue Band last for long?

Yes

No

22. To what extent do you agree that product quality affects brand loyalty of the product?

Strongly agree

Agree

Neutral

Disagree

Strongly disagree

SECTION E: BRAND DEVELOPMENT STRATEGY

In your opinion does a brand strategy affect the brand identify?

Yes

No

Does Unilever need to develop a new brand strategy for Blue Band?

Yes

No

In what ways will the development of a brand strategy affect brand identify?

Creating the brand's image

Build customer loyalty

Gain internal efficiencies.

Create differentiation for customer

To gain efficiencies in marketing expenditures and activities

All the above

Suggest ways in which brand strategy can be developed to enhance brand identity for Blue Band

.....

.....

.....

APPENDIX TWO: TIME PLAN

THESIS TIME PLAN

| WEEK | Nov 09 | | | | Dec 09 | | | | Jan 10 | | | | Feb 10 | | | | Mar 10 | | | | Apr 10 | | | | May 10 | | | | Jun 10 | | | | Jul 10 | | | | Aug 10 | | | | Sept 10 | | | |
|--|--------|---|---|---|--------|---|---|---|--------|---|---|---|--------|---|---|---|--------|---|---|---|--------|---|---|---|--------|---|---|---|--------|---|---|---|--------|---|---|---|--------|---|---|---|---------|---|---|---|
| | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| ACTIVITIES | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Introduction & Literature Review to formulate problem | █ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Meeting with Supervisor & Proposal Presentation to School Board | | | | | | | | | | | | | | | | | █ | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Corrections from presentation & Literature Review to formulate theoretical framework. | | | | | | | | | | | | | | | | | █ | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Final Proposal Presentation | | | | | | | | | | | | | | | | | | | | | | | | | █ | | | | | | | | | | | | | | | | | | | |
| Corrections from presentation & Literature Review to formulate instruments for analysis & handing in of Final Proposal | | | | | | | | | | | | | | | | | | | | | | | | | █ | | | | | | | | | | | | | | | | | | | |
| Pilot testing, Fieldwork & Data Analysis & presentation to school board | | | | | | | | | | | | | | | | | | | | | | | | | █ | | | | | | | | | | | | | | | | | | | |
| Compiling & handing in of Final draft thesis & final presentation to school board | | | | | | | | | | | | | | | | | | | | | | | | | █ | | | | | | | | | | | | | | | | | | | |
| Corrections & handing in of final thesis | | | | | | | | | | | | | | | | | | | | | | | | | █ | | | | | | | | | | | | | | | | | | | |

APPENDIX THREE: BUDGET

| Activities..... | Total |
|------------------------------|---------------|
| Typing costs | 10000 |
| Travelling cost | 25000 |
| Consultancy cost | 25000 |
| Photocopying cost | 10000 |
| Miscellaneous expenses | 20000 |
| Printing cost | 30000 |
| Total cost..... | 120000 |

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