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RESEARCH ARTICLE

IDENTIFYING AND COMPARING MYSTERY AND HONESTY AS EMOTIONAL BRANDING VALUES IN BRAND PERSONALITY DESIGN

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ABSTRACT

The many creative methods of strategic brand communication and brand marketing have always been a subject of critical study, as ongoing research studies by academics and practitioners continue to yield contradistinctions in the approaches to brand image creation. The design of brand identities matters crucially in the little window of time that customers make choices, judgments and decisions in fast-moving retailing environments such as lifestyle brands, as increasingly, consumers are armed with learned attitudes, opinions and a complex diversity of feelings, tastes, values and personalities. Reflecting on literature that views the importance of "lovemarks", which are emotional attributes of consumer culture, this paper argues for advertising, branding and marketing to review the use of emotions as a brand identity element. The aim of research is to focus on the need to design brand personality effectively in particular methods which endow beauty brands with an approachable yet authentic identity. Following which, the paper identifies, discusses and compares the two principle methods to conceptualise brand image, namely mystery and honesty, and reviews how these elements are utilised in creating impactful, wholly "loved" brand images and in improving sense-making for consumers. Three strategies for improving brand design methodologies are recommended at the end of discussion, to enable creative designers and marketers to develop transformational brand personalities that capture consumer desires, build markets and gains loyalty.

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INTRODUCTION

The primary purpose of this research is to inform the design community of how mystery and honesty as brand personality traits are endowed with specific signs and meanings in communication design, and that both can be usefully incorporated into brand marketing practices to enhance the emotional impact and connection with audiences of today's competitive advertising and branding strategies. The paper gives insights using textual analysis and interpretation of consumers' perceptions and response to mystery and honesty as traits with functional and emotional values, based on the emotional branding principles of design. Further, this paper explores the current methods of designers' response towards these values that implicates design communication for brand identity, and in the overall impact of developing cultural consumption habits, needs and desires. Using case studies to inquire into the global beauty industry's two leading brands, the aim of research is to encourage brand designers to seek suitable methods of brand image creation which endows consumer goods with an approachable authenticity. The

research concludes by fielding suggestions for increasing authenticity for the emotional brand connections that mark the lifestyles and consumption choices of today's discerning target consumers.

Objectives of the Study

Brand gurus whose work promotes emotional branding components have proposed intangibles such as mystery, sensuality, intimacy as well as the creation of profound relationships as loyalty-inducing strategies that inspire connections between consumers with brands. Few in consumer marketing literature have touched on how design actually works to stimulate senses and produce the range of hoped-for results, i.e. creating brands perceived positively by consumers and endowed with a "lovemarks" of trust and respect for its role in improving or enhancing lives. Based on what literature reveals, the objectives of research are:

- To identify and understand graphic design's role in brand identity and brand image creation;

- To apply design theories to understand how the brand images of ‘mystery’ and ‘honesty’ are designed for consumer sense-making of brand personalities; and
- To textually deconstruct consumers’ perceptions and responses to mystery and honesty as traits with functional and emotional value.

REVIEW OF RELATED LITERATURE AND STUDIES

According to economists and sociologists, the cultural economy has entered a new phase in the second decade of the 21st-century, whereby “immaterial value will increasingly determine material value”, and that social experiences have now become a crucial factor in determining the competitive marketing aptitudes of cultural sectors [1]. Borrowing this argument from the cultural industry to another challenging sector, the marketing of lifestyle brands, it has become a common practice in today’s context to orientate marketing communication and branding strategies to presume keen knowledge of consumers’ needs and desires. The main assumption adopted in this paper is that today’s customers’ point of reference have also become increasingly shifting targets, businesses must pose its self-interests in more broadened and sensitive ways, worthy of societal respect for its role in creating public good through consumption [2].

Persuasive marketing campaigns and tactics designed to talk customers into wanting and seeking goods are getting larger, more frequent and noisier, and unfortunately, less heard. Where once-passive, disinterested buyers once sought commodities to satisfy functional needs, they are now ready to be involved, inspired and emphatically appealed to, via superior utility and symbolic images behind the goods they consume, i.e. brands [3]. More recent branding studies conducted by Professor Giep Franzen and Dr Sandra Moriarty suggest that the strength of effective customer relationships is largely dependent on compelling and meaningful experiences [4]. This involves the tangible “presence of the brand in the memory of consumers and customers in the form of emotional and cognitive associations” [5]. In advanced consumer societies, the proclivity to purchase commodities has long been left behind, in a deeper desire to own brands, and in particular, brands associated with a set of values [6].

Saatchi & Saatchi creative advertising company’s Chairman Kevin Roberts, author of LoveMarks®, terms the “new currency” of the information economy as one where meaning can alter the emotional connection between people and goods, and between people and people [7]. Emotions are divided into two categories: primary and secondary emotions. Joy, sorrow, anger, fear, surprise is disgust are categorised under primary emotions [8]; love, guilt, shame, pride, envy and jealousy are classed as secondary emotions [9]. While primary emotions are self-perceivable, secondary emotions are meaningful only in social conditions. Roberts argues that since secondary emotions implicate our social and interaction dimensions, objects which create desires must preferably evoke secondary emotions [10]. To produce persuasive appeals, representations

of idealised forms are depicted and displayed in visual forms and manipulated images.

Persuasion and the persuasive intent of image makers must nonetheless always be measured with caution. Following the argument by critical management scholars Sayers and Monin [11], persuasion is a form of “subterfuge” [12], a learned assumption that consumers have now adopted, whereby the preconditions of desire is triggered by turning images into mystified fetishes or ‘lovemarks’, presented to the about-to-be seduced consumer in a love relationship [12]. In critically analysing the shapeless resolve of Roberts’ discussion of consumer adoration, a clear inference is made by Sayers and Monin that love is merely the commodification of objects and goods, made disturbing by a tangled interplay of emotions and notions that seduces audiences [13]. Sayers and Monin believe that the impact of reproducing images of useful goods (needs) and fetishes (desires) creates “unifying opposed” tensions [12].

The late Marc Gobe in his book Emotional Branding [14] believes that half the essential component of a brand image lay in its visual identity. In his branding work for retail store designs, Gobe emphasised four aspects of emotional branding experiences, namely: *relationship, sensorial, imagination and vision*, which led to the framework for creating brand dialogues that makes instant connections based on contact, since sustaining “profound” relations is the basis of the emotional branding strategy [15]. In discussing these brand design methodologies so thoroughly, Gobe has earned acknowledgment as a pioneer activist who charted previously unexplored territories of branding particularly in noting the dimensions of sensorial experiences (sounds, colours, symbols, tastes, shapes, scents and comfort). In this manner, Gobe’s model provided the underlying concept of innovation using emotional dimensions which for Kevin Roberts’ LoveMarks® brand identity concept, who argues that brands look for ways “to be loved” and loved by consumers [16].

How ‘Mystery’ and ‘Honesty’ are Designed in Advertising

Art critic John Peter Berger [17] made classical observations of gender distinctions in Britain, and situates our referential knowledge of modern men and women by measuring their relative degree of power: a man’s presence invokes our perception or appreciation of his abilities – or lack of it [18]. In contrast, a woman’s presence indicates how she forms her persona at every stage of life, with the result that her being is split into two: the surveyed and the surveyor. In social conditions, a woman’s sense of being, the feminine mystique is replaced by a sense of being appreciated by others:

“Men dream of women. Women dream of themselves being dreamt on. Men look at women; women watch themselves being looked at.” [19]

This image she presents is an instance of learned assumption, and in aesthetic studies, the absence of the real conjures an increasing awareness of the representation, a psychological means of viewing and consolidation of our surroundings that

Berger calls 'cultural mystification' [20]. Our mental representations of the world is implied, described and communicated through our consumption of goods and services, and in the instance of women today, of the beauty products that demarcate aspects of her looks and appearance.

Iain MacRury, referring to Pollay's 1987 studies about 'unintended consequences', sees advertising as the management of tools of cultural representations that influence human behaviour by attaching a range of meanings to cultural symbols that then shape the plethora of emotional experiences as consumers: "Advertisements ... seem to ... suggest [how] we should live" [21]. Advertising thus triggers imitative behaviours when they sell experiences, lifestyles, imagination and values, and the desire to seek new ways of life and living are part of consumers' range of sense-making processes in constructing images. Further, the media and marketing industries, with their adroit adoption of opinion leaders and influencers, contribute no less towards the diffusion of consumers' social construction of reality [22]. Brands strive to communicate beyond public notoriety towards personal aspiration, and a range of emotional elements can be effectively used to design strong brand identities, by representing products as valuable cultural symbols, while ingraining them within the structures of lived experiences [23].

Philosopher Roger Scruton calls brands a form of innovation that naturally erodes traditional ideals and values; at the same time, its value as a symbolic form of fantasy and the fantastic arises from people's suspension of rational judgment [24]. Following this interpretation, mystery, given marketing credence by Kevin Roberts as an essential LoveMarks® in his trinity of brand relationship drivers (mystery, sensuality and intimacy), is simply an invitation to wonder and discover, to ask what makes for endurance of the consumer's trust:

"Mystery opens up emotions ... adds to the complexity of relationships and experiences. It lies in (...) stories, metaphors, and iconic characters that give a relationship its texture. Mystery is a key part of creating loyalty beyond reason." [25]

The element of unknown presumes the message recipients' active behavioural process to find a solution or conclusion; hence, mystery acts as interrupting intentions to narratives and themes that brand images evoke. Stories have huge value in branding, and mystery, a key element that accentuates imagination and incites dreams, is seated within a product's brand personality. Understanding brand narratives involves interpretation of signs and symbols, and advertising both represents and is represented by these meanings [26, 27]. Current marketing and brand design literature, however, is still debating whether the appropriation of recognisable signs and logos in the context of branding really increases commitment towards the brand, and some believe that the basis of brand loyalty depends more on trial than brand communication [28].

The following research question has been identified after conducting a thorough literature study of the latest publications in the field. The performed research has shown that this is an

unexplored topic and highly relevant problem that many brands are facing today and therefore the question: *How does the consumer's perception and response to functional and emotional values implicate design communications for brand personality?* This key question has been established in order to get a holistic view of the subject, covers different aspect that needs to be explored in order to answer the research question.

METHODOLOGY OF RESEARCH

Using the textual analysis and interpretation method [29], this paper will demonstrate the differences between marketing messages that operates on utility, and those that consist of 'experience'. The key assumption that will be built into our thesis is that *brands speak personalities of their own*, and since brands must necessarily communicate and engage with consumers using both rational and emotional aspects, this paper will explore the essence of messages in the way brand personalities are developed by marketers to build brand relationships using two specific traits - *mystery and honesty*.

To systematically conceptualise and interpret these values as branding components, textual analysis is applied in this study of two global beauty brands to have depth of understanding the significant brand values of respective brand, and how such values as sustainability, esteem and prestige shape meaning, imagination and ideas in fulfilling consumers' emotional desires. This method of research strategy within qualitative social research aims to deconstruct how brands transform 'needs' to 'desires' involving the creation of authentic meanings, namely mystery and honesty, to connect emotionally with consumers. Textual criticism is applied in this paper to assess the strength of creative marketing approaches that invokes consumers' 'lovemark', based on understanding how consumers engage themselves with, and make sense of, the bespoke ideals behind beauty brands. The final process in this analysis involves synthesising a set of emotional branding principles and to create a simple framework for transformational brand image communication in order to impact attitudinal shifts and augment consumers' perception of value, as therein lays the strength of persuasion in the marketing of brands.

RESEARCH FINDINGS AND CONTENT ANALYSIS

Despite the fact that the use of brand images is so commonly applied these days, two principles of brand studies focus on the required design identities that can contribute to the personality of the brand. This study is takes the first step in creating a validated foundation on defining the brand image that fits the brands' personality based on a set of emotional branding principles.

Background of OLAY and THE BODY SHOP

A comparative brand profiling of the two businesses being examined in this paper is as follows. *Olay* and *The Body Shop* are both beauty brands; however they have different approach in building the brand personality. *Olay* originated in South

Africa, and is today owned by Procter & Gamble (P&G). In 2011, it ranked number one in the Top 50 Global Beauty Brands survey [30]; *The Body Shop* ranked 35 in the same table (Figure 1). *Olay's* philosophy, according to founder Graham Wulff, is to 'help woman look and feel beautiful' [31].

Rank 2011	Brand	Parent company	Domicile	Brand revenue (\$US\$)	Brand rating 2011	7-Signs price value (\$US\$)	Brand value estimate value (\$B)	Estimated Revenue (\$B)
1	Olay	PROCTER & GAMBLE	UNITED STATES	1065	AA	35,277	31%	13,002
2	Avon	AVON	UNITED STATES	1071	AA+	15,843	54%	12,068
3	Gillette	PROCTER & GAMBLE	UNITED STATES	7264	AAA-	20,237	35%	7,807
4	L'Oréal	L'ORÉAL	FRANCE	4630	AA+	23,935	32%	9100
5	Nivea	BEIERSDORF	GERMANY	6359	AA-	10,378	53%	6,537
6	Neutrogena	JOHNSON & JOHNSON	UNITED STATES	6359	AA	14,467	45%	4,196
7	L'Oréal Paris	L'ORÉAL	FRANCE	5685	AA+	12,300	46%	4,683
8	Dove	UNILEVER	BRITAIN	4517	AA	8,715	52%	5,329
9	Faith+Beauty	ESTÉE LAUDER	UNITED STATES	3787	AA	5,095	60%	3,040
10	Bioré	KAO	JAPAN	3694	AA-	5,273	54%	4,981
11	Shiseido	SHISEIDO	JAPAN	3572	AA+	4,878	62%	3,335
12	L'Oréal Active	UNILEVER	BRITAIN	2792	AA	4,405	67%	2,720
13	Parsons	PROCTER & GAMBLE	UNITED STATES	2545	AA	7,389	33%	2,777
14	Garnier	L'ORÉAL	FRANCE	2493	AA	6,410	33%	2,150
15	Aceron	JOHNSON & JOHNSON	UNITED STATES	2313	AA	10,450	27%	3,057
16	Chanel	CHANEL	FRANCE	2203	AAA	1,776		
17	Natura	NATURA COSMETICOS	BRAZIL	2274	AA-	12,722	18%	2,599
18	Christian Dior	LVMH	FRANCE	2114	AA-	3,961	53%	1,365
19	Canis	CARLING	FRANCE	2057	AA	1,881		
20	Neutrogena	UNILEVER	BRITAIN	2033	A	3,859	51%	2,443
21	Clean & Clear	JOHNSON & JOHNSON	UNITED STATES	1895	AA	5,101	38%	1,635
22	L'Occitane	L'OCUITANE	LUZEMBOURG	1705	AA	4,376	40%	956
23	Maybelline	L'ORÉAL	FRANCE	1568	AA	5,463	29%	2,459
24	Avon Sym	UNILEVER	BRITAIN	1424	AA	2,201	65%	1,557
25	Sera	UNILEVER	BRITAIN	1410	AA	2,273	52%	1,402
26	Biochim	L'ORÉAL	FRANCE	1393	AA+	2,336	53%	1,003
27	Oriflame	ORIFLAME	LUXEMBOURG	1294	AA-	3,630	31%	2,110
28	Johnson's	JOHNSON & JOHNSON	UNITED STATES	1199	AA+	4,418	27%	1,584
29	M.A.C.	ESTÉE LAUDER	UNITED STATES	1091	AA+	1,660	56%	1,369
30	Softsoap	COLGATE-PALMOLIVE	UNITED STATES	1090	AA	3,364	34%	1,261
31	Carmin Klein	COY	FRANCE	1036	AAA-	680		
32	Vichy	L'ORÉAL	FRANCE	1036	AA	3,387	33%	1,213
33	Rich Spring	COLGATE-PALMOLIVE	UNITED STATES	1022	AA	2,768	37%	1,103
34	Genesiste	L'ORÉAL	FRANCE	936	AA	3,753	42%	1,409
35	The Body Shop	L'ORÉAL	FRANCE	890	AA-	2,772	33%	1,032
36	Richard	L'ORÉAL	FRANCE	881	AA	3,158	29%	1,131
37	Vies Saint-Laurent	L'ORÉAL	FRANCE	872	AA	1,757	50%	669
38	Maria	L'ORÉAL	FRANCE	775	AA	3,086	25%	1,174
39	Blisse	COY	FRANCE	694	A	1,040		
40	La Roche-Posay	L'ORÉAL	FRANCE	589	AA	2,125	32%	893
41	Cin'Qua	ESTÉE LAUDER	UNITED STATES	583	AA+	915	75%	546
42	Speed Shik	COLGATE-PALMOLIVE	UNITED STATES	681	AA-	2,373	29%	1,481
43	Revlon	REVLON	UNITED STATES	666	A-	1,852	35%	925
44	Eucerin	BEIERSDORF	GERMANY	618	A	1,238	50%	771
45	RoC	JOHNSON & JOHNSON	UNITED STATES	470	AA	1,177	38%	424
46	Stetnik	UNILEVER	BRITAIN	438	A-	760	34%	468
47	Head & Shoulders	PROCTER & GAMBLE	UNITED STATES	394	AA	1,116	33%	451
48	clefpe	L'ORÉAL	FRANCE	366	AA	873	41%	354
49	Elizabeth Arden	ELIZABETH ARDEN	UNITED STATES	342	AA	825	41%	1,104
50	Coty	COY	UNITED STATES	336	AA	250		

Figure 1 Top 50 Global Beauty Brands 2011 [53]

The Body Shop, a specialist in beauty and healthcare products since founded by Anita Roddick in 1976 [32], has taken the social justice paradigm to its present level of global engagement, conveying truths behind global brands' "grand ideas and political philosophies" [33] ranging from sustainable-certified resources for its products to anti-animal testing campaigns. The company's proposition to consumers that it undertakes ethical trade strategies to move the bar of ethical standards higher than competitors is based on five procedures as listed in *The Body Shop Values Report 2011-2013*: expanding operational boundaries, improving supply chain processes, capacity building programmes for employment, promoting and communicating the cause, and stringent verification of standards [34]. The Body Shop emphasises 'nature's way to beautiful', stemming from the belief that beauty is a feeling, a natural way of being, where character, self-esteem and life are expressed and celebrated. The following sections applies the textual analysis method to lookanalyse mystery and honesty brand personality traits for *Olay* and *The Body Shop*.

Aesthetics of Mystery: Olay

In 2000, *Olay's* Total Effects advertising campaign was launched to sell its rapid-absorption skin care formulation that

worked on "the 7 Signs of Aging" [35]. Taken to multi-platform channels such as traditional mailing, online, television, as well as in *Vogue* and *Allure* women's magazines, Saatchi and Saatchi London gave *Olay* a brand image of a 'masstige' (prestige mass marketed) product, yet one that occupied the pedestal of discerning skin-care users' choice, and the credibility of real opinion leaders was critical to attain this (Figures 2 and 3). Endorsements and testimonials came from famed celebrities, beauty editors, fashion stylists and working models from London and New York [36]. Instead of telling about the product's efficacy, an aura of mystery not only made the influencers notice the product but to 'fall in love with it'. Making mystery the dominant personality of the-then new beauty product that brought out "a younger looking you" created the enigma of prestige that bespoke who the formulation was for, since the generic term moisturiser was not used to describe the product. This "self-select" strategy was used to drive traffic to the main media vehicles.

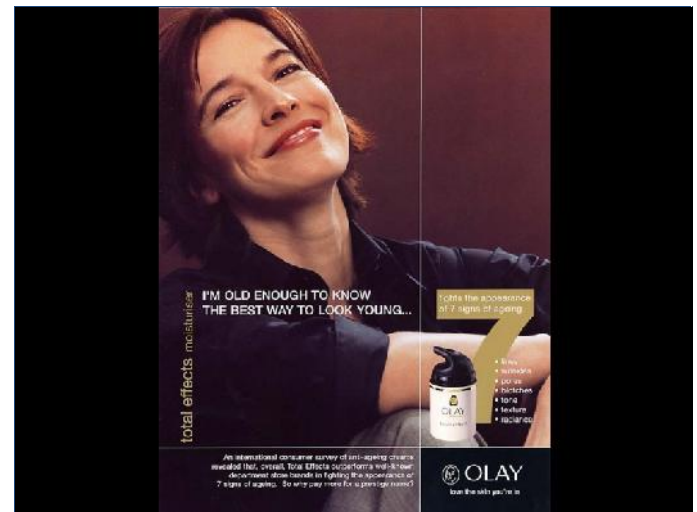


Figure 2 Olay Total Effects – "Audrey's Choice"[54]

Advertising aside, sampling trials, another key marketing promotion tactic was launched, in order to convince women to test the products. The results were positively encouraging, as Roberts reported; with women claiming their willingness to spend triple the actual market price for the product [37]. Saatchi and Saatchi concluded that mystifying the brand image of *Olay* Total Effects had raised perception of value, expectations and eventually led to sales increase of 53 percent in prestige beauty markets across United States [36-37].



Figure 3 Olay Total Effects – “Launch”[55]

In 2006, a different technique of engagement was used in Cincinnati, US, where six freestanding counters were designed to allow users to interact with *Olay* product development team for a 3-month period, during which P&G gathered its marketing intelligence directly to understand how brand experience impacted at the point of sale. Brand presence on-site was announced with bunting of photo visuals as the backdrop and a simple tagline: Experience *Olay* Like Never Before. Located at six mall entrances, *Olay*'s counter provided beauty consultants and was aimed at inviting “curiosity” without purchase required [38]. This was again an interesting method of encouraging consumer conversations effortlessly, with the use of open space conceived for shoppers to mill around the counter and field questions to consultants (Figure 4).



Figure 4 Olay's presence with a Retail Concession Counter[56]

Aesthetics of Honesty: The Body Shop

The second approach in building brand personality is the use of honesty. One of the key successful representations of *The Body Shop*'s ideals is its unwavering projection of ethical action through its brand personality. Rather than peddle miracles, the firm commits its business model towards sustainable concerns, exemplified by its core values, namely, Activate Self Esteem, Against Animal Testing, Defend Human Rights, Protect Our Planet and Support Community Fair Trade

[34]. Its Ruby campaign doll from 1997 (Figure 5) which debuted in 1998, bespoke a message of self-esteem to consumers overexposed to culturally untrue images of model-thin proportions [39]; while dressed-down packaging design reflects their serious strive towards environmental responsibility and business stewardship [40].



Figure 5 The Body Shop Ruby icon from the Honest Campaign[57]

Ecological consciousness has become a topical issue, and heightened consciousness over production and consumption excesses versus sustainability has touched consumers rationally and emotionally. However, portraying real reality fairly, unbroken and unmitigated, and using it to strengthen positioning, is ethically hard to leverage on. Though Roberts astutely positioned the dream myth of *The Body Shop*'s brand personality from its fixation on “mysterious and exotic ingredients” [41], and marketers would argue that intelligent appropriation of cultural themes relevant to modern societies such as ‘green’ enterprise, sustainable practices and social justice are marks of quality and reputation, but it may also be argued that this form of business representation at best misrepresents, and at worst, conceals reality (Figure 6). Klein [33] asserts,

“The Body Shop had been a presence in Britain since (1970s), but it wasn't until 1988 that it began sprouting like a green weed on every street corner in the U.S. Even during the darkest years of the recession, the company opened between forty and fifty American stores a year. Most baffling of all ... it pulled off the expansion without spending a dime on advertising. (...) The Body Shop was all brands.” [42]



Figure 6 The Body Shop Core Values[58]

DISCUSSION AND RECOMMENDATIONS

There are two key approaches in building brand identities that invoke the emotional dimension. The first involves evoking a sense of mystery, by presenting an image and concept of elusiveness, that when married with our desire to covet, can produce powerful fascination towards the item, abstracting the value of the sign and making us forget its true utility [43]. Mystery creates imagination and a filler mechanism for aspirational individuals who crave obscured realities. The second approach, the use of honesty, is about brands building perceptions of authenticity and transparency. In creating their respective brand personalities, *Olay* utilises the mystery value, while *The Body Shop* chiefly inserts honesty. Both values are designed for enhancing marketability, but in its proper contexts, beauty brands endowed with a mysterious personality seems impactful in producing attitudinal effects (liking, preference, intention and conviction) and since mystery is associated with sexual overtones, the emotional appeal from this inner desire augments another criterion of beauty: confidence. However, this approach must not be abused by marketers: NGO research found that 30 minutes of televised presentation of sexualised cultural images and physical objectification could cause more women to desire conformance with unattainable and unrealistic standards, failing which depression, shame and impaired mental functioning are likely effects [44].

Urry claims that honesty merely outfits itself in a trend cloak in the grand scheme of global enterprise, as consumers are in fact being sold the appearance of ethical goods in the form of another marketing strategy [45]. MacRury [21], concurring with Gobe [14] notes this form of 'marketing manipulation' as a signifier of contemporary living, whereby the self-identity of

consumers is set off by the idealisations accumulated in marketing and advertising of cultural goods, and designing such methods of marketing to gain attention and drive retail have become the manner of society members who, seeking social approval, affirm their own social good [46]. That persuasion is much easier if these messages are compatible with the audiences' disposition towards a subject, is an obvious conclusion to describe the success of *The Body Shop's* magnanimous shouting on ethical issues.

Portraying honesty as a brand personality naturally brings problematic interpretation, and this strategy is usually closely watched by stakeholders. To begin, a brand that refreshingly emphasises social justice and commitment to sustainable practices such as practicing community fair trade and campaigning against animal cruelty, would come under leery eyes for attempting to take the yet, ambiguous organic and ethical path, and a net of transparency issues would be thrown over the company as a result. Along with consumers' expectation and belief in principles and causes rather than profits, the arguments for long term competitiveness in the face of retaining credibility seem to point to 'honesty' as a disadvantageous brand personality trait.

The Body Shop, by inserting the honesty value into its brand personality, demonstrates a contentious aspect of its core values: self-esteem [47]. Where standards of social norms, conformity, acceptance, and persuasive appeals have always lay in the advertiser's power to supply, the less-than-ideal reality of women's figure such as the Ruby doll is an example of postmodern social advocacy to overturn traditional Western conceptions of self-image. But what sophisticated consumers may find difficult to reconcile in the feel-good Ruby campaign is their disposition to love and accept their own flawed physicality and yet to crave the transformational selves that lay right beneath the advertising message (i.e. to be one of 'the 8 who do look like supermodels'). This branding approach should thus be viewed as a "whistle" public relations campaign [48], a means to generate cultural capital and social goodwill by teasing out dialogues and shared experiences, rather than overtly seeking improving sales and revenue.

For brands to strive for strong customer orientation to engage target segments, other factors are just as salient as honest behaviour.

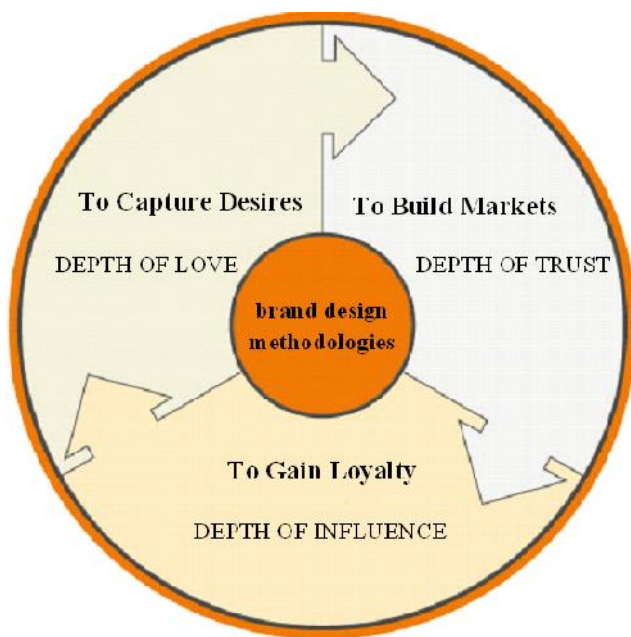
Men and Hung proposes the resource capabilities of organisations be given greater weight in developing brand loyalty [49]. The creative elements of emotional design are the "intangibles", the taken-for-granted organisational resources that, according to the resource management view – involves tactical ways to add value to loyal customers' relationships.

Brands, in Men and Hung's estimation, are dynamic assets that must be established and maintained to reflect an organisation's culture of knowledge sharing, learning ability and relational capital [50]. Cultural capital however, does not always have a significantly influential role to produce attitudinal change in every sector, as in the case of Body Shop: natural cosmetics accounts for under an eighth of the \$400 billion cosmetics

industry [51]. Thus, it would seem that disinterested consumers who are less emphatic to causes are still wary of participating in beauty marketing that performs a correlated function of social justice.

From such a management viewpoint, bespoke values that claim to differentiate brands through employing sustainability practices are in fact in conflict with the financial and business interests among for-profit enterprises. Curbing consumerism, one of the fundamental causes of world poverty and ecological destruction, should be the transformational stance among consumer goods companies, as this challenge corresponds with organisational branding on the new paradigm of ethical representation and ethical behaviours.

Following these findings, the researcher now recommends three standards of brand design approaches that could effectively apply in instances where mystery and honesty are the tactical approaches embodied into brand personalities. The driving principle for these approaches is closure of marketing intentions with consumer needs. The aim is to help brands stay positive in the loyalty cultivation process, and to sustain the 'loved' relations through respect and esteem.



Framework: Transformational Brand Image Communication

To capture desires, corporate brands must aim to lead consumers with strong values out of a depth of love. Being 'mysterious' may portray a genuine intention than being 'honest' because this is the essence of human craving. Honesty tells us everything; 'mystery' leaves a space for us to imagine and create dreams, and thus, mystery is a better way to build brand identity by wrapping it in a stronger affinity of customer relationships, especially for beauty brands. 'Mystery' is a strong emotion that can lead consumers to be loyal to brands.

To build markets, corporate brands must understand that a depth of trust is the core of emotional branding. Since buying beauty brands is less about purchasing and more about

experiencing, these products' brand image must be formed with intention for positive behavioural changes. Brands that gain leverage through cultural or social influence have a capacity to retain trust and commitment.

To gain loyalty, corporate brands must have the ability to engage in a personal way, provide a depth of influential yet creative solutions capable of generating emotions, values and aspirations. Designers whose work is in the field of brand marketing must understand the interplay of factors (for example, environmental and self-esteem concerns) in order to successfully create and insert 'emotions' into the imagery of brands. Imagination is the mystery element which allows a product's ability to be identified, while creating authentic brand engagement experiences fulfils emotional desires. Beauty and fashion companies must understand the importance of good brand personality elements to create emotions and add value to their brand positioning that result in strong and salient emotional connections with target sectors.

CONCLUSION

For designers to give meaning to brand personalities, the values of mystery and honesty seem to act as unifying wholes, constantly being drawn on to express idealised themes and presented through advertising and branding commercials. Yet, it is argued that such levels of cultural representations had inadvertently made consumers more critical and judgmental [52]. The more consumers understand how brands work, the more democratic their ranges of options are. Conversely, the more limiting the social injunctions of marketing, the more important are the persuasion and persuader's intention. In this, cynics of advertising and marketing consider brands to be no longer mysterious, nor are the moral assertions of companies always fair and honest.

Even less well-informed consumers are trapped in an inevitable consumerist environment. Consumers today, across age ranges, may be opinion leaders and influencers, early adopters or trend followers. Marketing brands require creative thinkers, researchers and designers to be innovators who observe lifestyles, behaviours, individuals and map out the target market segments' needs and desires. Their roles in connecting with consumers through brands must be clear and focused, as the growth of commercialisation and consumption are indeed and truly spoken by Kevin Roberts as the development of "lovemarks", signifiers and emblems of our normative culture through helping us understand how we consume to live.

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