



The Role of Brand Personality in Consumer's Decision Making: A Review of the Literature

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Abstract

Branding literally means distinguishing products from each other in order for the consumer to easily choose her favorite product. Nowadays a brand is a valuable asset and branding means the creation of the asset.

Behind branding lies a vital factor, brand personality. This factor is the link of communication between a company and a consumer.

Well-known brands with appealing personalities, such as Cartier (sophisticated) and Rolex (successful), provide an opportunity for consumers to appropriate the brand's personality and connect it with their self image. Researchers have shown that consumers often prefer and choose brands with appealing personalities in an attempt to affirm and enhance their sense of self.

This paper underlines the role of the brand personality and its influence on consumer's decision making.

Keywords: Brand, Brand association, Brand personality, Consumer behavior, consumer's decision making.

Introduction

Nowadays a brand is a valuable asset and branding means the creation of the asset. Any company willing to sell its product with a positive outcome has to make it look special and desirable, it has to be the number one choice a consumer seeks for. On the other hand, from the consumer's point-of-view a brand is a product; it is an equation of a promise, expectations and beliefs, shaped by tangible and intangible factors. Some of the tangible factors are; the logo, design and the physical product. The intangible factors are the experiences the customer absorbs and the beliefs it creates. The intangible factors rely on the consumers own justification, but companies strive to feed the consumers' imagination.

Branding has its roots deep in the history of man. Branding existed already in the Roman time. Through thousands of years people have promoted their products e.g. attaching a name and/or a picture on a business. These simple elements can still be found in today's world, e.g. Apple uses a logo of an apple and Twitter a bird. (Hart and Murphy 1998) Branding, as we know it today has its roots in The Industrial Revolution. During this time period it was understood that a brand comes with a greater value. Therefore, it is a quotidian procedure to patent ideas or



products, copyright an image or establish a trademark etc... This is simply done to protect the brand from imitations and competition.

The modern age we live in has changed the way we experience information. Partly due to the rise of Internet Web 2.0, where simplistic and visual interaction is desired as a standard for user experience and the shift towards fully digital service, a brand's window for information broadcasting towards consumers is shrinking each day. This phenomenon is giving brands less and less opportunity to demonstrate their added value to the customer, while meanwhile brand positioning based on objective features such as price, availability and product quality are leveling between brands as well. Based on this development, brands use a more subjective approach to build a brand relationship with the customer. Brand's often use brand personality to create this relationship. Brand personality is mainly based on human characteristics associated with the brand (Aaker, 1997), which can be realized by giving the brand 'human features'.

Research on brand personality has started as early as 1958, where Martineau used the word to refer to the non-material dimensions that make a store to be perceived as special (Azoulay and Kapferer, 2003). According to Martineau, the personality or character of a store could help differentiate one store from another. This can be seen as a more specific differentiation method subsequent to Aaker's (2009) suggested brand strength.

The concept of brand personality appears to be a process that works in two directions. It can arise through a bottom-up approach, as a result of inferences about the underlying user or usage situation (Keller, 1993). However, Huang et al. (2012) confirmed in their study that the consumer tends to choose a brand that is associated with the group he or she wishes to belong to, accepting the brand's identity as (a part of) their own. It tends to serve as a symbolic or self-expressive function. This top-down approach is assumed to be more preferable for organizations. They make use of this method by applying a personality onto the brand itself in order to strengthen the connection with the consumer (Brown, 2011).

Brand personality can be defined as the specific set of meanings which describe the 'inner' characteristics of a brand. These meanings are constructed by a consumer based on behavior exhibited by personified brand characters (Aaker and Fournier, 1995). A brand's personality can often be translated through an 'inner character' emphasizing its goals and values.

Brand

The American Marketing Association first published a brand definition in the 1960s which considered a brand as "a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors". The most recent AMA definition draws heavily on this definition where a brand is:

"a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers. The legal term for brand is trademark. A brand may identify one item, a family of items, or all items of that seller. If used for the firm as a whole, the preferred term is trade name" (AMA, 2009).



Although this definition has been criticized for being goods centric (Crainer, 1995; Jevons and Gabbott, 2009), this claim is debatable given it explicitly considers both goods and services, whilst other elements of the definition such as name, design, symbol or trademark have equal applicability to service brands. However, it could be contended the AMA's definition overemphasizes visible manifestations of brand at the expense of customer(s) or stakeholders. It could also be argued the AMA perspective fails to account for the powerful role emotion plays in brand development (Keller et al., 2008). Other scholars' work follows the AMA's position. For instance, Farquhar (1989) defines a brand as "a name, term, design or mark that enhances the value of a product beyond its functional purpose". Similarly, Kotler (1991) considers a brand as: "a name, term, sign, symbol, or design, or combination of them which is intended to identify the goods and services of one seller or groups of sellers and to differentiate them from those of competitors."

Once more a concern for organizational nomenclature could be interpreted as oversimplifying the complexities that surround brand. The reason being, whilst a name, term, symbol and so forth play an important role in brand development they could be regarded as physical manifestations of the emotional bond brands look to develop with the latter being notably more important than the former. In a similar manner, Doyle (2002) considers brand as a specific name, symbol or design which is used to distinguish a particular product in terms of functional needs but also psychological needs e.g. status. Whilst Doyle's (2002) view highlights the psychological dimension of brand, considering the construct merely as a name, logo or other outward symbols (as does Kotler, 1991) can be regarded as something of an oversimplification (Aaker and Joachimsthaler, 2000; de Chernatony, 2006; Keller et al., 2008).

From an 'output' perspective a brand is considered as existing in the consumers' minds where brands can be considered as: the image in the consumers' minds (cf: Martineau, 1958); as a way of adding value to the purchase; a personality where the brand is perceived as having quasi human qualities; and; a relationship between the consumer and the brand.

Brands and the Role

Brands are used to distinguish the different goods or services among the different producers or providers, and bring value-added effect to the products and enterprises in the mean time. According to the American Marketing Association (AMA), a brand is a name, term, sign, symbol, or design, or combination of some of them, in order to identify the goods and services of one seller or a group of sellers and to differentiate them from those of competition.

Consumers always correlate products and services with brands, because they want to get mental satisfactions through the buying process (feeling they are well serviced), get good quality from the trusted brands or even want to spend less time on the decision-making.

More specifically, what distinguishes a brand from its competitors' commodities and gives it equity is the sum total of consumers' perceptions and experiences about the product's attributes and how they perform, about the brand name and what it presents, and about the company associated with the brand (Keller, 2003).



Brand philosophy is becoming more and more important in the current marketing situation from online to offline, from manufacturing to service industry. Brand plays different functions in both consumers and manufacturers.

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From consumers' perspective:

- 1) A product can be identified by its own brand;
- 2) Assignment of responsibility to product maker;
- 3) Reduce risks;
- 4) Reduce the cost on searching for products;
- 5) The guarantee of a good quality and a perfect service;
- 6) Symbolic device (Keller, 2003).

In the whole market there are thousands of goods and their producers, and especially many products have the similar purpose as the competitors. Brands as a symbol identify the source or producer of a product and allow consumers to assign responsibility to a particular manufacturer or distributor (Keller, 2003). Most importantly, brands represent the separate value, culture and character of each product, while customers will gain different feelings through diverse commodities. As a result, brands could affect the first impression of a new product; thereby affecting the consumers' buying behavior. In another aspect, brand reduces the search costs for people both in think about time and look around time.

If consumers feel unique features and get benefits from purchasing this brand in the long term, they will build confidence in this brand and continue to buy it. The differences of brand images present different values, which mean one product with its own slogan, name or design contains particular meaning that can target the specific customer group. Thereby, brand also plays the role of symbolic device.

When a consumer buys and consumes a product, he/she may fear about risks liable to happen, such as:

- The performance and quality are not as good as expectations;
- The same price could afford a better product;
- The product poses a threat to the physical well-being or health of the user or others;
- The failure of the product results in an opportunity cost of finding another satisfactory product.(Keller, 2003)

This is also the reason that people prefer well-known brands, especially for those consumers who have favorable products and brands.

For the manufacture, brand also has an important role for the development of firms, such as:

- Brands could help enterprises to storage good reputation and image.
- Intellectual property rights protect brand from being damaged and usurped illegally by others.



- Brand is an intangible asset of an enterprise. It encompasses different value, personality and quality which can bring added value for the firm. With the different brands, similar products can have a gap in prices.
- With the great brand image, it is easier to get competitive advantages for a firm, thus influencing consumer buying behavior.
- The cost of winning a new customer is six times as the cost of keeping old clients. Through establishing brand preference with customers, a firm could cut the cost of promoting and developing new products.

Brand Association

Brand equity is defined as “a set of brand assets and liabilities linked to a brand, its name and symbol, that add to or subtract from the value provided by a product or service to a firm and/or to that firm’s customers” (Aaker, 1991). Aaker (1991) posits five dimensions of brand equity – brand loyalty, brand awareness, perceived quality, brand association, and other propriety brand assets. Brand associations are one of the foundation of consumer-based brand equity, besides brand awareness .As the definition of brand association made by Keller, it is any other informational points and structures that linked to the brand node in memory and contain the meaning of the brand for consumers.

The formation of brand association lists below:

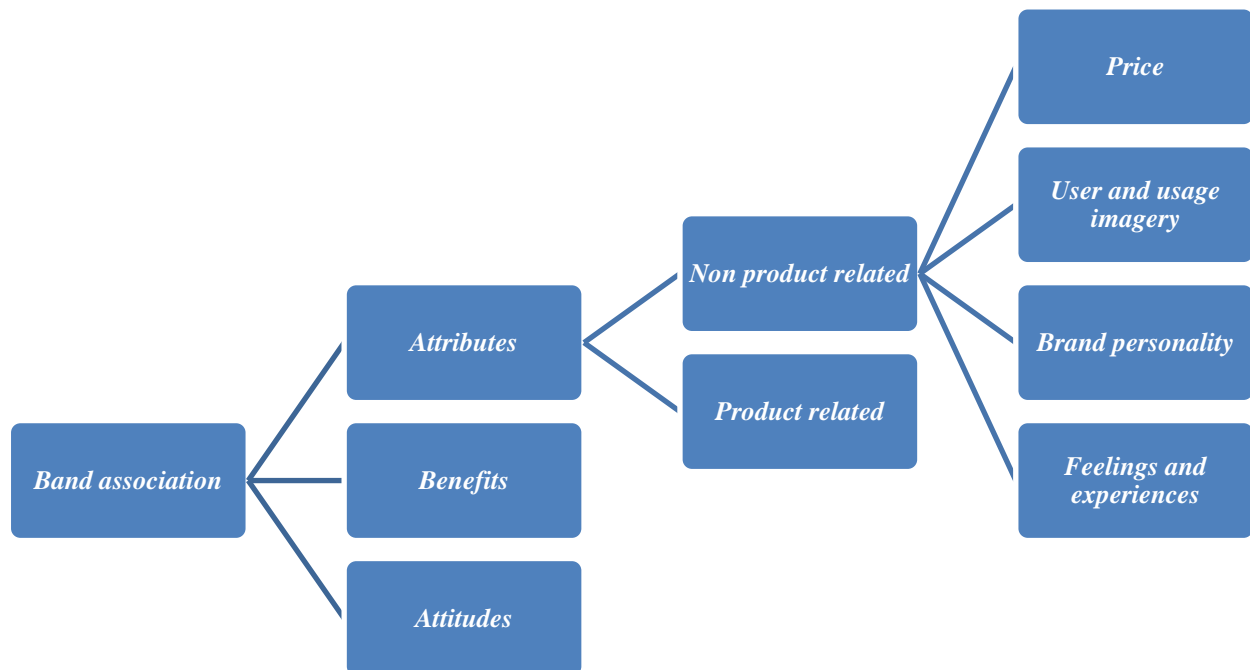


Figure 1. The formation of brand association



Brand Personality

The idea of brand having a personality that can be described in terms of a set of traits is proposed by Martineau in 1958 and has been developed by brand and consumer researchers (Kapferer, 2004; Aaker, 1997; Ambroise et al., 2005). Plummer (1984) suggested that a brand might be described based on three main dimensions: physical attributes, functional characteristics, or benefits associated to consumption and personality traits associated to the brand. According to the brand identity prism developed by Kapferer (1992), a brand identity when communicating with consumers consists of six aspects: physique, personality, culture, relationship, reflection, and self-image; in which personality refers to characteristics associated with the brand.

Brands can be positioned on the basis of human qualities, such as sincerity (e.g., honest, down-to-earth), excitement (e.g., trendy, cool), competence (e.g., intelligent, hard-working), sophistication (e.g., good-looking, glamorous), and ruggedness (e.g., tough, masculine) (Aaker, 1997). Brand personalities, defined as human characteristics associated with a brand, are an important element of the image for brands such as Apple (exciting), Cartier (sophisticated), and Harley-Davidson (rugged). Indeed, brand personality is one of the most compelling aspects of many popular brands (Aaker, 1997). Prior research has focused on topics such as establishing and measuring the dimensions of brand personality (Aaker, 1997; Aaker et al., 2001). Evidence suggests that these dimensions of brand personality can be built through the use of marketing tactics, such as celebrity endorsers, metaphors in advertising, and package design (Ang and Lim, 2006; Batra and Homer, 2004; Orth and Malkewitz, 2008). Research has also shown that brand personalities are important because they appeal to consumers who want to express desirable self-views (Aaker, 1999; Gao et al., 2009; Escalas and Bettman, 2003; Swaminathan et al., 2009). For example, Aaker (1999) found that high self-monitoring individuals prefer brands with personalities that can help them project an image appropriate for a particular situation, such as wearing Pantagonia and Polo clothing to look more rugged on a river-rafting trip with a group of friends. On the other hand, recent research by Gao et al., (2009) show that brands with personalities appeal to consumers who want to bolster self-views. They found that when self-views ("I am an exciting person") are temporarily cast in doubt, individuals are more likely to choose "exciting" brands (such as Apple rather than IBM) to affirm their original self-views. Further, Swaminathan et al., (2009) provide evidence that brands with personalities appeal to consumers who want to create more positive self-views. Consumers who are interested but anxious about pursuing close interpersonal relationships strive for acceptance by valued others, and want to look more sincere. They found that these consumers were more likely to choose Gap (a sincere brand) rather than Abercrombie and Fitch (an exciting brand) to signal that they possess the ideal sincere self-image.

In other words, One of the most compelling aspects of many popular brands is their personality (Aaker, 1997). Brand personalities, defined as human characteristics associated with a brand, are an important element of the image for brands such as Apple (exciting), Cartier (sophisticated), and Harley-Davidson (rugged). Building brand personalities allows firms



to differentiate their brands from competitors, connect with consumers on a more emotional level, and appeal to consumers who wish to express or enhance their selfimage through brands (Aaker, 1996).

Once established, how can firms use brand personalities to develop the mostpersuasive advertising? Researchers have focused on topics such as establishing and measuring the dimensions of brand personality (Aaker, 1997; Aakeret al., 2001) and demonstrating the waysthat brand personality can be built through the use of marketing tactics, such as celebrity endorsers, metaphors in advertising, and package design (Ang and Lim, 2006; Batra andHomer, 2004; Orth and Malkewitz, 2008). Further research shows that brand personalities can influence consumer preferences. Brands with personalities appeal to consumers as a way to express aspects of their actual or ideal self, bolster self-views, and enhance their affiliation with desirable reference groups (Aaker, 1999; Gaoet al., 2009;Escalas and Bettman, 2003; Swaminathanet al., 2009). Each of these research streams is important, yet none addresses the issue of how to effectively design advertising for brands with personalities.

Quite possibly, the answer lies in understanding more about the implicit theories that consumers hold about personalities in general. In a recent paper, Yorkstonet al., (2010) find that consumers with different implicit self-theories respond differently to advertising messages for brands with personalities.

Consumers generally respond best to advertising copy and visuals that are consistent with a brand's personality. However, when advertising copy and visuals are inconsistent with the brand's personality, consumers who believe personality traits are fixed (entity theorists) respond less favorably than do consumers who believe personality traits are more malleable (incremental theorists). In effect, consumers who believe personality traits are fixed(entity theorists) are less flexible in their thinking about brands, and are, therefore, less accepting of advertising messages that are too inconsistent with a brand's personality.

Working from Joseph Plummer's research, Aaker outlines the various personalities that consumers endow brands with. From this perspective, brands are seen as 'humans', which consumers use to build their own identities via a symbolic value exchange (1997). In this approach, it is believed that consumers endow brands with certain personalities and that these personalities in effect assist both the self-expression and self-construction of the individual via symbolic value. This approach studies the relationship of the brand personality and its consumption. There are three theoretical building blocks for this approach: personality, consumer self, and extended self. The personality concept emerges from studies of human psychology in which researchers strive to categorize individuals according to personality traits.

The most common framework for classification is the 'Big Five', which proposes five personality dimensions: extroversion, agreeability, consciousness, emotional stability, and openness. A person is represented in these five overriding dimensions in varying degrees ranging from recessive personality to dominant personality. Another building block of this approach is the consumer self, which reflects symbolic consumption. The extended self is the conceptualization of the individual in terms of his or her relations and actions, and in this case



most importantly in terms of his or her possessions and consumption behaviours. Humans see these extensions (including their possessions) as part of themselves. Therefore the consumption process constitutes the self and also expresses the self to others in the society. The consumer self can be conceptualized in two dimensions: attributes and narratives. The consumer self can also be seen in terms of various layers:

1. Independent internal self: a) actual self b) ideal self c) desired self
2. Interdependent social self: a) out-group b) in-group

The brand carries both self-expressive value and distinctiveness value. Having certain uniqueness might be attractive, but self-expressive value is always more important, and this value depends on 'brand-self congruence'. Consumers prefer brands with personalities that are closer to their own self images, whether desired or actual, or even closer to their out-group interdependent self. Yet in all cases there is a certain preference and connection between the consumer's self and the brand's personality, and this congruence should be understood and preserved. In some cases, people consume a brand because it reflects them perfectly, while in some cases they may use a certain brand because doing so helps them constitute a desired self. However, it should be noted that consumers also affect the brand, so the interaction between brand and consumers is a cyclical process in which each mutually conditions the other. Brand congruence also evokes loyalty and long-term commitment from consumers.

These theoretical constructs enable an understanding of brand personality which may reflect either the company's intended personality or the consumers' understanding of the brand. These two may not necessarily be the same, and they have to be aligned for successful management of brand personality. Aaker undertakes a comprehensive and extensive study that categorizes brand personality dimensions by investigating the types of personalities people endow brands with (1997). She finds that the 'Big Five' personality dimensions can be adapted to brand management, and she articulates five major brand personality dimensions: sincerity, excitement, competence, sophistication, and ruggedness. These five categories reflect certain personality traits: competence, for instance, evokes the qualities of 'reliable', 'intelligent', and 'successful'. These categories appear to be valid for Western cultures, but for other cultures there are variations. Aaker argues that these personality traits should be reflected in all aspects of the brand for successful brand management. In addition, brand personality must be consistent, otherwise the brand loses credibility just as a person does. Understanding how consumers use a brand for self-expression and self-constitution is the key in choosing the above personality dimensions to attach to the brand.

According to Aaker (1997) the brands' personality traits can be compared to the "Big Five" human personality traits. These five traits are; Sincerity, Excitement, Competence, Sophistication and Ruggedness. The traits have further 15 facets. A brand's personality can be measured through these traits, in order to gain information of how it is perceived by the public as well as how the managers would like it to be perceived.

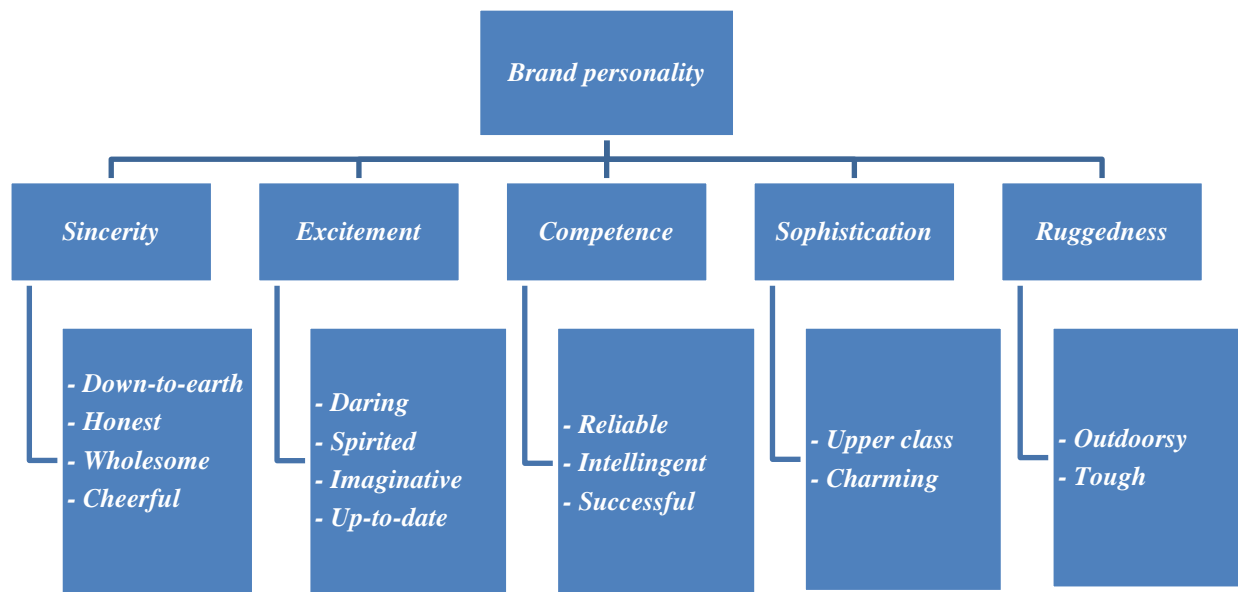


Figure 2: Brand Personality Dimensions (Aaker, 1997)

Brand Personality and Consumer Behavior

The idea that brands can be described in terms of a set of personality traits can be traced back to Gardner and Levy (1955) and Martineau (1958). It is argued that a well-established brand personality can help to differentiate among brands (Bridson and Evans, 2004; Plummer, 1984), add value (Bridson and Evans, 2004; McEnally and Chernatony, 1999), help consumers develop emotional attachment to a brand to enhance brand equity (Keller, 1993; Phau and Lau, 2000), augment the personal meaning of a brand to the consumer (Gardner and Levy, 1955; Levy, 1959), influence consumer preference and purchase (Malhotra, 1988), build relationship with consumers to increase brand loyalty (Aaker, 1996; Fournier, 1998), and help consumers to better express their self-concept (Belk, 1988; Belk et al., 1982; Birdwell, 1968; Sirgy, 1982).

Kim (2000) examined consumer perceptions of five brand personality dimensions for various apparel brands and the relationship between brand personality and brand preference. Two datasets were used in this study: 245 responses were obtained to rate 11 national brands for women's wear in Brand Group 1 and 262 to rate 11 national brands for a variety of products, sportswear, shoes, lingerie, innerwear, etc. in Brand Group 2. Aaker's five personality dimensions were used for the rating. Respondents were asked to indicate the level of agreement for each personality trait corresponding to each brand name. Respondents were also asked to indicate the degree to which they felt 'positive' or 'negative' toward each brand on a five-point Likert-type scale. GLM repeated measures were used to test for differences between overall mean across all brands and each brand name. Overall, test results indicate that for a high majority of brands, differences between overall mean across brands and brand mean for each measured dimension were statistically significant. Personality traits that describe each brand appeared to vary by brand. For example, Liz Claiborne in Brand Group 1 is ranked high in 'sincere',



‘competent’, ‘exciting’, and ‘sophisticated’; while in the case of Victoria’s Secret, ‘exciting’ was ranked much higher. Correlations between brand personality dimensions and brand attitude show that ‘sincere’, ‘exciting’, competent and ‘sophisticated’ were moderately to highly positively correlate with brand preference. Results for ‘rugged’ were not consistent.

Kim et al., (2001) investigated the effect of brand personality, as well as self-expressive value of brand personality, on brand attitude, word-of-mouth reports, and brand loyalty. Brand attitude was operationalized as brand attractiveness, brand favorability and brand distinctiveness. The empirical results indicated that there are positive relationships between brand personality, self-expressive value of brand and brand attitude. Furthermore, both brand personality and self-expressive value have direct positive effect on word-of-mouth reports and indirect effect on brand loyalty.

In examining the effect of brand personality on brand preference over two brands in Russia, Supphellen and Gronhaug (2003) found that such an effect does exist for the brand personalities of Ford and Levi’s. More importantly, consumer ethnocentrism was identified as a strong moderator of this effect. As predicted, brand personalities had an effect for low-ethnocentric consumers only. Specifically, two dimensions of brand personality have effects on attitudes for both brands. Ruggedness and Sophistication have a positive impact on attitudes towards Ford. For Levi’s, Sincerity has a negative effect and Sophistication a positive effect on brand preference. Smit et al. (2003) found there is a positive relationship between brand personality and brand attitude in developing a Brand Personality Scale for Dutch practitioners.

Helgeson and Supphellen (2004) attempted to test whether brand personality has an impact on brand attitudes. Instead of using Aaker’s scale, because this study was conducted in Sweden and specific brands of retailers were examined, an idiographic BP scale was developed. The authors elicited brand personality characteristics of five major Swedish retail brands in the clothing industry by means of open-ended questions to a group of 24 female consumers. Nine characteristics were generated: classic, modern, youthful, cool, stylish, elegant, formal, and hip. 424 female consumers were asked to rate these adjectives. In addition, brand attitude (preference) was also on the questionnaire. Factor analysis of the nine brand personality items resulted in two dimensions: Modern (modern, youthful, cool, stylish, hip) and Classic (classic, elegant, formal). Regression analysis suggested that both aspects of BP, modern and classic, were significantly positively related to brand attitude.

Venable et al., (2005) attempted to examine the impact of their newly-developed four factors of brand personality for nonprofit organizations (integrity, sophistication, ruggedness, and nurturance) on the likelihood that a person would contribute to a nonprofit organization. Twelve correlations were calculated between the likelihood to contribute and each dimension of nonprofit brand personality for each organization (PBS, Greenpeace and March of Dimes, respectively). All the coefficients were significant at $p < .01$, except for the correlations for Greenpeace between sophistication and ruggedness and the likelihood to contribute to this organization. Thus, likelihood to contribute was related to respondents’ perceptions of the organizations’ brand personality.



Zhang (2007) also tried to examine the role of the perception of brand personality, using Aaker's (1997) scale, in consumers' brand preference, attitude, loyalty, and buying intent (PALI). Two brands, Nike and Sony, were used. Two exploratory factor analyses of the 42 personality items resulted in four-factor solutions for both brand. For Sony, the four factors included Charm of Youth; Trustworthiness; Masculinity; and Small-Town Ruggedness. For Nike, on the other hand, the four factors consisted of Brightness and Trustworthiness; Fashion and Charm; Realism and Smoothness; and Small-Town Ruggedness. The results of factor analyses showed that these two brands had different brand personalities, which indicates that consumers perceived these two brands differently. Furthermore, with additional items, although Sony was perceived as good as Nike, Sony was considered more positive, and more exhilarating than Nike. To explore the impact of brand personality on the Chinese consumers' brand PALI, a series of multiple regression analyses were performed. The results demonstrated that, for Sony, the first three factors affected consumer's brand preference, attitudes, loyalty and buying intention positively; while the factor of Small-Town Ruggedness affected their preference, attitudes and loyalty negatively. Additionally, no significance was found on the relationship between factor of Small-Town Ruggedness and consumer's buying intention. For brand Nike, the analyses showed the same pattern. The first three factors had positive relationships with consumer's brand PALI; while the last factor (Small-Town Ruggedness) had a negative relationship with their preference, attitudes and loyalty and no significant relationship with their buying intention.

Freling and Forbes (2005a; 2005b) tried to explore the concept of brand personality and its effect using both qualitative and quantitative methods. They (2005b) utilized a multi-method qualitative approach, including focus groups, in-depth interviews and document analysis. They found that brand personality seems to be a very pervasive phenomenon as 69 subjects could associate human characteristics to a wide range of goods and services, including automobiles, computers, beverages, etc. In addition, data showed that a strong, favorable brand personality provides emotional fulfillment and may lead to an increased willingness to continue using a given brand, to try a new brand or brand extension, to stay loyal to a brand and to pay premium prices for a brand. For example, one subject stated "I regard the personality of Tiffany perfume as prestigious, glamorous, and refined, and as a result I am very loyal to this brand. In fact, I haven't used another perfume for over eight years. You'll probably think this sounds strange, but when I put Tiffany on, it's like I'm spraying some of its glamour and charm onto me. I feel more sophisticated and beautiful, like Holly Golightly in the movie Breakfast at Tiffany's."

To provide empirical support for the "brand personality effect", they (2005a) employed an experimental research design with 192 student subjects to test the direct influence brand personality would have on brand attitude and other consumer-driven outcomes. Brand attitude measures included attitude toward the brand and purchase intentions. Attitude toward the brand was measured with four 7-point semantic differential items (anchored by favorable ... unfavorable, good ... bad, likable ... unlikable, and pleasant ... unpleasant). Purchase intentions were also measured with four 7-point items to indicate the likelihood that they would purchase the product (anchored by very likely ... not at all likely, very probably ... not at all probably, very



possible ... not at all possible, and very certain ...not at all certain). The findings provided support for all five brand personality dimensions: sincerity, competence, sophistication, excitement, and ruggedness. These findings indicate that brand personality had a positive influence on product evaluations. Subjects exposed to a brand's personality also exhibited significantly greater likelihood of purchasing that brand.

Conclusion

The purpose of this review was to better understand consumers' perceptions and attitudes toward brands and brand personality. The results of this study show that attaching personalities to brands can make them more desirable to the consumer.

Consumers are often motivated to acquire products and brands by a desire to create a more positive self-image. Brands, in particular, are important for consumers who wish to enhance their sense of self. Well-known brands with appealing personalities, such as Cartier (sophisticated) and Rolex (successful), provide an opportunity for consumers to appropriate the brand's personality and connect it with their self-image. Popular sayings such as "you are what you wear" communicate that consumers can use brands as a way to feel more positive about themselves. As noted earlier, researchers have shown that consumers often prefer and choose brands with appealing personalities in an attempt to affirm and enhance their sense of self.

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