THE RELATIONSHIP BETWEEN BRAND EXPERIENCE
AND BRAND EQUITY OF MARIMEKKO

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บุณฑริก์ ดีวงศ์ : ความสัมพันธ์ระหว่างประสบการณ์ตราสินค้าและคุณค่าตราสินค้าของมารีเมกโกะ. (THE RELATIONSHIP BETWEEN BRAND EXPERIENCE AND BRAND EQUITY OF MARIMEKKO) อ.ที่ปรึกษาหลัก : ดร.ปภาภรณ์ ไชยหาญชาญชัย

การวิจัยครั้งนี้มีจุดประสงค์เพื่อศึกษาประสบการณ์ตราสินค้าและคุณค่าตราสินค้าของมารีเมกโกะ รวมไปถึงเพื่อศึกษาความสัมพันธ์ระหว่างทั้งสองตัวแปรดังกล่าว โดยใช้แบบสอบถามเป็นเครื่องมือในการเก็บข้อมูลด้วยวิธีการวิจัยเชิงสำรวจในบริเวณพื้นที่พาณิชยกรรม ได้แก่ บริเวณสยามสแควร์ และจุฬาลงกรณ์มหาวิทยาลัย จากกลุ่มตัวอย่างจำนวนทั้งสิ้น 203 คน ซึ่งเป็นกลุ่มเริ่มทำงาน (First Jobber) อายุระหว่าง 18 ถึง 25 ปี เพศหญิง ชาวไทย และอาศัยอยู่ในกรุงเทพมหานคร รวมถึงเคยซื้อสินค้ามารีเมกโกะ (Marimekko) ในช่วง 6 เดือนที่ผ่านมา จากผลการศึกษาแสดงให้เห็นว่า ในภาพรวม กลุ่มตัวอย่างมีประสบการณ์ตราสินค้าในเชิงบวก ($M = 3.67$) โดยมี *ประสบการณ์การด้านความรู้สึก* มากที่สุด ($M = 4.18$) และมี *ประสบการณ์ด้านความสัมพันธ์* ต่ำที่สุด ($M = 3.25$) นอกจากนี้ กลุ่มตัวอย่างยังมีทัศนคติในเชิงบวกต่อคุณค่าตราสินค้ามารีเมกโกะ ($M = 3.98$) โดย *ภาพลักษณ์ของตราสินค้า* มีค่าเฉลี่ยอยู่ที่ 4.01 และ *การตระหนักรู้ในตราสินค้า* มีค่าเฉลี่ยอยู่ที่ 3.92 ในส่วนของความสัมพันธ์ระหว่างทั้งสองตัวแปรดังกล่าว จากผลการวิจัยแสดงให้เห็นว่าประสบการณ์ตราสินค้ามีความสัมพันธ์เชิงบวกอย่างมีนัยสำคัญทางสถิติกับคุณค่าตราสินค้าของมารีเมกโกะ ($r = .586$)

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The objectives of this research are as of following: to explore brand experience and brand equity of Marimekko and to explore the relationship among these two variables. The respondents of this research are two hundred and three Thai women who are first-jobbers, living in Bangkok, aged between 18 to 25 years old and recently bought Marimekko's products in the past six months. The results depicted that the respondents had a positive opinion on brand experience of Marimekko ($M = 3.67$). *Emotional experience* receives the highest mean score ($M = 4.18$). In contrast, the lowest mean score was *social experience* ($M = 3.25$). Moreover, the respondents had a positive attitude towards overall brand equity of Marimekko ($M = 3.98$). The mean score of *brand image* was 4.01 and *brand awareness* was 3.92. In regard to the relationship between the variables, the result of the research demonstrated that brand experience is positively related with brand equity ($r = .586$).

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CHAPTER 1
Introduction

1.1 Significances of the study

The concept of brand equity is one of the most popular marketing topics emerged in recent years (Keller, 2009). In today's marketplace, the creation of a strong brand is necessary for every brand to differentiate themselves from competitors in the same industry and to ensure competitive advantages at the same time (Pappu, Quester, & Cooksey, 2005; Yoo, Donthu, & Lee, 2000). Moreover, brand equity reflects consumers' thoughts, feelings, and actions towards a brand and helps increase the value, market share, and profit for a company.

One of the most widely used and accepted perspectives of brand equity is Keller's customer-based brand equity (CBBE). It refers to the differential effect that brand knowledge has on consumer response to the marketing of the brand. Brand knowledge consists of brand awareness and brand image. Brand knowledge stands for the entire complexity of brand associations consumers connect with the brand in their long term memory (Keller, 2009).

Customer-based brand equity occurs when the knowledge that customers have regarding a brand affects their behavior towards the brand (Keller, 2009; Lee & Back, 2010) In addition, Keller (2009) explained that marketing activities contribute to brand equity and drive sales in several ways. For example, creating brand awareness, linking the right associations to the brand image in consumers' memory, eliciting positive brand judgments or feelings, and facilitating a stronger brand connection.

Several companies in the business world state that in order to build a strong brand among competitors, they must set the importance of brand experience in their mission statement (Verhoef et al., 2009) which means that brand experience is the first step in the relationship between brand and consumer that determine consumer–brand interaction (Oliver, 1999).

In the view of the importance of the brand experience, it is essential to know precisely how the experience can be used to market products or services as well as connect the experience with the brand. Nowadays, consumers do not only want to buy the product, but also to gain an experience from a brand (Ekström & Brembeck, 2004). Besides, consumers want products, communications and marketing campaigns that excite their senses, touch their hearts, stimulate their minds, matching their lifestyle, and above all they want to be able to provide expected experiences (Krishna, 2012).

Brand experience is a result of consumers' encounters with a brand (Chattopadhyay & Laborie, 2005). Brakus, Schmitt, and Zarantonello (2009) define brand experience as the sensations, feelings, cognitions, and behavioral which help in responding to the brand-related stimuli in different dimensions such as designing concept to match brand's personality or even packaging. Schmitt (1999) proposes five experiences dimensions which are sense, feel, think, act, and relate. The sense experience including aesthetics and sensory qualities, the feel experience includes moods and emotions, the think experience includes analytical and imaginative thinking, the act experience refers to motor actions, and the relate experiences refers to a reference group. Furthermore, marketers often focus on brand attributes such as

quality, price, and technology as their main criteria to build brand image (Bendixen, Bukasa, & Abratt, 2004). These criteria also help the company to attract customers who are sensitive to quality, price, and technology. To be clear, when a company offers a product or service with good quality as well as technological innovation at reasonable price that target customers could afford, they are able to try and experience the product or service offered, so this can be another approach to build good experience.

To capture the market share, good brand experience must be created among target customer. As well, in order to build such a good experience with customers, brands must be able to analyze and understand their customer's lifestyle while establishing the relationship with experiences through products or services offered to customers using lifestyle marketing. In addition, to create brand embedded with lifestyle allows the company to have a sense of belonging to a community. Once people feel that they belong to the same group with you, they feel more engaged and easily build awareness and recognition. As a result, this leads to the success of a brand in terms of brand equity.

Marimekko is a prominent example of a brand that related to lifestyle marketing. Marimekko is a well-known Finnish fashion and lifestyle brand. It is famous all over the world for its original prints and vibrant colors. In 1962, the founder of Marimekko, Armi Ratia , defined Marimekko as a cultural phenomenon reflecting the quality of life. The company's vision is to be the most recognized and fascinating patterns design in the world (Marimekko, 2016).

Figure 1.1 Marimekko's net sales by market area in 2018
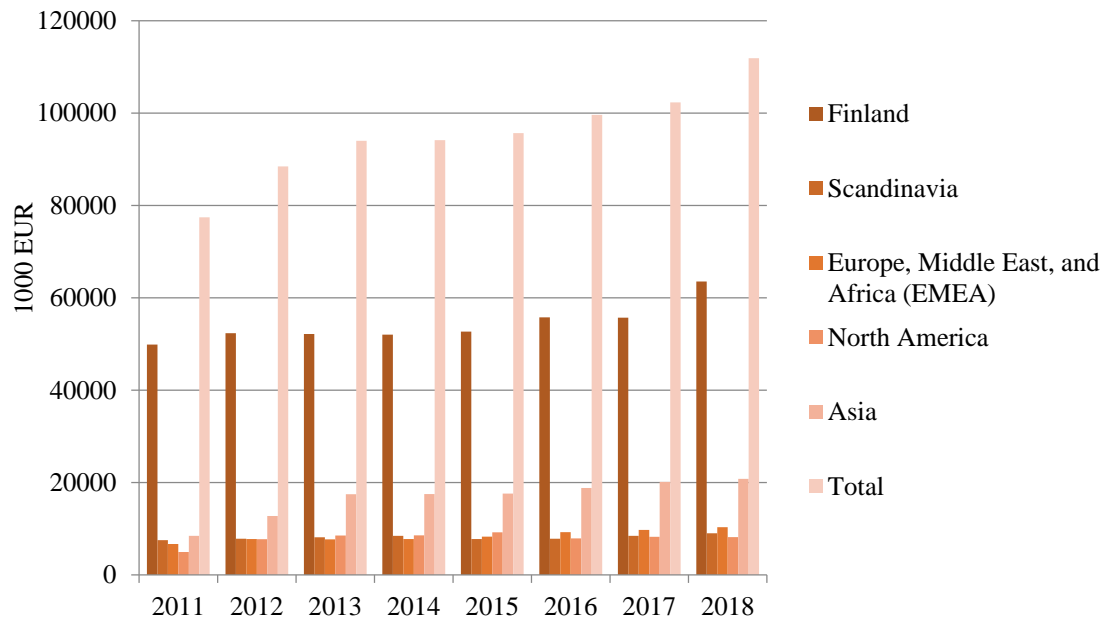
Source: Marimekko (2018). *Financial information - net sales by market area in 2018.*

Retrieved September 30, 2019, from https://company.marimekko.com/en/

investors/ financial-information/

To build a strong brand, Marimekko has a long-term, growing strategy

focusing on its busiest markets in Northern Europe, North America, and the Asia-

Pacific region. The cornerstone of their strategy is to extend more on international

level with a well-known uniqueness of the Marimekko designs. The main factor for a

company to differentiate themselves from others in the market is the know-how

pattern and the use of the color technique. Marimekko also highlights its high-quality

products and innovative designs as part of its branding.

Currently, Marimekko is selling products across 40 countries. In 2016,

Marimekko had 160 stores around the world and company's net sales by market area

amounted to EUR 111.88 million in the year of 2018. The company's key markets are

21 in Europe, North America and the Asia-Pacific region, as shown in Figure 1.1. In

2014-2018, Marimekko planned to expand more customer base by attracting customer

by its designing. The company will continue expanding to the Asian market and will

keep opening shops-in-shops and retail-owned stores (Marimekko, 2017).

Marimekko also focuses on building new customer groups. Its brand identity

is simple, but clear. Its original style includes bold prints, clean lines and bright

colors, while its inspiration is derived and mixed with nature, tradition and Finnish

culture, as well as international, modern and urban aspects through the uniqueness of

their products (Aav, Kivilinna, & Viljanen, 2011; Marimekko, 2014) as shown in

Figure 1.2

Figure 1.2 Marimekko's products

Source: Marimekko (2019). *Unikko duvet cover and Unikko petit fours plates*.

Retrieved September 30, 2019, from https://www.marimekko.com/us

Marimekko aims to increase brand awareness and competitiveness by creating

better multi-channel marketing and distribution networks (Marimekko, 2019). In

order to increase brand experience, Marimekko creates the collaboration campaign, such as the collaboration with Greyhound cafe; making the 10th anniversary of Marimekko's Oiva tableware collection by taking over a section of Greyhound cafe at Groove Central World, Bangkok, Thailand with its Oiva pieces, as well as decorating the tables with its signature home accessories and textiles decked out in eye-catching colorful prints and Greyhound menu. This is considered as one of the strategy company uses to expand its customer base to another industry and try to involve their brand with another (Greyhound, 2019; Marimekko, 2019). By doing this, Marimekko can create a refreshing image while make customers recall the signature of the brand in the same time. In details, Marimekko together with Greyhound to celebrate its 10th anniversary is a good strategy to build good customer experience, the concept of restaurant is always a place that people are comfortable to stay and spend their special moments (Aimaksorn, 2019). Thus, as a part of restaurant decoration, Marimekko does its job to create and build good experience with customers as well as showcase their strong brand image to make people recallable. To be clear, in restaurant, not only the food that customers care and focus on, but also the environment including decorations, mood and tone of the place that fulfill their happiness and experience during the time. Once experiences are built, awareness and equity are those to follow.

In conclusion, Marimekko's brand has grown in marketplace. In other words, the consumer has gained brand experience and exposed to a variety of specific brand-related stimuli. Furthermore, when a brand becomes one part of customer lifestyle, they work on a deep understanding of customers, so it is easy for a brand to build good experience and relationship with its groups. As mentioned before, lifestyle marketing can be done by various ways including workshop activities, co-branding

strategies or even launching the special product that is sold exclusively in particular country. As a result, the current study will explore the relationship between brand experience and brand equity of Marimekko.

1.2 Objectives of the study

(1) To explore brand experience and brand equity of Marimekko

(2) To explore the relationship between brand experience and brand equity of Marimekko

1.3 Research questions

(1) What are brand experience and brand equity of Marimekko?

(2) What is the relationship between brand experience and brand equity of Marimekko?

1.4 Scope of the study

This research uses a quantitative approach. It is a survey research conducted by utilizing a questionnaire to explore two main concepts: brand experience and brand equity. This research focuses on Thai women who are first-jobbers, living in Bangkok, aged between 18 to 25 years old. 203 samples were selected by purposive sampling as they represent the target customers for Marimekko who have bought Marimekko's product and know the brand. The questionnaire was distributed in the central area of Bangkok where Marimekko's store is located. This area therefore has a high potential for customers to purchase Marimekko's products. The data collection took place between October and November 2019.

1.5 Operational definitions

Brand experience is conceptualized as sensations, feelings, cognitions, and behavioral responses evoked by brand-related stimuli of Marimekko that are part of a brand's design and identity, packaging, communications, and environments (Schmitt, 1999). In this study, brand experience can be measured from five dimensions:

Sensory experience (sense) refers to aesthetics and sensory quality with the objective of creating sensory experiences through sight, sound, touch, taste, and smell.

Affective experience (feel) refers to feelings made by the brand as well as the consumers have emotional connection with the brand.

Cognitive experience (think) refers to intellectual quality that creates cognitive, problem-solving experiences that involve customers' creativity.

Behavioral experience (act) refers to action and behavioral aspect. It responses relate to interaction, lifestyle, and bodily experiences.

Social experience (relate) refers to group's relationship, and sense of belonging.

Brand equity is defined as a differential effect of brand knowledge on the consumer's response to the marketing of Marimekko, giving the difference between the consumer's response to the marketing of Marimekko and the unbranded product (Keller, 1993).

1.6 Expected benefits from the study

(1) Academically, the results from this study can extend the body of knowledge surrounding brand experience and brand equity. It can confirm existing concepts and explain the relationship between brand experience and brand equity. Additionally, it can provide some benefits for further research.

(2) Practically, the finding from this study can provide empirical data on what
is the relationship between brand experience and brand equity. This can
aid marketers and advertising practitioners in developing their marketing
communications strategies for understanding their consumer insight,
tailoring their products or services, building brand experience and
developing strong brand equity.

CHAPTER 2
Literature Review

This study aims to explore brand experience and brand equity of Marimekko brand. Moreover, it also investigates the relationship between brand experience and brand equity. The reviews are acquired from past research, books, journals, and related articles. At the end, the chapter concludes with the conceptual framework and the hypothesis of this study.

This chapter is divided into three main sections as

1. Lifestyle and lifestyle marketing
2. Brand experience
3. Brand equity

2.1 Lifestyle and lifestyle marketing

Lifestyle is an important concept for marketing and important material for the understanding of target audience. To be able to identify individuality and uniqueness of consumer, marketers need to combine demographic variables which helps in pointing out target audiences with psychographic variables which provides insight. (Barry & Weinstein, 2009).

Demographics is a general information about consumer such as age, income and employment status. Bone (1991) indicates that the use of demographic characteristics can be misleading factors, hence do not provide a complete information of the consumer. Demographic needs to be harmonized with psychographics' information to create a better understanding of demands and needs of

the consumers. Psychographic segmentation was a term first introduced by Demby (1974), customers are divided into groups based on their psychographic criteria which are activities, interests, opinions, values and attitudes. The more you know and understand about your customers, the more effectively you can communicate and market to them (Plummer, 1974).

2.1.1 Definition and the importance of lifestyle

Lifestyle was first defined by Lazer (1963) as a system concept that represents the living characteristics of a certain society or group of people. Lifestyle refers to the distinctive mode of living in its aggregative or broadest sense and it gathers the patterns that develop and emerge from the dynamics of living in a society (Lazer, 1963, as cited in Plummer, 1974). Lazer introduced the concept of Lifestyle patterns and the potential for its relationship with marketing. Solomon (2011) defined lifestyle as a pattern of consumption that reflects a people's choice of how to spend their time and money and these choices are important to define consumer identity.

Similarly, Lifestyle refers to the way of life reflected in activities, interests, and opinions (Kotler & Keller, 2009). To explain spends activities that are purchasing product, we must analyze the property and characteristic of the products (Hawkins, Best, & Coney, 2004). For time spent, what are considered as important is the surrounding, the opinion for the events including how the individual decides on the activities.

Feldman and Thielbar (1975) categorized lifestyle as four characteristics. First, lifestyle is a group phenomenon which means a person having a particular lifestyle can influence others in a social group. Second, lifestyle shows various

aspects of life. This means that a lifestyle of one person shows consistency of behavior in every aspect of their life. Third, lifestyle implies a central life interest for each individual which means a person's main interest in life reflects through their lifestyle. The last one is lifestyles vary according to sociologically relevance meaning that the difference in social position such as age, gender, religion and social class has a great deal to do with variations in lifestyle.

In every human life aspect, lifestyle has a great effect as the impact of values in social interaction, economic condition, and environmental factors (Crompton, 1998). Lifestyle is an integrated system of a person's attitudes, values, interests, opinions and his over behaviour. It also increasingly important part that affect consumer behaviours.

Marketers can apply lifestyle analysis to specific areas of consumers' lives, such as fashions and leisure activities. Lifestyle analyses can help marketers understand the relationship of consumer's lifestyles and the products and services of their brands (Hawkins et al., 2004) In the year 1964, Lazer introduced the lifestyle concept to marketing and consumer research Lazer also suggests a lifestyle hierarchy attempting to show the consumption process, whereby group and individual expectations based on an extensive cultural framework. These are translated into lifestyle patterns which determine purchase decisions and market reactions of consumers as shown in Figure 2.1

Figure2.1 Lazer's lifestyle hierarchy

Culture and society

↓

Group and individual expectations and values

↓

Lifestyle patterns and values

↓

Purchase decisions

↓

Market reactions of consumers
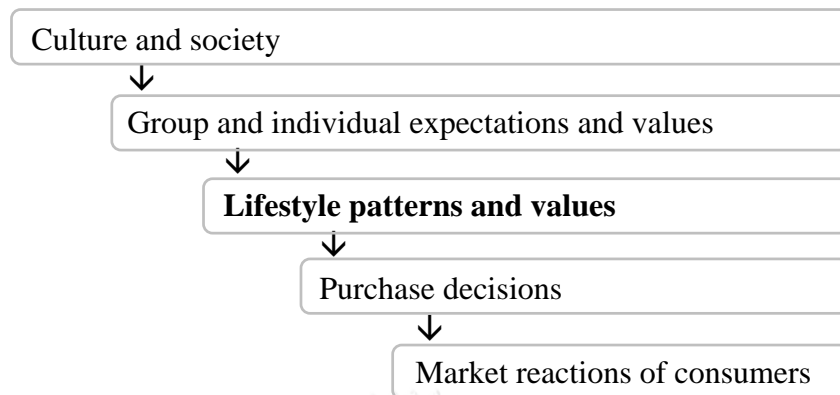
Source: Todd, Lawson, and Jamieson (2001). Consumer lifestyles: a social

stratification perspective, *Marketing theory article, 2*(3), p. 296.

2.1.2 Factors affecting lifestyle

Consumer's lifestyle depends on various factors which can be demographic,

psychological factors or values. Customers have different needs and demands.

Abraham Maslow has examined these human needs and explains why humans are

driven by different needs at different times as cited in Kotler and Armstrong (2010).

He has described what is called "Maslow's hierarchy of need" to illustrate the

human's need and demand which affect lifestyle in different levels. Maslow's

hierarchy of need are as of these following elements. First, physiological needs is the

most profound need of humans such as rest, food or water. Physiological needs should

be fulfilled before people can reach for any higher needs. Second is safety needs, this

term refers to the secure feeling and feeling of being protected. Next one is social

needs and the term means the need to feel loved and accepted. Fourth, esteem needs is

the accomplishment of individuals to have an accepted status among others and lastly,

self-actualization refers to having an enriching experiences and acquire self-fulfilment (Solomon, 2004).

Apart from the Maslow's basic need, there are also another influential factors affecting lifestyle such as culture, family, reference group and social class. Culture is the great factor affecting lifestyle. Family is social group which affect people's lifestyle since their early age (Odabasi & Baris, 2002). Reference groups are the group of people that an individual belongs to when they have enough supply to afford their lifestyle, hence reference group affect the lifestyle of an individual most and social class is referred to the power in society base on occupation, education, qualifications and income. The higher the social class, the more variety an individual can enjoy their lifestyles.

2.1.3 Measuring lifestyle

There are many approaches to study consumer's lifestyle, but few are famous and widely used which are AIO's, VALS Classification, VALS2 and LOV.

AIO

AIO is the most widely used lifestyle rating scale originally developed by Wells and Tigert at the beginning of 1970s (Wells & Tigert, 1971). AIO refers to measurement of activities, interests and opinions in which people conduct their lives (Peter & Olson, 1994). For an original AIO study, activities were defined as an observable behaviors, interests were defined as the continuous attention to certain objects, and opinions as responses to specific events. In the year 1974, Plummer explains activities as a manifesting actions e.g. work, hobbies, social events, interests

refer to family, recreation or media, opinions are descriptive beliefs about individuality such as social issues, politics or business.

The AIOs approach is operated by giving a questionnaire to the respondents about the statements which they have to answer on a scale of how much they agree or disagree with these statements (Sathish & Rajamohan, 2012). Meanwhile, the statements can change depending on the research and there are no exact rules for what statements to use (Mowen & Minor, 1998). The literature review presents the current widely used AIO instrument developed by Plummer. This instrument consists of 300 rating statements (Plummer, 1974) with the lifestyle dimensions covering the four dimensions of activities, interests, opinions, and demographics.

By following the dimension table, (Ewing, Pinto, & Soutar, 2001) the example of AIO typical statements that could be

- I often listen to jazz music (activity)
- I am very interested in vintage fashion style (interest)
- A place for millennial is the coffee shop (opinion)

Table 1.1 AIO's Dimension

Activities	Interest	Opinion	Demographic
Work	Family	Themselves	Age
Hobbies	Home	Social issues	Education
Social events	Job	Politics	Income
Vacation	Community	Business	Occupation
Entertainment	Recreation	Economics	Family size
Club membership	Fashion	Education	Dwelling
Community	Food	Products	Geography
Shopping	Media	Future	City size
Sports	Achievements	Culture	Stage in life cycle

Source: Well and Tigert (1971), "Activities, interests, and opinions", *Journal of*

Advertising Research, 11(4), p. 27-35.

VALS Classification

VALS™ (Values and Lifestyle classification) is a lifestyle classification

system used to explain consumer life pattern and classify their behaviors. It is

developed by Arnold Mitchell at Stanford Research Institute (SRI) International and

applied in the field of advertising for market segmentation. It has been widely spread

to the market in order to gain acceptance (Mitchell, 1983; Riche, 1989).

The Value and Lifestyle Studies Survey (VALS) System was developed to

explain the change in US population's values and lifestyles in the year 1970. It was

derived from Maslow's hierarchy of need and the concept of social character as

defined by Riesman, Glazer, and Denny (1950) VALS classifies adults in the US into distinctive lifestyle groups. Each group is based on inner psychological needs (values) and behavioural response patterns (lifestyle).

The VALS study identifies consumers based on their need which consists of four large groups. First, the need driven which refer to the poor and uneducated people. These people's lifestyles are tied to their actual need rather than having a choice in economic activities. The need driven includes survivors and sustainers group. Secondly, the outer directed refers to the middle or upper-income consumer whose lifestyle is directed by external context. These people 's value center around objects and activities outside themselves. The outer directed is included of belongers, emulators, and achievers group. Third, the inner directed or people who are motivated by internal needs more than the expectations from others. This term refers to consumers who concern themselves with the inner psychological aspect of life. There are include I-AM-ME, experimentals, and societally conscious group and last, the integrated represents individuals who have been able to combine the best of both outer directed and inner directed values. They are the highest in education and their dominant values include maturity, individualism, tolerance and a world perspective. There is only integrates group of consumer (Hawkins, Best, & Coney, 1986).

These four groups are divided into nine specific VALS segments which emerged from Mitchell's research and can be summarised as follows (1) Survivors: The people who live their lives hopelessly, typically withdrawn and depressed (2) Sustainers, they are disadvantaged people who are struggling to be free from poverty (3) Belongers, the conservative, conventional people who would rather blend in than be outstanding (4) Emulators, they are conscious of their status and aim to be

successful in life (5) Achievers, the people who are leaders in making things happen. They are working within the system and enjoying their life (6) I-AM-ME, these people are typically young, self-engrossed and unstable (7) Experimentals, the person who pursues a fulfilled inner life and wants to experience life (8) Societally conscious, these types have a high social responsibility and want to improve society conditions and (9) Integrateds, the people who combine the best elements of inner directedness and outer directedness with maturity.

VALS™ does not only distinguish differences in motivation, it also captures the psychological and material boundaries on consumer behavior which signifies cross-cultural variations (Harcar & Kaynak, 2007). However, VALS classification can no longer predict consumer behavior in general (Solomon, 2011) and also becoming impractical because the tools are designed for a limited group of people especially baby boomer in US. It cannot be used to measure significant diversity of consumers (Hoyer & MacInnis, 2001).

VALS2

According to the limitation of VALS Classification, SRI introduced new lifestyle's measurement called VALS2 in 1989. It is relatively more psychology-driven and strives for universal meaning (Gates, 1989). Demographics is also used in VALS 2 and it is more concerned with customer's mind (Riche, 1989). The VALS2 typology deploys the Maslow's hierarchy of need and tries to describe the lifestyle orientation based on individual's values and life.

VALS 2 classifies the American population into three major consumer groups First, the self-orientation which is the consumers whose choices are dominated by their beliefs not the need for society approval. The self-oriented people have been divided into 2 classes as fulfilleds and believers. Fulfilled are those who possess a decent level of knowledge and responsibility. Most of them are well educated and have a proper occupation. They are concerned about functionality, value, and durability of the products they will purchase. Believers are the conservative people who have a strong attachment to traditional institutions. Their education, social status and energy are followed strictly to meet their needs. As consumers, they can be easily predicted and prefer products from their own country.

Second, the status-orientation: Their action is based on approval of others. These type of people have been further subdivided into 4 classes as Actualizers, Achievers, Strivers and Strugglers. First class, Actualizers are people who have high self-esteem and abundant resources. Their images are crucial to them and can be expressed in the form of style, independence, and character. They have a variety of interested topics and they concern about social issues. Actualizers are able to change flexibly. Second type is Achievers, they have a successful career and work-orientation that reflect their social status. Achievers love to be surrounded by people from the same environment. Their preference are famous products and services that can show their high status to their colleagues. Strivers are type that seek motivation, self-definition, and approval from others. They are easily bored and impulsive. Many of them seek to be stylish. Last type is Struglles. These people don't have a strong self-

orientation. They are cautious consumers and they are very easy target for most products and services but are loyal to their favourite brands.

Third, the action orientation refers to the consumers who are motivated by social need or physical activity. The action orientation group have divided people into 2 classes as experiencers and makers. Experiencers, the young generation who seek variety of activities, excitement and love to take risk. They are avid consumers and spend much of their income on unnecessary things. Makers, people who live in the traditional context of family, respected job and physical recreation. They also have constructive skills and value self-sufficiency so they are not pressured to possess unnecessary materials but will purchase with purposes.

These are sub-divided into eight distinctive lifestyle segments that show in figure2.2.

According to VALS2 classification, each stage affects the person's attitudes, behaviour and psychological needs. Marketers can use lifestyle marketing to identify targeted customers' characteristics and usage. Lifestyle marketing can be used to identify key media for target groups. With lifestyle marketing, marketers can guide execution and strategic approaches.

Figure2.2 The VALS2 classification segments
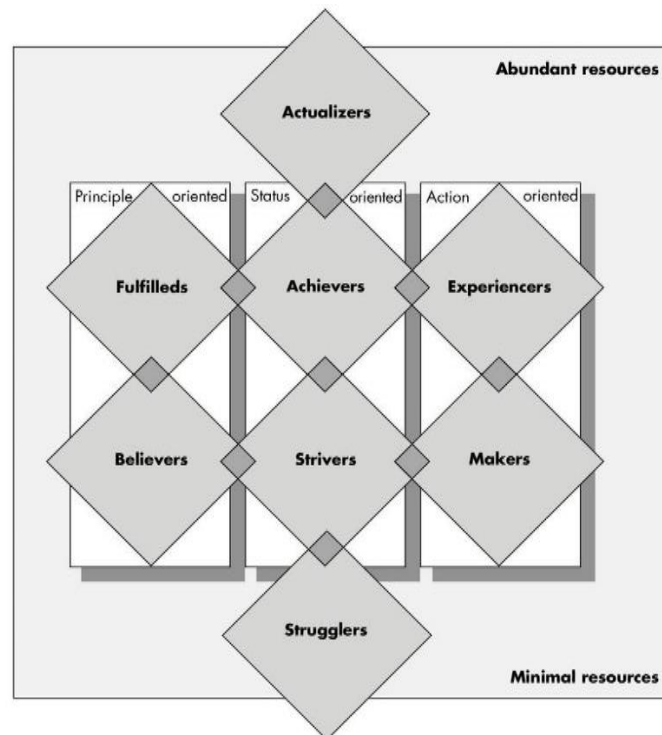
Source: Peter, D. (2001). *Preface to Marketing Management, Eight Edition Section I:*

   Market Segmentation is one of the most important. New York, NY: McGraw-

   Hill, p. 83

LOV

   The List of the approach to Value systems suggested by Kahle (1983) is not

nearly as well-known as VALS. Values are defined commonly as desirable, cross-

situation goals which have different importance. Values act as guiding principles in

people living. This instrument identifies nine consumer segments depend on the

members of the endorsed value and relates each value to different consumption

behaviors.

   In order to measure the List of Values (LOV), the process is to select the

important values that were assorted from Rokeach's list of eighteen terminal value,

Maslow's hierarchy of values and Self-fulfilment, Excitement, Sense of accomplishment, Self-respect, Sense of belonging, Being well respect, Security, Fun and enjoyment and Warm relationship with other. These values are divided into three groups as Individual values, External values and Interpersonal values and their data are gathered by using interval-level rating scale.

Now, values can affect a variety of behaviors in many situations (Seligman, Olson, & Zanna, 2013). Indeed, the priorities of individual's values are part of their fundamental perspective (Struch, Schwartz, Van Der Kloot, & Bulletin, 2002) For example, people who endorse "sense of belonging" and "warm relationship" are mostly women (Kahle, 1983). The LOV will often help marketers to understand the consumer's behaviours because consumer activities depend upon values. This means the marketer must discover how the product, service or idea is perceived in the marketplace. This tactic can establish function of these values and the marketers can also develop an aligning marketing strategies especially in advertising or promotion area.

2.1.4 Lifestyle marketing

Lifestyle marketing and lifestyle branding are essential in studying consumer behavior. They are crucially important in international marketing strategy because their studies have a huge impact on daily behaviour of an individual (Kucukemiroglu, 1999).

As mentioned earlier, lifestyle marketing is a strategy to seize the concept of a market according to its most meaningful, repetitive patterns of activities and attitude. The next process is to tailor products or services and their promotional strategies to fit

these patterns (Hanan, 1980). It addresses the common patterns within the group to targets the consumer segmentation (Swenson, 1992). In other words, lifestyle marketing is a process of building relationships between target consumers and products.

Michman (1991) stated that the objective of lifestyle marketing is to connect with the consumer through their lifestyle choices. This can be done by evaluating individuals spending, their surroundings, their opinions on various issues, and their interests (Hanan, 1980; Michman, 1991; Swenson, 1992). Demographic and psychographic characteristics are also important to consider when implementing lifestyle marketing strategies.

Lifestyle marketing aligns brands with the interests, needs, desires and values of consumers. Meanwhile, businesses are beginning to realize that their success depends on sufficient knowledge of consumer behavior, hence the importance of lifestyle marketing has increased steadily.

Application of lifestyle marketing

The success of an organization is directly linked to the level in which the company's products, marketing strategies and communication can reflect the lifestyle of the targeted market. The application of lifestyle marketing are as of following: new products positioning, repositioning existing products, developing new product concepts and creating new product opportunities in specific fields.

Positioning of new products refers to the process of finding the most profitable angle for a new product. We can attract the target consumers by applying lifestyle measurement which defines the consumer's demand and style.

In order to reposition an existing product to increase the sale, the company may discover a new profitable niche target and move the product closer to that market. Repositioning often includes a well-curated plan for the new product development process, primarily as a remedial measure. Lifestyle marketing can help in reducing the amount of repositioning market group.

In order to develop new product's concept, we must base on knowledge of customers' need. Competitive strategies can identify which brands can satisfy their customers.

Creation of promotional strategies can be directed to specific market segments. Media selection can be aimed at specific audiences. Pricing decisions can be developed based on the willingness and ability of customers to pay a price for perceived brand benefits (Sathish & Rajamohan, 2012).

Lifestyle branding

Lifestyle branding is defined as the tailoring of a brand according to a specific market segment defined by particular lifestyle (Blackwell & Talarzyk, 1983; Chernev, Hamilton, & Gal, 2011; Helman & Chernatony, 1999) and further proactively selling products as a part of newly created context of a lifestyle (Kornberger, 2010).

According to lifestyle brand authors Saviolo and Marazza (2013) a brand is considered a lifestyle brands when it represents characteristics people values such as attitudes, opinions, and interests.

However, the lifestyle brand is a new ideology created by a particular organisation's brand. It aims to gather the identities, interests, attitudes and opinions

of individuals, groups and cultures. Many organisations should achieve a lifestyle brand by focusing on building an emotional connection with its consumers.

Example of lifestyle branding

Marimekko has been labelled as a lifestyle brand in many contexts. According to the founder of Marimekko, Marimekko was defined as "a cultural phenomenon guiding the living quality" Ratia (1962). It is a Finnish lifestyle design company renowned for its original prints and colours. Marimekko's vision is to be the world's most inspiring lifestyle design brand. The brand was famous for bold prints and aims to become a global phenomenon by following the trend of globalization, customer values change, empowered women and digitalization. Its manifesto proposed a consumer's lifestyle and identifies the key to a beautiful everyday life. Marimekko wants to give the taste of the authentic flavour of life, thus finding joy and intensity for the working day of the consumer (Saviolo & Marazza, 2013).

Lifestyles are individual's expression. It is the image that everyone owns, it produces needs and desires that ultimately affect consumer behavior. Even the feelings and emotions are very important in consumer's decisions.

2.2 Brand Experience

Brand experience has attracted great attention in marketing practice. Marketers need to realize that the understanding of brands' consumers experience is critical in developing relevant marketing strategies (Davis, 2010). Brand experiences occur during a search and purchase of products, services, and consumption. The concept of experience covers interaction and exposure to various stimuli that a brand may incite to consumers. These stimuli include many elements such as colors, shapes, typefaces, slogans, mascots, and brand characters that provide consumers with a pleasure and memorable experience (Brakus et al., 2009).

Apart from brand experience, there are some essential experience concepts that consumer get during their purchasing moment. This concept is called product experience because it is an interaction between consumers and products. It describes a time when consumers search, examine and evaluate products (Hoch, 2002). Consumer can get the experience of products direct or indirectly as when consumer has a physical approach with the product or has an expected perception when a product is presented virtually or in and advertisement (Hoch & Deighton, 1989; Hoch & Ha, 1986; Kempf & Smith, 1998). Hence, the combination of both approaches illustrates how it affects product judgment, attitudes, preferences, purchase intent and recall (Hoch & Deighton, 1989; Hoch & Ha, 1986; Huffman & Houston, 1993) shopping and service experience as the store's physical environment. To investigate, it depends on how each individual is affected by atmospheric variables and salespeople (Arnold, Reynolds, Ponder, & Lueg, 2005; Boulding, Kalra, Staelin, & Zeithaml, 1993; Jones, 1999; Ofir & Simonson, 2007; Zeithaml, 1988) and how the interaction with

salesperson affects their feeling, brand attitudes and satisfaction (O'Cass & Grace, 2004) and consumption experience. It is multidimensional and includes hedonic dimensions (Holbrook & Hirschman, 1982).

Although, consumers still want to purchase products for the quality, functional attributes, and positive brand image; they also want the products that serve the experiences (Schmitt, 1999). In other word, consumers will concern about the value of a particular product in their life, not just only the functional benefit (Kotler & Keller, 2009). Thus, both products and services should also provide experience to the consumer. Furthermore, the information received through individual experiences is more permanent and appealing than information obtained through learning (Hoch, 2002; Klingmann, 2007).

2.2.1 Definition and the importance of brand experience

The concept of brand experience was conceptualized and measured by Brakus et al. (2009). They defined brand experience as "The subjective, internal consumer responses as sensations, feelings, cognitive and behavioral responses created by brand-related stimuli which are part of a brand's design and identity, packaging, communications, and environments." The characteristic of brand experience is the interaction between a consumer and a tangible or intangible brand artifact which stimulates subjective consumer responses (Brakus et al., 2009).

Moreover, many researchers have described the brand experience concept in different ways. Ortmeyer and Huber (1991) explained the brand experience as the

purchase behavior toward a particular brand and measured it by the amount of past product purchase of this specific brand. Brand experience is the result of purchasing experience toward a specific brand's products or services (Kim & Sullivan, 1998). However, Ha and Perks referred brand experience as the positive perception toward the brand and brand experience as the totality of a brand's appearance and communication, therefore, conducted many measurements regarding the brand's logo, commercials and the use of word of mouth (Qi, Li, Li, & Shu, 2009).

As mentioned earlier, brand experience presented a new role for the brand which identified image or memory trace in the consumer's mind. In other word, it implied the efficient management in future research of the brand that related to stimuli (Schmitt, Brakus, & Zarantonello, 2014).

The importance of brand experience is that it is all about interactions with both products and services. Therefore, if brands have a great understanding on consumers' experience, they will be able to create a better formulation of marketing strategies for goods and services, and to facilitate appealing brand experience (Brakus et al., 2009). Incorporating brand experience into consumption research is essential since brands are becoming lifestyles that tell the stories of consumers and the meanings behind their symbolic consumptions (Schmitt et al., 2014).

2.2.2 Difference between brand experience and other brand constructs

Brakus et al. (2009) suggested that brand experience is conceptually interrelated but also distinct from other brand constructions. In particular, the brand experience differs from evaluative, affective, and associative construction. The examples of brand experience are as of following: brand attitude, brand involvement, brand attachment, customer delight, and brand personality.

Brand attitudes are consumers' general evaluation based on belief or automatic affective reactions (Fishbein & Ajzen, 1975; Murphy & Zajonc, 1993). In contrast, brand experiences are not overall evaluative judgments about the brand. It includes specific sensations, feelings, cognitions, and behavioral responses motivated by specific brand-related stimuli; thus, the overall attitude toward the experience captures only a small part of the entire brand experience.

Brand experience also differs from brand involvement, brand attachment, and customer delight. Brand involvement is depended on needs, interests, and values that stimulate a consumer's behaviours toward a brand. Besides, brand involvement also includes personal relevance and perceived value of a brand (Zaichkowsky, 1985). Brand experience is not considered a motivation, but it happened when consumers do not show interest or have personal relationships with the brand. Moreover, high involvement of the brands does not evoke the most reliable brand experience.

Brand attachment refers to a strong emotional relationship between a consumer and a brand which concludes affection, passion, and connection dimensions (Park, Macinnis, Priester, & Joseph, 2007). It only has one internal outcome of the

stimulation that evokes experiences, but brand experience creates an emotional bond between brands and customers.

According to brand attachment, customer delight is characterized by arousal and the positive impact that is an active component of satisfaction. It is resulted from surprising consumption (Oliver, Rust, & Varki, 1997). In contrast, brand experiences do not occur only after consumption; it can directly or indirectly happen when the consumer interacts with the brand.

Lastly, brand experience is different from the brand personality because the latter term means the result when consumers tend to endow brands with human characteristics which have five dimensions proponent as of following : sincerity, excitement, competence, sophistication and ruggedness. All of them are based on inferential process (Aaker, 1997) that based on inferential processes. On the other hand, brand experiences are actual sensations, feelings, cognitions, and behavioral responses. Thus, brand experience differs from other brand construction, it is also conceptually and empirically distinct from brand personality (Johar, Sengupta, & Aaker, 2005).

2.2.3 Dimension of brand experience

There are multiple experience's dimensions suggested by many researchers by following a summary table below

Table 2.1 Dimensions of Brand Experience

Author	Dimensions	Criticism
Holbrook and Hirschman (1982)	Fantasies, feelings, and fun.	Primitive conceptualization, and lack of physical and relational aspects
Pine and Gilmore (1999)	Entertainment, educational, escapist, and aesthetic elements	Lack of empirical validation and measurement in multiple contexts
Schmitt (1999)	Sensory experience, affective experience, cognitive experience, bodily experience, and social identity experience.	Lack of well-validated measurement instruments
Gentile, Spiller, and Noci (2007)	Sensorial component, emotional component, cognitive component, pragmatic component, lifestyle component, and relational component.	Mixed components
Brakus et al. (2009)	Sensory experience, affective experience, intellectual experience, and behavioural experience.	Lack of relate experience dimension

According to the table, Holbrook and Hirschman (1982) constructed the overall framework in a conceptual article viewing the consumption experience as a phenomenon that seeks to sate fantasies, feelings, and fun.

In 1999, Pine and Gilmore distinguished four experiences as entertainment, educational, escapist and aesthetic. Entertainment occurs when people are passively absorbed in pleasurable activities such as watching sport competition, educational happens when consumers are actively absorbed, escapist are completely immersed and actively participating in the events such as traveling abroad, and aesthetic occur when consumers are immersed in an event with little or no effect on it like visiting the museum to see the art piece (Oh, Fiore, & Jeoung, 2007).

Although Pine and Gilmore's dimension is limited to retail settings and events, Schmitt (1999) defined five types of experiences as sense, feel, think, act and relate and that definition shares some similarities with Pine and Gilmore (1999). For example, the sensory experience harmonizes with the aesthetic dimension, the cognitive experience matches the educational dimension, and the emotional experience corresponds with the entertainment dimension.

The customer experience is conceptualized as six dimensions by Gentile et al. (2007) The concepts are as of following: sensorial component, the emotional component, cognitive component, pragmatic component, lifestyle component and relational component. The customer experience motivates individuals to consume a brand together or even to form a brand community.

Brakus et al. (2009) adopted the five brand experience dimensions of Schmitt (1999) that will be described in this following detail.

Schimtt's brand experience dimensions

Schmitt, in contrast to Brakus et al., divided brand experience dimensions into five dimensions, as mentioned below.

The first dimension is sensory experience (sense). The sense experience includes aesthetics and sensory qualities to create experiences through sight, sound, touch, taste, and smell (Schmitt, 1999). Sense experience can be applied in diverse brands or products to add more value. The significant element of sense is cognitive consistency and sensory variety. Sense provides an underlying concept that is noticeable and brand-new.

The second dimension is affective experience (feel) which deals with moods and emotions. Schmitt (1999) refers to the feel experience as a way of seeking pleasure and to avoid pain. These two ways are aesthetically viewed as the core principles of life. It employs customers' inner feelings and emotions to create affection which ranges from mildly positive moods to intense emotions of joy and pride. Feelings are potent when it comes to buying, and strong feelings may come from interactions and can be developed over time (Tsaur, Chiu, & Wang, 2007).

The third dimension is the cognitive experience (think) including all areas of thinking such as convergent (analytical) or divergent (imaginative). It refers to the intellectual quality with the objective of creating cognitive, problem-solving experience that engage creativity of customers. The area of convergent and divergent might include surprise, conspiracy, and inducement. According to Tsaur et al. (2007), the emotions such as curious or interest are being triggered in the think experience.

The fourth dimension is behavioral experience (act) which refers to action and behavioral aspects. It enhances customers' lives by focusing on their physical experiences or showing them several ways of interactions or even creating a new lifestyle for them (Schmitt, 1999). The changing behavior of customers is the best example of act experience. The change in customers' behavior becomes stronger when it is triggered by their role models. In addition, Schmitt suggested that our body is also a precious resource of experiences. Therefore, when customers engage themselves in a specific situation, their emotions are triggered.

The last dimension is social experience (relate) referring to the sense of belonging. Schmitt (1999) stated that the relate experience goes beyond customers' personal feelings. It also deals with the customer's inner desire for self- improvement.

Brakas et al.'s brand experience dimension

Apart from the five experience dimensions of Schmitt (1999), there is another brand experience dimension that has been widely used: The four dimensions of experience by Brakus et al. (2009) which consists of sensory, affective, intellectual, and behavioral.

First, sensory dimension is associated with promotional awareness of one or more of the five senses (seeing, hearing, smell, touch, and taste). The term refers to visual, auditory, tactile, savor and olfactory stimulations provided by a brand and use a sense of customers to measure the experience (Brakus et al., 2009; Wood, 2000). Second, affective dimension means a brand's attempt to create feeling or sentiment

that includes and the emotional attachment to the consumer. The term requires the feelings and emotions to measure the experience (Brakus et al., 2009; Wood, 2000). Third, intellectual dimension related to brands that can make consumers curious. It refers to the ability of the brand to engage consumers' convergent and to think differently by using the brand-ability attract customers (Brakus et al., 2009; Wood, 2000) and the last, behavioral dimension referred to brand consuming of the act or felt in a certain way which includes bodily experiences, lifestyles, and interactions with the brand to measure the customer experience (Brakus et al., 2009; Wood, 2000).

In summary, the categorizations of Schmitt (1999) and Brakus et al. (2009) are both particularly well suited to analyze and create brand experiences (Sands, Oppewal, & Beverland, 2008). This study will adopt the five dimensions of experience which are sensory experience (sense), affective experience (feel), cognitive experience (think), physical experiences, behaviors, and lifestyle (act) and social experience (relate).

2.3 Brand Equity

Brand equity brings many benefits to companies and manufacturers. If the brand has very high brand equity, the target consumers treat the brand positively as a result of a higher price for the product or service and repeat their purchase and make a verbal advertisement for the product (Wang, Wei, & Yu, 2008). Strong brand equity can provide loyal customers with a fixed and constant return for the company (Kuvykaite & Piligrimiene, 2014).

2.3.1 Definition of brand equity

Brand equity provides value to both brand and its consumer and the term has been widely used in the 1980s by advertising practitioners (Barwise, 1993).

Brand equity can be defined in terms of marketing effects that are the result of the characteristics and properties of brand's name. To measure the Brand equity, marketing outcomes of product or service either with or without their brand must be compared. Brand equity can be measured indirectly by analysing the perception and association of customer toward brand and it can be measured directly by estimating the difference outcome of each brand (Keller, 2016).

The meaning of brand equity has been conceptualized in various ways and for a number of different purposes. For instance, planning marketing activities for a brand, understanding the impact of consumers on brand knowledge, changes affecting the sales and future marketing plan aimed at influencing the customers' memories and awareness (Keller, 2002).

Farquhar (1989) defines brand equity as the added value endowed by the brand to the product. Based on the value of brand equity, Aaker (1991) defined it 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. Keller (1993) viewed brand equity from the perspective of the consumer; he defined it as the differential effect of brand knowledge on consumer response to the marketing of the brand, and Philip and Keller (2006) defined Brand equity as a bridge between the company's investment to create a brand and the customers' brand knowledge.

Brand equity has been examined from two different perspectives – financial based and customer based. For financial based perspective, brand equity has been defined as the difference in incremental cash flow between a branded product and an unbranded competitor (Simon & Sullivan, 1993). Similarly, financial definitions of brand equity have included the difference in revenue or profit between a branded product and a private label (Ailawadi, Lehmann, & Neslin, 2003; Dubin, 1998). Basically, financial perspective refers to the value of a brand towards the company. It is possible to give a monetary value to the brand that can be useful for managers in business and investment (Wood, 2000).

The second perspective is customer-based perspective which consumer's responses to a brand are evaluated (Keller, 1993; Shocker & Weitz, 1988). For successful brand management, a thorough understanding of brand equity from the customer's perspective is essential. Customer-based brand equity is defined from the customer perspective and is based on consumer knowledge, familiarity and association with the brand (Washburn & Plank, 2002). Customer-based brand equity

occurs when the consumer is familiar with the brand and has some positive, strong and unique brand associations in their memory. It is defined as the differential effect that brand knowledge has on consumer response to the brand's marketing (Keller, 1993).

According to Keller's (1993) definition, customer-based brand equity included three important components which are differential effect, brand knowledge and consumer response to marketing. Differential effect is determined by comparing consumer reaction to the marketing of a branded products with the response to the unbranded version of the same product. The second important component from customer-based brand equity's definition is brand knowledge. It is all the associations a brand has with consumers such as thoughts, feelings, images, perceptions, beliefs, attitudes, and experiences. Lastly, consumer response to marketing is explained in terms of consumer perceptions, preferences, and behaviour coming from marketing mix activities.

2.3.2 Brand equity model

There are two main models that illustrated brand equity. These include: Aaker's brand equity model and Keller's customer-based brand equity (CBBE).

Aaker's brand equity model

Aaker (1991) defined brand equity as a set of five categories of brand assets (liabilities) linked to a brand's name or symbol that add to (subtract from) the value provided by a product or service. Furthermore, Aaker (1992) provided the most comprehensive brand equity model which consists of five different assets that are the source of the value creation. These assets can be grouped into five categories: brand loyalty, brand awareness, perceived brand quality, brand associations, perceived quality and other proprietary brand assets. Aaker's brand equity model is illustrated in Figure 2.3

The first element of Aaker's brand equity model is brand loyalty. This asset is the major component (Aaker, 1991). Brand loyalty generates value by reducing marketing costs and leveraging trade (Ovidiu, 2005). It is expensive for any business to gain new customers and relatively cheap to keep existing ones, especially when existing customers are satisfied with/or even like the brand. In fact, there is considerable inertia between customers in many markets, even though there are very low switching costs and a low customer commitment to the existing brand. As a result, the installed customer base has largely invested in the acquisition of customers in its past. Furthermore, at least some existing customers are providing brand exposure and reassurance to new customers. The loyalty of the customer base reduces the vulnerability to competitive action. Competitors may be discouraged from spending resources to attract satisfied customers. In addition, higher loyalty means more trade leverage, as customers expect the brand to be available at all times (Aaker, 1991).

The second element of Aaker's brand equity model is awareness of the brand name and symbol. It refers to the ability of a potential buyer to recognize or recall that a brand is a member of a certain product category (Aaker, 1991). Brand awareness is a key essential element of brand equity which is often overlooked (Aaker, 1996). Basically, brand awareness has two important levels as recognition level and recall level; at the recognition level, brand awareness can provide a brand with a sense of familiarity and a sign of substance and commitment. At the level of recall, brand awareness affects choice by influencing what brands are considered and chosen as the brand must first enter the consideration set before being on the purchase list. Brand awareness also generates a high level of purchase, as consumers are likely to purchase those brands that they are familiar with by increasing the profitability and sales of the company (Baldauf, Cravens, & Binder, 2003).

Perceived quality is the third element of Aaker's brand equity model. It is a sufficiently important and accepted strategic consideration (Aaker, 1992). Zeithaml (1988) defined perceived quality as the consumer's judgment about a product's overall excellence or superiority. On the other hand, a brand will have associated with a perception of overall quality that is not necessarily based on knowledge of detailed specifications. It provides value by providing a reason to buy, differentiating the brand, attracting channel member interest, being the basis for line extensions, and supporting a higher price (Aaker, 1992). Perceived quality will directly influence purchase decisions and brand loyalty, especially if the consumers is not motivated or able to perform a detailed analysis. It can also support a premium price that can, in turn, create a gross margin that can be reinvested in brand equity (Aaker, 1991).

Figure 2.3 Aaker's brand equity model
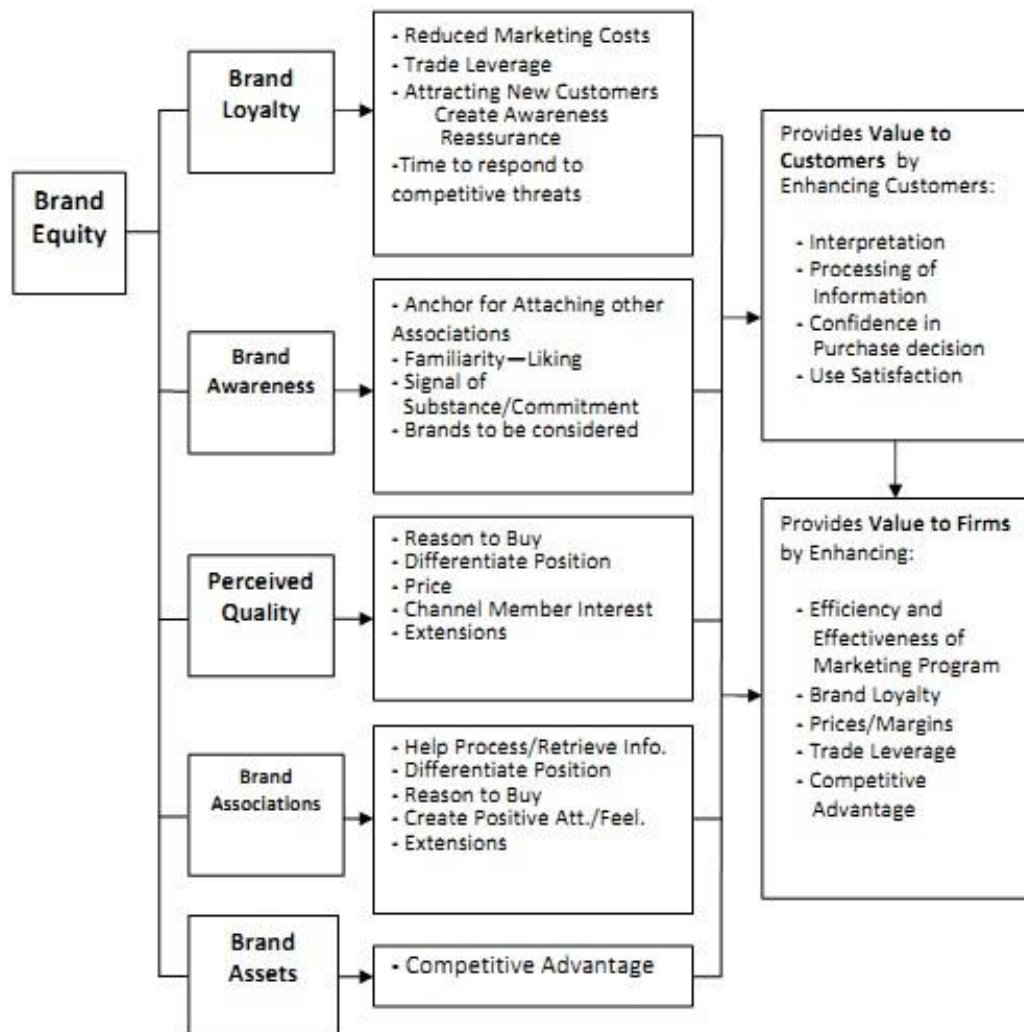
Source: Aaker, D. A. (1991). *Managing brand equity: Capitalizing on the value of a brand name*. New York, NY: Free Press, p. 17.

The fourth element of Aaker's brand equity model is brand associations or brand image. It can create consumers' positive attitude or feeling that can become linked to a brand and consumers also use brand associations to process and retrieve information, differentiate the brand, provide a reason to buy, and provide a basis for extensions and this help them to make purchase decision (Aaker, 1991). Aaker (1991)

categorized brand associations into eleven types such as product attributes intangibles, customer benefits, lifestyle/personality, product class and competitors. When there is a higher level of brand association, there is a higher tendency for brand extension to become relevant to customers.

The last element represents other proprietary brand assets such as patents, trademarks and channel relationships. Brand asset can provide strong competitive advantage. These assets can take several forms such as a patent, a trademark and a channel relationship. A patent can prevent direct competition if strong and relevant to the purchase decision process. A trademark will protect brand equity from competitors who might want to confuse customers by using a similar name, symbol or package. Due to a brand performance history, a distribution channel can be controlled by a brand (Aaker, 1991).

Aaker's brand equity model shows several ways of how brand assets create value for the customer. First of all, brand equity can help a customer interpret, process, store, and retrieve a huge quantity of information about products and brands. Secondly, it can affect the customer's confidence in the purchase decision; a customer will usually be more comfortable with the brand that was last used, it is considered to have high quality or is familiar. Finally, perceived quality and brand associations provide value to the customer by increasing the customer's satisfaction (Keller, 1993).

Keller's customer-based brand equity (CBBE) model

To understand the role of all the different types of marketing communications for brand building. Keller (2001) introduces the customer-based brand equity model, which is a comprehensive, cohesive model of brand equity is needed.

According to Keller's definition (1993) of customer-based brand equity as described earlier, there are three important concepts are included in the definition: differential effect, brand knowledge and consumer response to marketing. In order to understand how customer-based brand equity can be built, measured and managed, Keller (2001) described a dimension of brand knowledge in Figure 2.4. Brand knowledge is all the thoughts, feelings, perceptions, images, experiences that become linked to the brand in the minds of consumers.

Brand knowledge defined in terms of two particularly important components include: brand awareness and brand image. The first component of brand knowledge is brand awareness. Brand awareness in its basic definition, means the ability of consumers to identify a brand under different conditions and consists of brand recognition and brand recall (Ovidiu, 2005). Brand awareness is related to the strength of the brand node or memory trace as reflected by the ability of consumers to remember or recognize the brand under various conditions (Keller, 1993).

The second component of brand knowledge is brand image. Brand image is defined as consumer perceptions and preferences of a brand, as reflected in the different types of brand associations held in consumer's memory. The brand association has been classified into three major types: attributes, benefits, and attitudes. These associations can vary according to their favorability, strength, and

uniqueness. Favorable, strong and unique brand associations are essential as points-of-difference that can serve as a source of brand equity to drive the differential effects. These effects include enhanced loyalty; price premiums and more favorable price elasticity responses; increased communication and channel efficiency; and growth opportunities through extensions or licensing (Hoeffler & Keller, 2003).

Figure 2.4 Dimension of brand knowledge
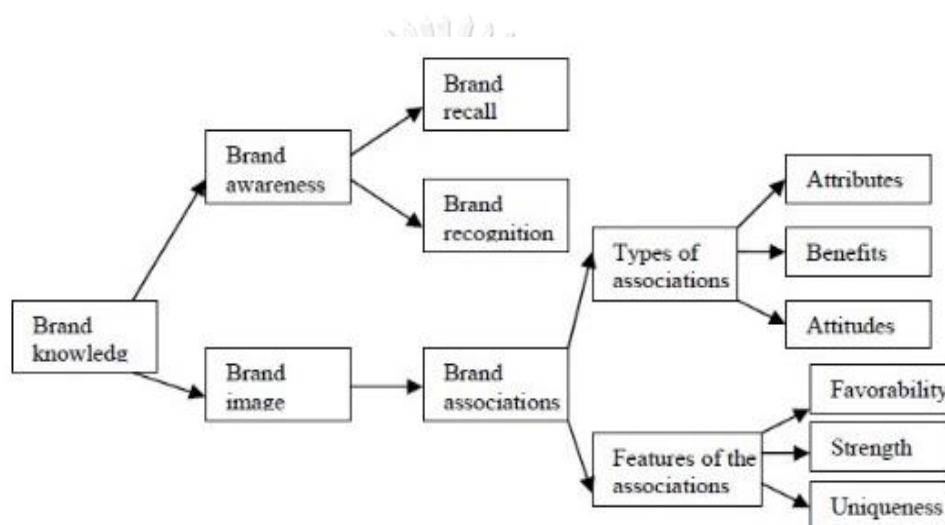
Source: Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *Journal of Marketing, 57*(1), p. 7.

The customer-based brand equity model has been extended to address more specifically how brands should be built in terms of consumer knowledge structures (Keller, 2001). Specifically, the customer-based brand equity model views brand building as an ascending series of steps, from bottom to top like depicted in the Figure 2.5 below. Figure 2.5 emphasizes four steps of brand building on the left-hand side of the pyramid, whereas the emotional route on the right.

Keller (2001) considers that a series of four steps are implied to build a strong brand. The first step of brand building is ensuring identification of the brand with customers and an association of the brand in customers' minds with a specific product class or customer need. Next step is firmly establishing the totality of brand meaning in the minds of customers by strategically linking a host of tangible and intangible brand associations. The third step is eliciting the proper customer responses in terms of brand-related judgment and feelings. The last step is converting brand response to create an intense, active loyalty relationship between customers and the brand (Keller, 2001).

Figure 2.5 Customer-based brand equity model
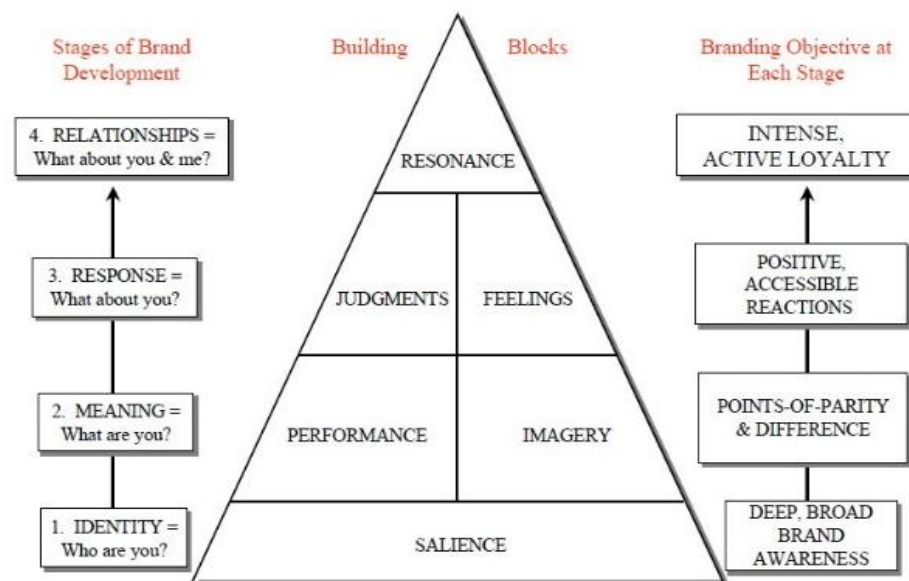
Source: Keller K. L. (2001). Building customer-based brand equity: A blueprint for
creating strong brands. *Marketing Institute Report, 1*(107), p. 7.

The enacting of four steps of brand building means establishing a pyramid of six brand building blocks with customers, as illustrated in Figure 2.5. Keller divides

these four steps in six brand-building blocks: salience, performance, imagery,
judgments, feelings, and resonance. The first structure of brand building block is
brand salience. It is how easily and often customers think of a brand in different
situations of purchase or consumption. Second, brand performance is how well the
product or service fulfils customers' functional needs. Third, brand imagery describes
the product or service's extrinsic characteristics, including the ways in which the
brand attempts to meet customers' psychological or social needs. Fourth, brand
judgments focus on customers' own personal opinions and evaluations. Fifth, brand
feelings are customers' emotional responses and reactions with respect to the brand.
Lastly, brand resonance refers to the nature of the customers ' relationship with the
brand and the extent to which they feel that they are ' in sync ' with the brand (Keller,
2001; Keller, 2008).

According to the model of six brand building blocks by Keller, the creation of
significant brand equity requires reaching the top of the brand resonance pyramid,
which only occurs when the right building blocks are put into place (Keller, 2001).

In view of the brand equity model mentioned above, Ovidiu (2005) explained
in his research that both Aaker's brand equity model and Keller's Customer-based
brand equity (CBBE) model are very customer-oriented and emphasize the
significance of brand awareness and associations.

Despite this commonality, there are some important differences. The primary
difference is that the customer-based brand equity (CBBE) model of Keller is based
on a more detailed conceptual foundation. Compared to Aaker's brand equity model, a
much greater focus can be seen on customers and their brand knowledge structures in

the customer-based brand equity model of Keller. In spite of the differences, Aaker's brand equity model seems to complement customer-based brand equity quite well because it takes into account the perceived quality aspect.

Both Aaker's brand equity model and Keller's customer-based brand equity (CBBE) model provide advice on building brand equity. Aaker's model describes general guidance for each dimension of brand equity, whereas the customer-based brand equity model suggests a four-step process for building strong equity.

In order to build customer-based brand equity, it requires the creation of a well-known brand with favorable, strong and unique brand associations. This can be achieved by selecting the brand identities initially, such as the brand name, logo, or symbol, and by integrating the brand identities into the supporting marketing program (Keller, 1993).

There are three main ways that explain customer-based brand equity building which include choosing brand identities, integrating the brand into the supporting marketing program and leveraging secondary associations. The first way is choosing brand identities; consider the choice of brand name to see how the initial choice of brand identities can influence brand equity. The choice of brand name can affects brand recall and recognition processes with many choices criteria such as choosing a familiar word that represents a well-known concept or choosing a more unusual or distinctive word (Alba & Hutchinson, 1987; Keller, 1993). Relevant choice criteria are applied to the brand identities like brand logo, symbol and trademark.what we must focus is the selection of brand identities so they can have the same direction which will perfectly implement the criteria. Nevertheless, the choice of brand

identities can contribute greatly to the equity which focuses on customer-based, the primary input is to encourage the marketing activities for the brand and various products, price, advertisement, promotion and the way of distribution (Keller, 1993).

Secondly, the integration of the brand into the marketing support programmes. Marketing programs are designed to increase brand awareness and create favorable, strong and unique brand associations in memory so that consumers purchase the product or service. There are several strategies to develop marlastlyketing support programmes. First of all is product brand strategy, the product or service requirements themselves are the main foundation for associations of product-related attributes and determine the consumer's basic knowledge of what the product or service means. The second strategy is price brand strategy, the brand pricing policy directly associates the relevant price tier or brand level in the product category, as well as its corresponding price volatility or variance (e.g., in terms of the frequency and magnitude of discounts).The third strategy is channel brand strategy, frequent and prominent references in advertising and promotion vehicles can intrusively boost customer exposure to the brand, as can event or sponsorship, advertising, and other activities.

Lastly, marketing communications brand strategy. Marketers need to apply the contribution into their benefits for consumers through various kind of communication. Marketing communications will help creating user and user attribution for imagery purpose. The strong effect pf communication toward the integration of brand identity into the marketing support program (Keller, 1993).

The third way is to leverage secondary associations. The secondary associations are consisted of three types. The first type is about the factual-based sources of the brand (who made it, where is it made, where is it sold). This type of information is available to customers but the strength of its brand is up to its emphasis. The second type of secondary association occurs when the users are attributed with primary brand association, particular for a person or event. Considering from the case of advertising create a brand and endorser association. (Rossiter & Percy, 1987). Consequently, other celebrity's association will be linked to the brand. Lastly, identification with the product category itself may also lead to secondary association inferences (Keller, 1993).

Secondary brand associations may be important if there is a deficiency in existing brand associations. In other words, it is possible to leverage secondary associations to generate favourable, powerful and distinctive connections that otherwise may not be present (Keller, 1993).

2.3.3 Measuring customer-based brand equity

There are two basic approaches to measure customer-based brand equity which include the indirect approach and the direct approach (Agarwal & Rao, 1996).

The indirect approach attempts to assess potential sources for customer-based brand equity by measuring brand knowledge structures, that is, consumers' brand awareness and the characteristics and relationships among brand associations. Because each measure typically only captures a specific aspect of brand knowledge,

multiple measures need to be used to capture the multidimensional nature of brand knowledge (Keller, 1993).

Measuring brand awareness can be effectively assessed through a multitude of helpful and unaided memory measures that can be applied to brand recall and brand recognition (Srull, 1984). Brand recognition measurement may use the actual brand name or some significantly degraded brand name version (Alba & Hutchinson, 1987). Brand recall measures may use different sets of cues, such as progressively and narrowly defined labels of product categories (Fazio, 1987). Brand recall can also be coded to capture the extent to which the name is top of mind and thus strongly associated in memory with the product category. The relationship between brand associations can be measured by comparing the characteristics of brand associations and asking customers directly for information relevant to the brand (Keller, 1993).

On the other hand, the direct approach attempts to measure customer-based brand equity by assessing the effects of brand knowledge on consumer responses. The direct approach requires experiments in which one group of consumers respond to the marketing element of branded product and the other group respond to the unbranded version. By attributing the marketing element to an unfamiliar or anonymous product, customers should interpret it in terms of their overall product or service knowledge, as well as prototypical product or service specifications and strategies for price, promotion and distribution (Keller, 1993).

When the two approaches are compared, the indirect approach is useful in identifying the aspects of brand knowledge that lead to the differential responses creating customer-based brand equity. In contrast, the direct approach is useful in

evaluating the possible outcomes and benefits that arise from the differential response that creates customer-based brand equity (Keller, 1993).

The indirect approach identifies aspects of the brand knowledge which may potentially cause the differential response that will later create brand equity in the marketplace.

The result of direct approach are financial-based measurement which can be concluded as following : Brand equity as a measure of brand extendibility (Randall, Ulrich, & Reibstein, 1998), brand equity as a price premium measure (Holbrook & Hirschman, 1982; Randall et al., 1998), and brand equity as a revenue premium (Ailawadi et al., 2003). On the other hand, indirect approach results measure overall brand equity through multiple dimensions such as favorability, strength, and uniqueness. The indirect approach identifies aspects of the brand knowledge which may potentially cause the differential response that will create brand equity in the marketplace (Keller, 1993).

In order to apply these two different types of measures in a managerial setting, it is necessary to design and conduct a customer-based brand equity measurement system. There exists an extensive set of research procedures designed to provide marketers with timely, accurate and actionable information so that they can make the best possible short-term tactical and long-term strategic decisions (Keller, 1993). In this study; the indirect approach will be used by measuring brand knowledge - brand awareness and brand image.

2.3.4 Conceptual framework & Hypothesis

Based on the previous literature review, brand experience is important because it can deliver unique functional and emotional elements to build a strong relationship between the brand and its customers and it will also impacts the brand equity.

As a result, this research will explore the relationship between brand experience and brand equity of Marimekko. As shown in Figure 2.6, the conceptual framework is composed of two main variables. One of them is brand experience developed by Schmitt (1999) which include sensory experience, affective experience, cognitive experience, behavioral experience, and social experience and the other variable is brand equity which include brand awareness and brand image explained by Keller (1999).

Figure 2.6 Conceptual framework
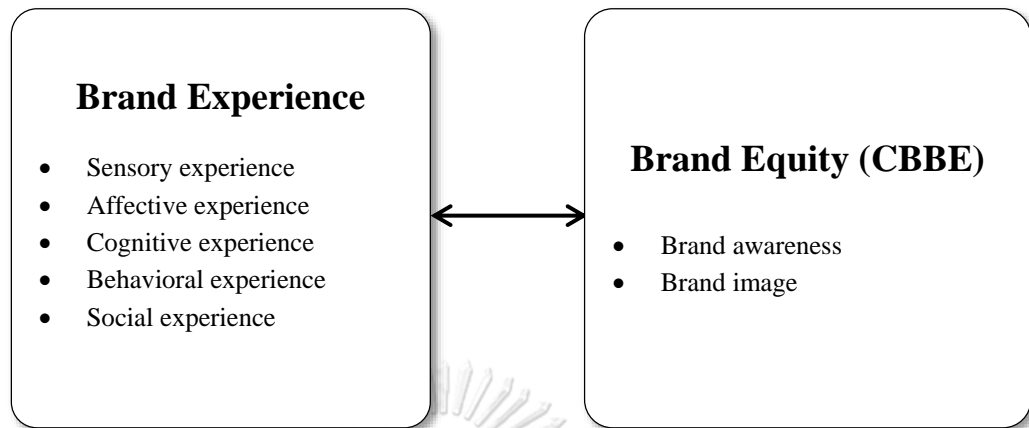
Based on this research, the following hypothesis is presented for the current

study:

H1:   Brand experience has a positive relationship with brand equity of

       Marimekko.

CHAPTER 3
Methodology

The research is based on a quantitative approach aiming to examine brand experience and brand equity of Marimekko in general and to explore the relationship between these two variables. A questionnaire was used as a research tool to collect data. This chapter describes the details of the research sample and sampling method, research tool, variable measurement, and data collection and data analysis.

3.1 Research sample and sampling method

The research used a quantitative approach through a survey research. 203 respondents asked to participate in the survey were studied. The sample of this study is Marimekko's customers who are Thai woman, the first-jobbers living in Bangkok, age between 18 to 25 years old because they are the main target of Marimekko (Marimekko, 2019). Therefore, the sample requirements are:

- Respondents must be women within the age between 18 to 25 years old.

- Respondents must have recently bought Marimekko's products in the past six months.

To be in line with the above requirements, a purposive sampling technique was used to select the sample from the population as this type of sampling was very useful in situations and easy to reach a targeted sample quickly (Crossman, 2019). It depends on individuals with particular characteristics who have been able to assist with the relevant research. In addition, participants knew and bought Marimekko's products. They were also willing to participate with the ability to communicate experiences and opinions in an articulate, expressive, and reflective way (Etikan, Musa, & Alkassim, 2016).

The questionnaire was distributed at commercial areas in center of Bangkok which are Siam square and Chulalongkorn University area where has high potential for consumers to buy Marimekko's product and Marimekko's store is located.

3.2 Questionnaire format

In this research, questionnaires were used to collect data from the participants and were formulated in Thai version because the samples are Thai. The questionnaire consisted of four sections, including screening question, demographic, brand experience, and brand equity (see Appendix A).

The first part of the questionnaire is the screening question. It has three questions asking whether the respondents have recently bought a Marimekko's product for the past six month, asking what kind of Marimekko's products they have bought or used, and asking about their age.

The second part of the questionnaire examined customers brand experience. This section explored how much respondents would agree or disagree with 18 statements regarding Marimekko's brand experience.

The third part of the questionnaire focused on brand equity with 13 statements exploring the Marimekko's brand equity.

The last part of the questionnaire is demographic information, which consisted of three questions; educational level, occupation, and monthly income.

3.3 Measurement of the variables

This research focused on two variables which are brand experience and brand equity. The measurement scales used to measure the two variables are described below:

The first variable is *brand experience*. It is defined in this study as the consumer's perception about their experience and behavioral responses brought into mind by brand-related stimuli. Brand experience consists of five dimensions including *sensory experience (sense), emotional experience (feel), cognitive experience (think), behavioral experience (act)*, and *social experience (relate).* Thus, these five brand experience dimensions were measured using 18 five-point Likert scale, originally developed by Schmitt, 1999. Sense dimension consists of five items, feel dimension consists of three items, think dimension consists of four items, act dimension consists of three items, and relate dimension consists of three items. The scale's range was: 1 = strongly disagree, 2 = disagree, 3= neither agree nor disagree, 4 = agree, 5 =

strongly agree. At this scale, it has been used before and has recorded a high reliability of 0.76 (Cleff, Lin, & Walter, 2014).

Some examples of question items are shown below:

- Marimekko's store engages your senses. *(sense)*

- Marimekko's overall performance can put you in a certain mood. *(feel)*

- Marimekko's overall performance intrigues you. *(think)*

- Marimekko represents your lifestyle. *(act)*

- Marimekko makes you think about your relationships with others. *(relate)*

The second variable is *brand equity* borrowed from previous validated scales by Cleff et al. (2014). Brand equity consists of two dimensions which are *brand awareness* and *brand image*. These dimensions were measured using 13 five-point Likert scale from 1 (Strongly disagree) to 5 (Strongly agree), originally developed by Keller (1999). Brand awareness consists of four items and brand image consists of nine items. As this measurement scale has been utilized before, it has recorded a high reliability of 0.62.

Some examples of question items are shown below:

- When you want to buy lifestyle products, Marimekko is one of the top three brand names that comes to your mind. *(brand awareness)*

- When you want to go to a lifestyle shop, Marimekko is one of the top three brand names that come to your mind. *(brand awareness)*

- You can distinguish Marimekko's product from other products in general. *(brand awareness)*

- Marimekko's trademark and shop are distinguishable. *(brand awareness)*

- Marimekko's brand appearance is unique and visually feminine. *(brand image)*

- You enjoy the experience of purchasing at Marimekko's store. *(brand image)*

- You believe in Marimekko brand. *(brand image)*

3.4 Reliability and validity

Each variable in this research, was examined and measured based on measurement scales and items that were derived from existing previous research, to ensure reliability and validity. In addition, the questionnaire was examined by the project adviser and a think-aloud protocol with 10 Thai native speakers to ensure face and content validity.

In regards to the reliability of the scales, when data was being collected from the respondents, the scales were re-tested for reliability. The reliability of the scales is further discussed in Chapter 4.

3.5 Data collection and data analysis

Data was collected during October and November 2019. The Social Science Statistical Package (SPSS) program was used to compute and analyze the data collected. In addition, the statistics were run at 95% confidence level. To analyze the

findings, descriptive statistics were used to describe the data. These include the means and standard deviation. Also, the inferential statistic, Pearson's Product Moment Correlation was used to explore the relationship between brand experience and brand equity of Marimekko.

CHAPTER 4
Research Findings

This chapter describes the finding of the research. A survey was selected as the method of data collection to serve the research objectives.

The findings of this research are divided into three parts, which include the demographic profile of the samples, the descriptive analysis of brand experience and brand equity of Marimekko, and a correlation analysis between brand experience and brand equity of Marimekko.

4.1 Demographic profile of the sample

The demographic section of this study was represented information about characteristics of the participants. The demographics included age, educational level, occupation, personal average monthly income, and the type of Marimekko's product the respondents previously bought in the past six months.

Overall, two hundred and three respondents were qualified by the screening question. They are female, aged between 18 – 25 years old and recently bought Marimekko product in the past six months.

Among the total 203 respondents, the age of participants was divided into four groups. The majority of the respondents were 18-19 years old, which accounted for 72 respondents or 35.5% of the sample. There were 66 respondents or 32.5% of 24-25 years old, followed by 20-21 years old with 38 (18.7%) respondents. The least amount

of respondents was 27 (13.3%) of 22-23 years old. The distribution of the respondents

by the various age groups is shown in Table 4.1.

Table 4.1 Age of the Respondents

Age	*n*	*%*
18-19 years	72	35.5
20-21 years	38	18.7
22-23 years	27	13.3
24-25 years	66	32.5
Total	**203**	**100.0**

The educational level consists of lower than bachelor's degree, a bachelor's

degree, and higher than bachelor's degree. The majority of the respondents were a

bachelor's degree, accounting for 147 respondents or 72.4 % of the sample. There

were 41 individuals or 20.2% of lower than bachelor's degree. The least amount of

respondents was higher than bachelor's degree with 15 respondents or 7.4% of the

sample. This result is shown in Table 4.2.

Table 4.2 Educational Level of the Respondents

Educational level	*n*	*%*
Lower than Bachelor's Degree	41	20.2
Bachelor's Degree	147	72.4
Higher than Bachelor's Degree	15	7.4
Total	**203**	**100.0**

The occupation of participants in this study includes student, employee, freelancer, and other occupation. The majority of the participants was students, consists of 142 individuals or 70% of the sample. The second group with the most respondents was employee, with 38 respondents or 18.7%. The least number of participants was 22 (10.8%) of freelancer. For other occupation, there is only one respondent (0.5%) who was a government officer. The occupation of the respondents is portrayed in Table 4.3.

Table 4.3 Occupation of the Respondents

Occupation	*n*	*%*
Student	142	70.0
Employee	38	18.7
Freelancer	22	10.8
Other	1	0.5
Total	**203**	**100.0**

Table 4.4 illustrates the personal average monthly income of the respondents. The personal average monthly income of participants was separated into three groups that were less than THB 20,000, between THB 20,000 to THB 30,000, and more than THB 30,000. The result showed that the majority of participants earned less than THB 20,000, on average every month. This group consisted of 127 individuals or 62.6% of the sample. The second-largest group was 46 (22.7%) of participants, earned THB 20,000-THB 30,000 per month. The least number of participants, who earned more than THB 30,000 monthly, was 14.8% of the sample or only 30 participants.

Table 4.4 Personal Average Monthly Income of the Respondents

Personal average monthly income	*n*	*%*
Less than THB 20,000	127	62.6
THB 20,000-THB 30,000	46	22.7
More than THB 30,000	30	14.8
Total	**203**	**100.0**

For the product of Marimekko that the respondents have previously bought, the result showed that 100% of participants have recently bought Marimekko products in the past 6 months.

The last demographic feature was the product category of Marimekko that the respondents have previously used or bought in the past six months. The majority of the respondents had previously used or bought Marimekko's bag, accounting for 179 respondents or 88.2% of the sample, followed by 20 (9.9 %) respondents, who had previously used Marimekko's clothing. The third group with 17 respondents had used or bought accessories (i.e. shoes, hats, scarves, socks, and umbrellas) from Marimekko and accounted for 8.4 % of the sample.

In contrast, the minority of Marimekko's product that the respondents had previously used or bought in the past 6 months was kitchenware and dinning's product and accounted for 3.9 % of the sample or 8 respondents, followed by 4 respondents (2 %), who had previously used Marimekko's bath and towels product. The least number of respondents consisted of 3 individuals or only 1.5% of the sample who had previously used Marimekko's bedding product. Table 4.5 describes

the various groups of respondents by the product category of Marimekko that they

have previously used.

Table 4.5 Product Category of Marimekko, the Respondents have Previously Used or
   Bought in the past six months

Product Category of Marimekko previously used or bought in the past 6 months	*f*	*%*
Bags	179	88.2
Clothing	20	9.9
Accessories (i.e. Shoes, Hats, Scarves, Socks, and Umbrellas)	17	8.4
Home decor (i.e. Cushions & cushion covers, blankets & throws, vases, and notebook & stationery)	15	7.4
Printed Fabrics	12	5.9
Kitchen & Dining	8	3.9
Bath & towels	4	2.0
Bedding	3	1.5
Total	**258**	**100.0**

Note: Multiple answers applied

4.2 Brand experience and brand equity of Marimekko

Since the first research objective was to explore brand experience of and brand

equity of Marimekko, the analysis is divided into two parts.

Brand experience of Marimekko

Brand experience was measured from the data received from five dimensions,

which include *sensory experience (sense)*, *emotional experience (feel)*, *cognitive*

experience (think), *behavioral experience (act)*, and *social experience (relate)*. All

five dimensions, 18 items were assessed to explore the respondents' agreement on

brand experience of Marimekko.

The results in Table 4.6 showed mean and standard deviation. A five-point

Likert Scale was used to measure the level of agreement of respondents, as the mean

score given for the participants' brand experience was 3.67. The first brand

experience's dimension with the highest score was *an emotional experience (feel)*

dimension, ($M = 4.18$, $SD = 0.68$). The emotional experience of Marimekko section

includes three statements. The statement with the highest mean score was *'Marimekko*

of overall performance can put you in a certain mood' ($M = 4.21$, $SD = 0.66$),

followed by the statement, *'Marimekko's overall performance appeals to your*

emotions' with a mean score of 4.19 ($SD = 0.67$). Lastly, the statement with the least

mean score 4.15 ($SD = 0.71$) was *'You feel pleased with Marimekko's overall*

performance'.

The second highest score of brand experience dimension was a *sensory*

experience (sense). The result showed that the overall mean score of sense dimension

was 3.89 ($SD = 0.87$). In detail, the sensory experience consists of five statements.

The statement with the highest mean score was *'You like the design and the*

decoration of Marimekko's premises' with a score of 4.13 ($SD = 0.79$), followed by

the statement, *'You enjoy the vision of product provides by Marimekko'* with a mean

score of 4.05 ($SD = 0.83$), *'You feel comfortable when using Marimekko's product'*

($M = 3.96$, $SD = 0.81$). Then was the statement *'You enjoy the touch of product*

provides by Marimekko' with a mean score of 3.81 ($SD = 0.92$). The statement with

the least mean score (*M* = 3.47, *SD* = 1.03) was *'Marimekko's store engages your senses'*.

Next, *a cognitive experience (think)*, the overall mean score of think dimension was 3.64 (*SD* = 0.88). This part consists of four statements. The statement with the highest mean score (*M* = 4.07, *SD* = 0.75) was *'Marimekko's overall performance intrigues you'*, followed by the statement, *'Marimekko's overall performance stimulates your imagination'* with a mean score of 3.56 (*SD* = 0.92). Then was the statement *'Marimekko's overall performance stimulates your creative thinking'* (*M* = 3.48, *SD* = 0.91). Finally, *'Marimekko's overall performance stimulates your curiosity'* with the least mean score of 3.46 (*SD* = 0.94).

The fourth dimension was a *behavioral experience (act)*. The overall mean score of the behavioral experience was 3.38 (*SD* = 1.01). The behavioral experience of Marimekko section includes three statements. The statement with the highest mean score was *Marimekko represents your lifestyle'* (*M* = 3.42, *SD* = 1.06). Next, *'Marimekko makes you think of an alternative way of life'* (*M* = 3.26, *SD* = 1.01). The last statement with the least mean score of 3.17 (*SD* = 0.96) was *'Marimekko reminds you of activities you can do'*.

The last dimension of brand experience with the least mean score was a *social experience (relate)*. The result showed that overall social experience of Marimekko brand was 3.25 (*SD* = 1.09). According to the three statements of social experience dimension, the statement with the highest score (*M* = 3.52, *SD* = 1.13) was *'You can enhance your relationship with people you like by consuming in Marimekko others'*, followed by *'Marimekko makes you think about social activities'* with a mean score of

3.13 (*SD* = 1.16). The statement with the least mean score (*M* = 3.09, *SD* = 1.13) was *'Marimekko makes you think about your relationships with others'*.

The Cronbach's alpha value for brand experience scale is 0.87, ensuring high reliability of the scale. Furthermore, this value corresponds to the original scale, Cleff et al. (2014), which had a reliability of 0.76.

Table 4.6 Mean and Standard Deviation of Marimekko's Brand Experience

Marimekko's Brand Experience	M	SD
Sense	**3.89**	**0.87**
Marimekko's store engages your senses	3.47	1.03
You like the design and the decoration of Marimekko's premises	4.13	0.79
You feel comfortable when using Marimekko's product	3.96	0.81
You enjoy the vision of product provides by Marimekko	4.05	0.83
You enjoy the touch of product provides by Marimekko	3.81	0.92
Feel	**4.18**	**0.68**
Marimekko's overall performance can put you in a certain mood	4.21	0.66
Marimekko's overall performance appeals to your emotions	4.19	0.67
You feel pleased with Marimekko's overall performance	4.15	0.71
Think	**3.64**	**0.88**
Marimekko's overall performance intrigues you	4.07	0.75
Marimekko's overall performance stimulates your curiosity	3.46	0.94
Marimekko's overall performance stimulates your imagination	3.56	0.92
Marimekko's overall performance stimulates your creative thinking	3.48	0.91
Act	**3.28**	**1.01**
Marimekko represents your lifestyle	3.42	1.06
Marimekko makes you think of an alternative way of life	3.26	1.01
Marimekko reminds you of activities you can do	3.17	0.96

Marimekko's Brand Experience	*M*	*SD*
Relate	**3.25**	**1.13**
Marimekko makes you think about your relationships with others	3.09	1.13
You can enhance my relationship with people you like by consuming in Marimekko	3.52	1.06
Marimekko makes you think about social activities	3.13	1.06
Total	**3.67**	**0.90**

Note: Brand experience was measured using a five point Likert Scale, where the score 5 shows a strong agreement with the statement and the score 1 shows a strong disagreement with the statement. Cronbach's Alpha value = 0.76

Brand equity of Marimekko

This section shows the descriptive analysis of Marimekko's brand equity, which consists of two dimensions, *brand awareness* and *brand image*. 13 five-point Likert Scale was used to measure the level of agreement of Marimekko's brand equity.

The results in Table 4.7 showed that the respondents had a moderate level of agreement on brand equity of Marimekko as the mean score given for Marimekko's brand equity was 3.98. The first dimension of brand equity, which is *brand awareness*. The overall brand awareness of Marimekko was 3.92 (*SD* = 0.96). According to the four statements of brand awareness dimension, the statement with the highest mean score was *'You can distinguish Marimekko's product from other products in general'* with a mean score of 4.42 (*SD* = 0.83), followed by the statement *'Marimekko's trademark and shop are distinguishable'* (*M* = 4.33, *SD* = 0.82). On the other hand, the statement with the least mean score (3.33, *SD* = 1.11) was *'When you*

want to go to lifestyle shop, Marimekko is one of the top three brand names that comes to your mind'.

Next, the second dimension, which is *brand image*, the result showed that overall brand image of Marimekko was 4.01 (*SD* = 0.79). This part consists of nine statements. The statement with the highest mean score (*M* = 4.44, *SD* = 0.69) was *'Marimekko's brand appearance is unique and visually feminine'*, followed by the statement *'You see Marimekko as an intimate brand'* (*M* = 4.16, *SD* = 0.81). Then was the statement *'Overall, you have a positive attitude toward Marimekko brand'*, receiving a score with 4.16 (*SD* = 0.67). The statement with the least mean score was *'You enjoy experiencing the service in Marimekko's store'* (*M* = 3.72, *SD* = 0.87).

The Cronbach's alpha value for brand equity scale is 0.86, ensuring high reliability of the scale. Moreover, this value is in concurrence with the original scale from Cleff et al. (2014), which had a reliability of 0.62.

Table 4.7 Mean and Standard Deviation of the Marimekko's Brand equity

Marimekko's Brand equity	*M*	*SD*
Brand awareness	**3.92**	**0.96**
When you want to buy lifestyle products, Marimekko is one of the top three brand names that comes to your mind	3.58	1.09
When you want to go to lifestyle shop, Marimekko is one of the top three brand names that comes to your mind	3.33	1.11
You can distinguish Marimekko's product from other products in general	4.42	0.83
Marimekko's trademark and shop are distinguishable	4.33	0.82

Marimekko's Brand equity	*M*	*SD*
Brand image	**4.01**	**0.79**
Marimekko's brand appearance is unique and visually feminine	4.44	0.69
Marimekko's brand has consistently good customer service	3.74	0.82
You see Marimekko as an environment-friendly brand	3.77	0.86
You see Marimekko brand as modern brand	4.11	0.75
You see Marimekko as an intimate brand	4.16	0.81
You enjoy the experience of purchasing at Marimekko's store	3.86	0.87
You enjoy experiencing the service in Marimekko's store	3.72	0.87
You believe in Marimekko brand	4.08	0.75
Overall, you have a positive attitude toward Marimekko brand	4.16	0.67
Total	**3.98**	**0.84**

Note: Brand equity was measured using a five point Likert Scale, where the score 5 shows a strong agreement with the statement and the score 1 shows a strong disagreement with the statement. Cronbach's Alpha value = 0.62

4.3 Relationship between brand experience and brand equity of Marimekko

This section of the study represents the second research objective which was to explore the relationship between brand experience and brand equity of Marimekko.

The relationship between brand experience and brand equity was analyzed by using Pearson's Product Moment Correlation coefficient at *P-value* 0.05.

Table 4.8 illustrates the results for the correlation. Overall, brand experience and brand equity of Marimekko have a significantly positive relationship ($r = 0.586$, $p < 0.05$). To further examine, between brand equity and was tested with each of five dimension of brand experience showed that was *sensory experience* ($r = 0.613$, $p < 0.05$), *affective experience* ($r = 0.588$, $p < 0.05$), *social experience* ($r = 0.380$, $p < 0.05$), *behavioral experience* ($r = 0.311$, $p < 0.05$), and *cognitive experience* ($r = 0.288$, $p < 0.05$).

Table 4.8 Correlation between Brand Experience and Brand Equity of Marimekko

Relationship between	*r*
Sensory experience and Brand equity	0.613*
Affective experience and Brand equity	0.588*
Cognitive experience and Brand equity	0.288*
Behavioral experience and Brand equity	0.311*
Social experience and Brand equity	0.380*
Brand experience and Brand equity	**0.586***

*Correlation is significant at the 0.05 level

Lastly, based on the hypothesis, brand experience has a positive relationship with brand equity of Marimekko, the result was proved to be accept the hypothesis. That is brand experience which includes sensory experience, affective experience, cognitive experience, behavioral experience, and social experience has a positive relationship with brand equity. This result implied that the more brand experience the customers have with Marimekko, the higher brand equity of Marimekko is.

CHAPTER 5
Summary and Discussion

According to the findings of this research, this chapter will provide a detailed summary of the data analysis and research discussion. Moreover, the limitations of this research, the directions for future research, and the practical implications, will also be discussed.

5.1 Summary

This section of the paper will discuss the results of the quantitative data, which were obtained from surveyed respondents during the months of October and November, 2019. The results are consisted of demographic data of the respondents, and the respondents' agreement on brand experience. Additionally, the findings from the correlation analysis are also demonstrated.

The demographic section of this research covers the respondents' age, education level, occupation, personal average monthly income, and the product category or the type of product that they have previously used or bought from Marimekko. There was a total of 203 respondents who answered the questionnaire and were qualified for the study. They are all *female* and recently bought Marimekko products in the past six months. By evaluating the data of the respondents' age, the majority of the participants were *18-19 years old*, which is accounted for 72

respondents or 35.50 %, while the smallest proportion of respondents' age is between

22-23 years which is counted for 13.30 % or only 27 respondents.

Moreover, more than half of the participants have *a bachelor's degree*. The

exact percentage is 72.40% or 137 respondents. Meanwhile, only 7.4 % of the

population or 15 respondents had an education level *higher than bachelor's degree.*

The next demographic feature took in consideration was the occupation of

respondents. The majority of the respondents were *students*. They are accounted for

142 individuals or 70% of the sample, followed by 38 respondents (18.70%) whose

occupation were *employees*. The minority were those who were *freelancers*, making

up 10.80 % or 22 respondents. Additionally, there is only one respondent (0.5%) who

was a *government officer*. Also, most of the respondents earned *less than THB 20,000*

on average per month (127 respondents or 62.60 %), followed by those who earned

THB 20,000-THB 30,000 per month (46 respondents or 22.70 %).

The last demographic feature was the product of Marimekko previously used

or bought by the respondents. According to the result, the majority of the respondents

had previously used or bought Marimekko's bag which is accounted for 179

respondents or more than 80 % of the sample (the exact percentage is 88.20 %). The

minority of 20 respondents (9.90 %) had previously used or bought Marimekko's

clothing. The product category least used or bought by respondents were

Marimekko's bed product. They were only 3 individuals or only 1.50% of the sample.

To serve the first research objective, the respondent's Marimekko's brand experience was explored. There are five different dimensions used to measure the brand experience which are *sensory experience (sense)*, *emotional experience (feel)*, *cognitive experience (think)*, *behavioral experience (act)*, and *social experience (relate)*. The overall average score, referred to brand experience, was 3.67 out of the full score of 5.0. This score portrayed that the respondents had a moderately positive opinion of Marimekko's brand experience. In the scale of Marimekko's brand experience, the dimension that received the highest mean rating was *an emotional experience (feel)* dimension for 4.18 ($SD = 0.68$) overall score. The statement comes with the highest score was *'Marimekko's overall performance can put you in a certain mood'*. This statement received a score of 4.21 out of 5.0 ($SD = 0.66$), followed by the statement, *'Marimekko's overall performance appeals to your emotions'* which possesses a score a score of 4.19 ($SD = 0.67$). The statement with the lowest mean score under feel dimension of brand experience was *'You feel pleased with Marimekko's overall performance'* with 4.15 ($SD = 0.71$).

However, the dimension that received the lowest mean rating was a *social experience (relate)* which showed the overall score of only 3.25 ($SD = 1.09$). In the relate dimension, the statement that received the highest mean rating was *'You can enhance my relationship with people you like by consuming in Marimekko others'*. This statement received a score of 3.52 ($SD = 1.13$), followed by *'Marimekko makes you think about social activities'* with a score of 3.13 ($SD = 1.16$). The statement with the lowest mean score was *'Marimekko makes you think about your relationships with others'*, with only 3.09 out of 5.0.

The next findings from the research showed that the respondents rated their overall *brand equity* of Marimekko at 3.98 out of 5.0., which portrayed that the respondents had a moderately positive opinion of Marimekko's brand equity. The items in brand equity scale measured two dimensions of *brand awareness* and *brand image*. When the two dimensions of brand equity were considered independently, it was found that there was not much of a difference between brand awareness and brand image. *Brand awareness*, received an overall mean score of 3.92 ($SD = 0.96$). The statement that received the highest mean score was *'You can distinguish Marimekko's product from other products in general'* with 4.42 ($SD = 0.83$). On the other hand, the statement with the lowest overall score was *'When you want to go to lifestyle shop, Marimekko is one of the top three brand names that comes to your mind'* ($M = 3.33$, $SD = 0.82$). The second dimension, which is *brand image*, the result showed that overall brand image of Marimekko was 4.01 ($SD = 0.79$). The statement that received the highest mean score ($M = 4.44$, $SD = 0.69$) was *'Marimekko's brand appearance is unique and visually feminine'*. The statement with the lowest mean score under *brand image*, was *'You enjoy experiencing the service in Marimekko's store'* ($M = 3.72$, $SD = 0.87$).

Finally, to answer the second research objective, a correlation test was conducted to explore the relationship between the variables. The correlation test was performed to see whether there was a relationship between brand experience and brand equity of Marimekko. The results of the study showed that there was a significant positive relationship between the variables with overall $r = .586$. In this study, the highest score of correlation between the relationship brand experience and brand equity was between *sensory experience* and *brand equity*. It had a significant

positive relationship with $r = .613$, while the score of the relationship between *cognitive experience* and *brand equity* was $r = .288$. It was showed that *brand experience* and *brand equity* also had a significant positive relationship. It implied that if the respondents' scores for Marimekko's brand experience increased, their scores given to Marimekko's brand equity would also increase.

5.2 Discussion

Based on the results of this study and the research objectives, three main points are discussed in this section. First, this section discusses Marimekko's brand experience. Second, brand equity of Marimekko and last discussion about the relationship between brand experience and brand equity.

Brand experience

Based on the results, this section of the study will discuss two dimensions with the highest and the lowest level of agreement, which are *emotional experience (feel)* and *social experience (relate)* dimension respectively. Thus it will illustrate to see how both dimensions of Marimekko's brand experience were gained by consumers when they consumed Marimekko's product.

Emotional experience (feel)

The overall *emotional experience (feel) was* highly positive. In other words, it showed that the respondents have a great emotional experience when they used or bought Marimekko's products.

This dimension is all about sentiments which includes the feeling made by the brand as well as the emotional connection that consumer has with the brand. It also includes a wide range of human emotions: refreshing, inspiring, and enjoying (Brakus et al., 2009). Thus, a plausible explanation might be because Marimekko utilizes emotions to create a connection with its customers. According to Marimekko's core values which are *originality, fairness, common sense, cooperation, courage*, and most importantly, *joy*, the company encourages authenticity, which means independence and means customers can speak their minds and express their feelings, as well as having cheerful emotions when using Marimekko's products (Marimekko, 2019). Consumers had developed and had been faithful to their use of Marimekko. In terms of the aesthetics design of Marimekko, it can be said that the brand personality of Marimekko and customers' personality create the level of emotional bonding with the brand to a certain level (Aaker, 1997; Rapala, 2014).

In addition, Marimekko's branding strategy employs these strategies such as a unique design, product attribution, country-of-origin, perfect time on the market, for instance, the new patterns are lunched in the special occasion like the start of winter season, or the season of joy like New year celebration, user imagery and most important, a desire to become part of consumers' lifestyle. From the research of Rapala (2014), it can be concluded that Marimekko's customers feel that the products

are consistent and closely linked to their lifestyle. Customers consumed Marimekko because it is a joyous brand and joy is what most consumers yearn to feels in their life (Rapala, 2014)

Next, there are two certain values that Marimekko represents as important factors in attracting customers and creates significant emotional experience. These two values are Finnishness and trustworthiness (Rapala, 2014). They seemed to create a specialized attachment for customers toward Marimekko and pleased them with Marimekko's overall performance. This Finnish origin, or Finnishness, appears to be very important to the consumers and endorse the use of Marimekko products. Trustworthiness was present in many discussions, and it seems to be closely linked to the brand. Consumers appreciate that they can count on Marimekko quality and they get what they are promised (Airikka, 2014). It seemed that the values of the brand created an attachment, a psychological bond of Marimekko to the consumers. Almost all of the participating customers linked their value system close to the consumption of Marimekko and it seemed like they saw Marimekko as an embodiment of certain values which they endorse according to the research of Rapala, 2014.

Lastly, Marimekko created outstanding marketing communications campaigns. For example, they have launched a new Marimekko's special collection limited only in Thailand and created workshop activities such as dining using Marimekko's kitchenware and flower bouquet's arrangement inspired by the natural pattern in the new spring pattern launch which blossoms a sense of attraction and allows Marimekko's customers to feel a part of something special. Additionally, Marimekko also creates a co-branding campaign for example, the collaboration with

Greyhound cafe; making the10[th] anniversary of Marimekko's Oiva tableware

collection .This campaign allows customers who order Greyhound's special menu to

dine in the Oiva tableware collection and the recent collaboration with Uniqlo which

launches a line of outfits decorated by Marimekko's signature pattern to make its

customers feel special when they purchased or consumed that exclusive products or

services (Greyhound, 2019; Marimekko, 2019).

In summary, with its core values, branding strategy, and marketing

communications activities, Marimekko executes a good overall performance,

especially providing an excellent brand experience. Thus, this performance helps

uplifting customers' emotional experience.

Social experience (relate)

On the other hand, Marimekko's Thai consumers showed the least level of

agreement *with social experience (relate) dimension*. This implied that the

respondents have an ordinary social experience compared to other dimensions of

brand experience.

Because social experience is a sense of belonging and the need to be perceived

positively by others (Schmitt, 1999), this social experience goes beyond customers'

personal feelings. This could be because Marimekko's brand personality reflects the

uniqueness and individualism (Airikka, 2014). As Finland is known to be one of the

strongest individualistic countries (Hofstede, 2019), most of the Finnish brands have

promoted a great sense of uniqueness as their core value, and Marimekko is one of

them. It is evident that Marimekko immensely reflects the sense of uniqueness through a variety of brand elements, such as Unikko's flower pattern and outstanding logo (Airikka, 2014). Thus, the uniqueness and independent filter of Marimekko dominates consumers' brand experience than the additional collective values that the brand may imply. In addition, since Marimekko's target audience are strong and powerful women who have leadership quality (Härkäpää, Sykkö, Arjavirta, & Kemell-Kutvonen, 2012). Buying Marimekko's products for themselves is meaningful in terms of irreplaceably unique quality of the brand and a manifestation of their and personality. Another plausible explanation is that Thai society today is growing to be more individualistic. In the past, Thai society was collectivistic as evidenced by a sense of long term responsibility to the group, the family, the extended family, or other extended social groupings (Buriyameathagul, 2013). Today, Thai society has gradually turned to be individualistic society and focus more on themselves, especially among young generation (Hofstede, 2011). Therefore, the shift in social value could contribute to their motivation to consume products for themselves, not for others, not for a sense of belonging, and not for the need to be perceived positively by others.

Accordingly, with its brand individualism, brand identity, brand position and the gradually individualized Thai society, the respondents might not get a social or relation experience when consuming or thinking about Marimekko's products.

Brand equity

The study then looked at Marimekko's brand equity which consists of two dimensions: *brand awareness* and *brand image*, and found that respondents gave the brand with the moderate mean score, suggesting that they felt significantly positive about Marimekko's brand equity.

<u>*Brand awareness*</u>

Based on research findings, it can be said that Marimekko has been able to stamp its brand personality in the minds of its consumers. Customers can distinguish Marimekko's product from other products because its identity. Marimekko's strengths are the uniqueness and inherent interest of the brand, the diversity of the patterns, and the originality of the design idiom. Thus, Marimekko is the respondents' top of mind brand, along with a distinct design aesthetic that consumers can recognize. Additionally, Marimekko's brand strategy can boost the brand's value through the long-term development of product and concepts of their stores and distributions (Marimekko, 2019). However, the relatively limited retail space of the concept store and the small number of branches can be considered a minor limitation to the implementation of Marimekko in term of the type of products and the approach to target customers (Airikka, 2014).

Brand image

According to the findings, Marimekko's brand appearance is unique and visually feminine. This perspective shows a significant level of agreement from Marimekko's customers. A plausible explanation might also results from Marimekko's approach in building a strong brand identity and brand position as mentioned in the previous discussion. That is when a brand portrays a strong identity, occupies the right spot in the mind of target consumers, and communicates consistent brand messages, it allows consumers to develop a positive brand association in their memory, which in turn is an overall perception on that brand, known as a brand image (Keller, 2009). In the same way for Marimekko, it is branded to be unique, joyful, enchanting, and bold. 'Mari girl' is another brand element created to symbolize a lively, feminine, and confident woman representing its target customers. In terms of its patterns, they are designed in vibrant colours suited for women who are bold enough to express their personality through their choice of attire. Its most iconic design is Maija Isola's Unikko (Poppy) (Marimekko, 2019). With this well-built synergy among Marimekko's brand elements, its colors and prints are what people most associated with. Marimekko also has a positive brand image which involves many aspects that people admire, such as individualism and self-confidence (Airikka, 2014). As a result, the respondents' overall perception towards Marimekko is unique and feminine as reflected by the brand associations held in their memory.

Relationship between brand experience and brand equity

This section focuses on the relationship between brand experience and brand equity of Marimekko. The findings from the correlation analysis revealed that there was a significant positive relationship between these two variables, thus accepting the hypothesis. This reflects that the more experience the customers gain from the brand, the higher brand equity is.

To be more specific, the result shows that the relationship between sensory experience and brand equity is the highest. It was discovered that most *sensory experiences* of Marimekko related to touching and smelling were either secondary focus points or went completely unnoticed. The sample of consumers paid most attention initially to vision such as the design of the product, store decoration and product categories (Airikka, 2014).

The most efficient sensory experiences in shopping were created by visual and tactile stimuli. In order to focus all visual attention on the products, Marimekko's concept store was cleverly covered in harmonious white with modern Scandinavian style. Moreover, a majority of the products were laid out so that the customers could freely touch them. One of the most efficient and unique emotional branding practices within the store was the inspiration table, which derived directly from the brand association of gift-giving (Heinisuo, 2017).

Marimekko can most efficiently utilize the products and personnel within the retail environment. Marimekko's concept stores revealed a neat and attracting product layout in a relatively small space with quite narrow product assortment within the full range of categories (Airikka, 2014).

In addition to the liking of the quality of Marimekko products, participants mentioned the aesthetic features as a factor that keeps them visiting the stores and buying the products. Marimekko patterns and colors appeal to the consumers, and that is part of the reason they buy the products. The consumers do not appreciate functional benefits very much; the focus is on the appearance of the products that attract the purchase (Rapala, 2014).

These findings were also consistent with the Cleff et al. (2014)'s study which looked at the relationship between brand experience and brand equity. It found a positive impact on the variables. Regarding the result, *sensory experience* dimension has the highest impact on brand equity.

5.3 Limitation of the research

Overall, the research had successful and positive results that could extend the body of knowledge on brand experience and brand equity. However, there was one limitation that can be pointed out and improved in the future.

The current study is conducted on only Thai women living in Bangkok and the first-jobbers living in Bangkok, age between 18 to 25 years old. Therefore, the sample was restricted to one cultural community as it was limited to Bangkok, Thailand. The age range of respondents was also limited to only the first-jobbers though it is one of Marimekko's target customer groups. In the future, the sample used in such research should be extended to working women who is trendy and fashionable from other cultures or even Marimekko's customers around the world or, in particular, in Asia.

5.4 Direction for future research

The current study can be further focused on and improved in order to gain more insights into these variables. First, this study only looked at the brand experience and brand equity through a quantitative approach, so the findings were limited to the content and questions in the questionnaire. In the future, researchers should try to expand the data collection method and also use a qualitative approach, in addition to the existing quantitative approach. Using a qualitative approach, in the form of in-depth interviews or focus groups will allow the researchers to gain more in-depth knowledge of what consumers mean or seek when they think about Marimekko's brand experience and brand equity. It will also help researchers to deeply consider the views of the respondents on Marimekko.

Furthermore, this study explored the brand experience of only one brand that related to consumer's lifestyle. In the future, this study can be further expanded by focusing at different lifestyle brands. Comparing the respondents' views between a few different brands will help in understanding how consumers have different brand experiences and to think about the brand equity of lifestyle brands. Similarly, brand experience and brand equity represent brands of different industries. For instance, brand experience and brand equity could also be used to see which dimensions the respondents look for in that particular field or industry.

Finally, researchers may explore other aspects of the brand. For example, research may also study Marimekko as their marketing strategies in order to gain a deeper understanding of the lifestyle branding are area. Lifestyle branding is not limited only to the retail environment, as it can also be implemented on the internet.

The research topic could be studied and tested in the virtual environment such as corporate websites, web stores, and most interestingly, social media that supports the lifestyle branding ideology through storytelling and image sharing.

5.5 Practical Implications

The findings of this research provide useful knowledge about brand experience and brand equity of Marimekko. There are few practical implications have been identified.

This study is useful for companies operating in the fashion and consumers' lifestyle industry which strongly relies on designers and differentiation through products and aesthetical style. Moreover, this research can act as guidance for lifestyle brands in establishing or strengthening their brand experience and brand equity on the market. Firstly, from the results of the study, it is apparent that *brand experience* is considered when a consumer purchases products. Based on the findings, participants reported that the two main brand experience dimensions that attracted them were *emotional and sensory experience*. Marketing practitioners can dive deeper into the lifestyle branding context and re-evaluate its appearance in their retail design which is visual merchandising, interior decoration, and lay out planning to attract customer's emotion, mood and sensorial stimuli. For example, creating the designated color for each style of decoration: Minimal style should come with warm and neutral color and created from natural material such as wood and metal. Another way is to design lighting to make the special products stand out by using glass panel wall to bring

natural light into indoor space. They can even use open plan's design which showcases table in the middle of the store instead of using partition to divide circulation. All of these make customers feel comfortable and provide inspiration for customers. Customers are attracted because the products are aligned with the store's decoration which give them a seamless pleasant atmosphere. This tactic could be done to reflect the brand image which correspond to the consumers' lifestyle. A product or shopping experience has the power to remain in the consumer's long-term memory They can also be depending on its outcome and can create strong emotional associations or even added value.

Next, the findings showed that the respondents had low level of agreement of store experience so we would recommend that the brand should improve store experience or create a decent atmosphere inside the store and flagship store. Particularly, fashion and lifestyle brand, marketers should focus more on an emotional experience (feel) dimension and a sensory experience (sense) dimension. in term of *touch*, customers should be able to touch the product to detect its quality when buying products such as clothes so they can actually feel smoothness, roughness, temperature and weight. *Smell* endorses the image and identity of the brand like smell of luxurious with woody scent and liveliness with fresh and floral scent. Marketers should select a smell that directly correspond to the concept of the brand. *Visual* arouses the interest toward the brand and reflects the brand's image and also create a unique emotion among customers who are well familiar with the unique color and pattern of the brand such as cozy interior design with natural color like beige and white on the walls. *Sound* arouses feelings, emotions and cognition out of customers. Sound can also dictate mood of customers and reflects brand personality such as hip hop music with

soft voices, through such stereos and loudspeakers in high end streetwear brand's store. They can also train their staff to have a more pleasant service skill which will make customers satisfy. This has an effect on brand equity, as this can have a positive relationship with the brand, especially for a lifestyle brand.

Lastly, in terms of *brand equity*, the findings showed that the respondents had a moderate level of agreement. Customers buy the brand because they can distinguish Marimekko's product from other products in general, and they also recognize the brand appearance as it is unique and visually feminine. Based on this, marketers could push Marimekko to be customers' top of mind by being distinguishable brand. In order to be distinguished by customers, brand must create a strong and consistent brand identity. Meanwhile, Brand elements should all be in the same synergy like brand name, logo, slogan, packaging, and retail design. All of these must correspond with brand identity and target consumer personality. By following this scheme, brand can become the top of customers' mind.

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APPENDIX

APPENDIX A

แบบสอบถามเรื่องประสบการณ์ที่มีต่อตราสินค้า

และคุณค่าของตราสินค้ามารีเมกโกะ

แบบสอบถามนี้เป็นส่วนหนึ่งของการศึกษาเพื่อจัดทำโครงการวิชาชีพของนิสิตระดับมหาบัณฑิตด้าน
การจัดการการสื่อสารเชิงกลยุทธ์ คณะนิเทศศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย เพื่อศึกษาประสบการณ์ของ
ลูกค้าที่มีต่อแบรนด์มารีเมกโกะ (Marimekko) ซึ่งจะใช้เวลาในการตอบทั้งหมด 10 นาทีโดยประมาณ

ผู้วิจัยจึงใคร่ขอความร่วมมือจากท่านในการตอบแบบสอบถามตามความเป็นจริงหรือตามความ
คิดเห็นของท่าน ทั้งนี้ ข้อมูลของผู้ตอบแบบสอบถามทั้งหมดจะถูกเก็บเป็นความลับ และจะถูกนำไปวิเคราะห์ใน
ภาพรวม เพื่อนำไปใช้ประโยชน์ในเชิงวิชาการเท่านั้น

ส่วนที่ 1 คำถามเพื่อคัดเลือกผู้ตอบแบบสอบถาม

คำชี้แจง: กรุณาทำเครื่องหมาย (✔) ในช่องที่ตรงกับคำตอบของท่าน

1. ท่านเคยซื้อสินค้ามารีเมกโกะในช่วง 6 เดือนที่ผ่านมาหรือไม่

   ☐ 1. ใช่   ☐ 2. ไม่ (จบการทำแบบสอบถาม)

2. ท่านใช้หรือซื้อ ผลิตภัณฑ์ประเภทใดของแบรนด์มารีเมกโกะบ้าง ในระยะเวลา 6 เดือนที่ผ่านมา

   (สามารถเลือกได้มากกว่า 1 ข้อ)

   ☐ 1. เสื้อผ้า   ☐ 5. ผ้าพิมพ์ลาย

   ☐ 2. กระเป๋า   ☐ 6. เครื่องนอน

   ☐ 3. เครื่องครัวและการรับประทานอาหาร   ☐ 7. เครื่องใช้ในห้องน้ำและผ้าเช็ดตัว

☐ 4. เครื่องประดับ

(เช่น รองเท้า, หมวก, ผ้าพันคอ, ถุงเท้า และ ร่ม)

☐ 8. ของตกแต่งบ้าน (เช่น หมอนอิง

ปลอกหมอนอิง, ผ้าห่มและผ้าคลุม,

แจกัน, สมุดและเครื่องเขียน

3. กรุณาระบุช่วงอายุของท่าน

☐ 1. 18-19 ปี

☐ 3. 22-23 ปี

☐ 2. 20-21 ปี

☐ 4. 24-25 ปี

<u>ส่วนที่ 2 ประสบการณ์ที่มีต่อแบรนด์มารีเมกโกะ</u>

คำชี้แจง: กรุณาใส่เครื่องหมาย (✔) ในช่องที่ตรงกับความคิดเห็นของท่านมากที่สุด

(โดย 5 = เห็นด้วยอย่างยิ่ง, 4 = เห็นด้วย, 3 = ไม่เห็นด้วยหรือไม่เห็นด้วย 2 = ไม่เห็นด้วย 1 = ไม่เห็น

ด้วยอย่างยิ่ง)

	ข้อความ	เห็นด้วยอย่างยิ่ง ⟷ ไม่เห็นด้วยอย่างยิ่ง				
		5	4	3	2	1
1.	ร้าน Marimekko สามารถกระตุ้นประสาทสัมผัสของท่านได้ เช่น การมองเห็น การสัมผัส การได้ยิน และการได้กลิ่น					
2.	ท่านชอบการออกแบบและตกแต่งของร้าน Marimekko					
3.	ท่านรู้สึกสบายใจเมื่อใช้สินค้าของ Marimekko					
4.	ท่านเพลิดเพลินไปกับการเดินชมสินค้าของ Marimekko					
5.	ท่านเพลิดเพลินไปกับการสัมผัสสินค้าของ Marimekko					
6.	การนำเสนอแบรนด์ในภาพรวมของ Marimekko สามารถสร้างอารมณ์เชิงบวกให้แก่ท่าน					

ข้อความ	เห็นด้วยอย่างยิ่ง ←——→ ไม่เห็นด้วยอย่างยิ่ง				
	5	4	3	2	1
7. การนำเสนอแบรนด์ในภาพรวมของ Marimekko ดึงดูดความสนใจของท่าน					
8. ท่านรู้สึกพอใจต่อการนำเสนอแบรนด์ในภาพรวมของ Marimekko					
9. การนำเสนอแบรนด์ในภาพรวมของ Marimekko กระตุ้นความสนใจของท่าน					
10. การนำเสนอแบรนด์ในภาพรวมของ Marimekko ช่วยกระตุ้นความอยากรู้ หรือ ความสงสัยของท่าน					
11. การนำเสนอแบรนด์ในภาพรวมของ Marimekko ช่วยกระตุ้นจินตนาการ ของท่าน					
12. การนำเสนอแบรนด์ในภาพรวมของ Marimekko ช่วยกระตุ้นความคิด ของท่าน					
13. Marimekko สะท้อนถึงรูปแบบการดำเนินชีวิตของท่าน					
14. Marimekko ทำให้ท่านนึกถึงวิถีชีวิตในแบบที่หลากหลาย					
15. Marimekko ทำให้ท่านนึกถึงกิจกรรมต่างๆ ที่ท่านสามารถทำได้					
16. Marimekko ทำให้ท่านนึกถึงความสัมพันธ์ของท่านกับผู้อื่น เช่น เพื่อน แฟน หรือครอบครัว					
17. ท่านสามารถเพิ่มความสัมพันธ์กับผู้คนที่ท่านชอบด้วยการซื้อหรือ ใช้สินค้า Marimekko					
18. Marimekko ทำให้ท่านนึกถึงกิจกรรมทางสังคมต่างๆ					

ส่วนที่ 3 คุณค่าของแบรนด์มารีเมกโกะ

คำชี้แจง: กรุณาใส่เครื่องหมาย (✔) ในช่องที่ตรงกับความคิดเห็นของท่านมากที่สุด

(โดย 5 = เห็นด้วยอย่างยิ่ง, 4 = เห็นด้วย, 3 = ไม่เห็นด้วยหรือไม่เห็นด้วย 2 = ไม่เห็นด้วย 1 = ไม่เห็นด้วยอย่างยิ่ง)

ข้อความ	เห็นด้วยอย่างยิ่ง ←→ ไม่เห็นด้วยอย่างยิ่ง				
	5	4	3	2	1
1. เมื่อท่านต้องการซื้อสินค้าที่เน้นดีไซน์และไลฟ์สไตล์ Marimekko เป็นหนึ่งในสามแบรนด์ที่ท่านนึกถึง					
2. เมื่อท่านต้องการไปร้านที่ขายสินค้าเกี่ยวกับดีไซน์และไลฟ์สไตล์ Marimekko เป็นหนึ่งในสามแบรนด์ที่ท่านนึกถึง					
3. ท่านสามารถแยกแยะความแตกต่างของสินค้าแบรนด์ Marimekko กับสินค้าแบรนด์อื่นโดยทั่วไปได้					
4. เครื่องหมายการค้าและร้านค้าของ Marimekko มีความแตกต่างซึ่งสามารถแยกแยะได้					
5. Marimekko มีดีไซน์เฉพาะตัวและดูมีความเป็นผู้หญิง					
6. Marimekko มีการบริการลูกค้าที่ดีอย่างต่อเนื่อง					
7. ท่านเห็นว่า Marimekko เป็นแบรนด์ที่เป็นมิตรกับสิ่งแวดล้อม					
8. ท่านเห็นว่า Marimekko เป็นแบรนด์ที่ทันสมัย					
9. ท่านเห็นว่า Marimekko เป็นแบรนด์ที่ท่านคุ้นเคย					
10. ท่านเพลิดเพลินกับประสบการณ์การซื้อสินค้าในร้าน Marimekko					
11. ท่านเพลิดเพลินกับการได้รับบริการในร้าน Marimekko					

	ข้อความ	เห็นด้วย อย่างยิ่ง			ไม่เห็นด้วย อย่างยิ่ง	
		5	4	3	2	1
12.	ท่านเชื่อมั่นในแบรนด์ Marimekko					
13.	ท่านมีทัศนคติที่ดีต่อ Marimekko ในภาพรวม					

ส่วนที่ 4 ข้อมูลส่วนตัว

คำชี้แจง: กรุณาทำเครื่องหมาย (✔) ในช่องที่ตรงกับคำตอบของท่าน

1. ระดับการศึกษาสูงสุด

   ☐ 1. ต่ำกว่าปริญญาตรี   ☐ 3. สูงกว่าปริญญาตรี

   ☐ 2. ปริญญาตรี

2. อาชีพ

   ☐ 1. นักเรียน / นิสิต / นักศึกษา   ☐ 3. อาชีพอิสระ

   ☐ 2. พนักงานบริษัท   ☐ 4. อื่นๆ....................

3. รายได้เฉลี่ยต่อเดือน

   ☐ 1. น้อยกว่า 20,000 บาท   ☐ 3. มากกว่า 30,000 บาท

   ☐ 2. 20,000-30,000 บาท

= ขอบคุณที่ให้ความร่วมมือ =

APPENDIX B

Questionnaire (English Version)

Research Questionnaire

This research project is conducted in partial requirement of a Professional Project, enrolled by a student of M.A. Strategic Communication Management from Faculty of Communication Arts, Chulalongkorn University. The purpose of this questionnaire is to explore the relationship between brand experience and brand equity of Marimekko.

This questionnaire will take approximately 10 minutes. Participants are requested to complete all of the following questions based on her opinion and as accurately as possible. The data collected will be analyzed and used for educational purpose only.

Section 1 Screening Question

Instructions: Please check (✓) the answer that best represent you

1. Have you recently bought Marimekko product in the past 6 months?

   ☐ 1. Yes   ☐ 2. No (end the survey)

2. What kind of product of Marimekko did you previously use/buy in the past 6 months? (check (✓) all that apply)

   ☐ 1. Clothing   ☐ 5. Printed Fabrics

   ☐ 2. Bags   ☐ 6. Bedding

   ☐ 3. Kitchen & Dining   ☐ 7. Bath & towels

☐ 4. Accessories

    (i.e. Shoes, Hats, Scarves, Socks,

    and Umbrellas)

☐ 8. Home decor

    (i.e. Cushions & cushion

    covers, blankets & throws,

    vases, and notebook &

    stationery)

3. What is your age?

    ☐ 1. 18-19   ☐ 2. 20-21

    ☐ 3. 22-23   ☐ 4. 24-25

Section 2 Marimekko's Brand Experience

Instructions: Please rate the statements below according to your experience with Marimekko's brand by putting a tick mark (✓) under the number, in the scale below: 5= Strongly agree, 4= Agree, 3= Neither agree nor disagree, 2= Disagree, 1= Strongly disagree

	Statements	Strongly agree				Strongly disagree
		5	4	3	2	1
1.	Marimekko's store engages your senses.					
2.	You like the design and the decoration of Marimekko's premises.					
3.	You feel comfortable when using Marimekko's product.					
4.	You enjoy the vision of product provides by Marimekko					
5.	You enjoy the touch of product provides by Marimekko					

Statements	Strongly agree				Strongly disagree
	5	4	3	2	1
6. Marimekko's overall performance can put you in a certain mood.					
7. Marimekko's overall performance appeals to your emotions.					
8. You feel pleased with Marimekko's overall performance.					
9. Marimekko's overall performance intrigues you.					
10. Marimekko's overall performance stimulates your curiosity.					
11. Marimekko's overall performance stimulates your imagination.					
12. Marimekko's overall performance stimulates your creative thinking.					
13. Marimekko represents your lifestyle.					
14. Marimekko makes you think of an alternative way of life.					
15. Marimekko reminds you of activities you can do.					
16. Marimekko makes you think about my relationships with others.					
17. You can enhance my relationship with people you like by consuming in Marimekko					

| Statements | Strongly agree | | | | Strongly disagree |
	5	4	3	2	1
18. Marimekko makes you think about social activities.					

Section 3 Marimekko's Brand equity

Instructions: Please rate the statements below according to Marimekko's brand equity by putting a tick mark (✓) under the number, in the scale below: 5= Strongly agree, 4= Agree, 3= Neither agree nor disagree, 2= Disagree, 1= Strongly disagree

| Statements | Strongly agree | | | | Strongly disagree |
	5	4	3	2	1
1. When you want to buy lifestyle products, Marimekko is one of the top three brand names that comes to your mind.					
2. When you want to go to lifestyle shop, Marimekko is one of the top three brand names that comes to your mind.					
3. You can distinguish Marimekko's product from other products in general					
4. Marimekko's trademark and shop are distinguishable					

Statements	Strongly agree				Strongly disagree
	5	4	3	2	1
5. Marimekko's brand appearance is unique and visually feminine.					
6. Marimekko's brand has consistently good customer service.					
7. You see Marimekko as an environment-friendly brand					
8. You see Marimekko brand as modern brand					
9. You see Marimekko as an intimate brand					
10. You enjoy the experience of purchasing at Marimekko's store.					
11. You enjoy experiencing the service in Marimekko's store.					
12. You believe in Marimekko brand.					
13. Overall, you have a positive attitude toward Marimekko brand.					

Section 4 Demographic

Instruction: Please check (✓) the answer that best represent you

1. What is your educational level?

    ☐ 1. Below Bachelor's Degree

    ☐ 2. Bachelor's Degree

    ☐ 3. Above Bachelor's Degree

2. What is your occupation?

    ☐ 1. Student

    ☐ 2. Employee

    ☐ 3. Freelancer

    ☐ 4. Other:……………...

3. What is your personal average monthly income in Thai Baht (THB)?

    ☐ 1. THB 20,000 or less

    ☐ 2. THB 20,000-THB 30,000

    ☐ 3. More than THB 30,000

= Thank you for your participation =

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