
Degree of Master in Fashion Management
The Swedish School of Textiles
2010-05-26

Report no.
2010.13.13

A walk through Luxury land

Johan Edberg

- an analysis of the identity and image of high level brands



THE SWEDISH SCHOOL
OF TEXTILES
UNIVERSITY OF BORÅS

Visiting adress: Bryggaregatan 17 • Postal adress: 501 90 Borås • Website: www.textilhogskolan.se

Abstract

A walk through Luxury land

- an analysis of the identity and image of high level brands

This thesis is about how high level brands communicate their brands to the audience. The thesis consists of analyses of the identity and images of two luxury brands, Gucci and Burberry and two premium brands, Lacoste and Morris. The purpose is to clarify the identity of the brands, by carrying out analysis as well as interviews with key personnel. Furthermore there is an analysis of the advertisement images for the respective brands in order to clarify the brands images. Finally there is an analysis of the alleged conformity between identity and image and also a section about the luxury and premium brand differs, or rather not differ from each other in the identity-image connection. The methods used are Aakers identity system, to establish the respective brands identity. An image analysis with inspiration from Panfosky and leading semoticians are also used to scrutinize the advertising images from the Spring/Summer 2010 campaigns. The results show that there is indeed a good conformation among the brands when it comes to the identity-image connection. The brands identities are thorough and well articulated and the advertisement images are well executed with the identity well in mind which makes for that the campaigns are contributing in building a good brand image among the target audience. There are several areas where the premium brand advertising images congregate with the ones of the luxury brand.

Key words: Luxury brands, Premium brands, fashion marketing, brand building, identity, image, image analysis, Gucci, Burberry, Lacoste, Morris

Contents

- 1. Background..... 1
 - 1.1 Characteristics of a high level brand 2
 - 1.2 Fashion magazines..... 3
 - 1.3 The brands and companies 4
 - 1.3.1 Gucci 4
 - 1.3.2 Burberry..... 5
 - 1.3.3 Lacoste..... 6
 - 1.3.4 Morris 6
- 2. Purpose and research questions 7
 - Research questions..... 8
- 3. Literature review 8
 - 3.1 Brand building and identity in the high level segments 8
 - 3.1.1 The functions of a brand 8
 - 3.1.2 The luxury fashion brand..... 9
 - 3.1.3 The luxury brand identity 10
 - 3.1.4 Aakers identity system 11
 - 3.1.5 Positioning of a luxury brand..... 12
 - 3.1.6 Brand equity 13
 - 3.2 Marketing mix in the fashion industry 14
 - 3.2.1 Marketing communication 14
 - 3.2.2 The fashion marketing mix..... 15
 - 3.2.3 Print advertising in fashion magazines..... 16
- 4. Methods 17
 - 4.1 Image analysis 17
 - 4.1.1 Panofsky’s iconological model and its followers..... 17
 - 4.1.2 Denotation..... 17
 - 4.1.3 Utilization 18
 - 4.1.3 Shortcomings..... 18
 - 4.2 Fieldwork Gucci and Burberry 19
 - 4.2.1 Fieldwork Lacoste and Morris 20
- 5. Results 21
 - 5.1 Gucci’s identity 21

5.2 Burberry's identity.....	23
5.3 Lacoste's identity.....	24
5.4 Morris' identity.....	26
5.5 Image analysis Gucci.....	27
5.6 Image analysis Burberry	30
5.7 Image analysis Lacoste	32
5.8 Image analysis Morris.....	34
6. Discussion.....	36
6.1 Luxury identity.....	36
6.2 Luxury land and brand origin.....	37
6.3 Gucci	38
6.4 Burberry.....	39
6.5 Lacoste.....	39
6.6 Morris	40
6.7 Further research.....	40
References.....	42
Appendix 1.....	44
Appendix 2.....	46
Appendix 3.....	47

1. Background

The luxury brands of the world have in the recent decade risen to the brands of the hour. Luxury brand products are today found not only in the possession of the wealthy but also in the average homes from Los Angeles via Moscow to Tokyo, where 94 percent of 20-something women owns a Louis Vuitton bag. It is estimated that 40 percent of the Japanese owns a Louis Vuitton product (Thomas 2007). This is quite an incredible number since luxury goods commands a price that most of us simply cannot afford and some of us think is just preposterous. What has happened in recent times is that consumers are beginning to mix luxury brands with premium and mainstream brands. In past times, the luxury companies could rely on consumers buying exclusively from their collection. This is not the case anymore.

It is important to seclude the luxury brand from those being just premium brands. Cartier, Gucci, Rolex, Dior and Louis Vuitton are examples of luxury brands while Lacoste, Miu miu and Paul Smith are premium brands. The definitions are good to have in mind especially when some of the premium brands are doing their best to be conceived as luxury brands (Okonkwo 2010). When elaborating about both premium and luxury brands I will use the term high level brands.

My interest in the luxury and premium brands first arose from my days as a marketing and communications student in the first half of the decade. Later, when working in the advertising world, my interest in communication made me study advertisements for hours on end. I used to spend equal amounts of time reading the fashion magazine's articles as studying the latest advertisement on the opposing page. During the work with the thesis I have found that fashion brands in general and luxury brands in particular, print advertising in fashion magazines is very important and it makes up to about 60 percent of the marketing budget.

The premium brands are also entering a field of communicative expressions that in the past was reserved for luxury brands. In short, the premium brands are imitating the luxury brands to tap into their consumers group and take market shares from the luxury brands (Okonkwo 2009).

The aim of this thesis is to carry out identity and image analysis of luxury and premium brands. I would like to find out how well the identity congregates with the image and to see if there is any difference in this relation between a luxury and premium brands.

The subject of luxury consumption and luxury brands is quite common in the newspapers economy pages. Not only do they present the brands, the companies behind them and their endeavors but more commonly they publish articles about the end consumer and how society look upon the luxury brands. Ringborg (*Dagens Nyheter* 26-01-2010) underlines the fact that luxury recently has become more or less public property, as a large portion of the consumers can afford, or make themselves afford, a luxury product. Strömquist (*Svenska Dagbladet* 14-07-2009) writes about how the consumer is tired of the fast luxury consumption and start turning back to the discreet classics. This might be good for the luxury brands as they have their roots in the well crafted classics. There are some that say that the luxury era is ending, but my opinion is that the era of big logos might be ending, and that the luxury brands just have to tone themselves down and resort to the discreet quality products of their roots.

1.1 Characteristics of a high level brand

Since the turn of the century, luxury elements in fashion have been a very clear trend. Imitating the upper class, taking on their habits has been the indicator of coolness within the broader (fashion) consumer groups. Paradoxically, the luxury products have become the property of the general public. An interesting question now arises; how does the luxury brand cope with this? In the definition of the notion of luxury lie scarcity, a demand larger than the supply and exclusiveness not accessible to all.

Premium brands on the other hand often imitate luxury brands in their communication (Okonkwo 2009) Products are also alike but with less craftsmanship, usually produced at a higher pace and in larger numbers and with a more moderate pricing.

Describing what luxury is is not that easy and Kapferer (2005) states that the notion of luxury varies between cultures. In order to reveal what hides in the concept Kapferer utilizes view points from several disciplines. For the economists, luxury objects have the highest price to quality relationship. This means that luxury goods have a significantly higher price than products with comparable tangible functions. A Gucci bag have the same tangible functions as, let's say, a bag from premium brand Donna Karan but commands a much higher price. This price gap points to that the Gucci bag has intangible properties such as reputation and image as well as tangible properties as quality and craftsmanship. Kapferer also discusses how the world of psychology views the luxury and the luxury brands in particular. In short the apprehension of luxury varies somewhat across markets and cultures. Kapferer refers to his own work and shows that luxury are seen as expensive, of high quality and injected with prestige by consumers in Europe, America and Japan. The Japanese in contrary to the European and American customer do not appreciate the luxury good to be exceptional and rare. Instead they see the luxury good as artful, something the western consumers do not do. Once again, Kapferer discusses the luxury paradox. Economic success for a classic western luxury brand lies in commercialization and hence a lot of goods sold. This in turn dilutes the brand equity and leads to loosing the notion of scarcity and exclusiveness. On the Japanese market, the opposite situation reigns. Here, over exposure is a good thing that boosts sales without diluting the brand (Kapferer 2009). Growth in the Japanese market seems easier than in the western, saturated, markets.

Consequently premium brands are on the lookout to tap into the luxury brand positioning matrix, by imitating their communication, overall design and storytelling, to gain something of a luxury position in the consumers mind. If this maneuver is successful, the premium brand can threaten the other neighboring luxury brands.

Kapferer (2005) proposes that there are two different kinds of luxury brands. The ones that capitalize on their heritage and the ones that capitalizes on their storytelling. The latter most commonly lack any kind of long standing history. The first category are older European brands, such as Dior, Yves Saint Laurent and Gucci and the second category consists of newer brands, mostly American, the best example is of course Ralph Lauren. Premium brands also utilize both of these. For example Lacoste use their heritage while Swedish brand Morris use storytelling.

In relation to scarcity Kapferer also introduces the idea of rarity. Traditionally the luxury good has had physical properties of rarity; exotic materials, craftsmanship, complicated production process. What Kapferer is saying is that one should look into the realm of virtual rarity. If a physical rarity is not at hand the virtual rarity can help create a notion or an imitation of physical rarity. The commonly used strategies for this operation are for example selective and exclusive distribution and

outlets, creating an illusion of scarcity, sponsoring top celebrities, athletes and creators, creating limited and rare products to stimulate buzz and press attention, and finally to create a business entity that complements the expensive product program with cheaper and mass-produced products like cosmetics, fragrance and simpler accessories. Open up any fashion magazine and one can see examples of this virtual rarity; A photo-tour of the new Hermés flagship store in Paris, articles about a limited Louis Vuitton bag, fashion reports from the red carpet and articles about the new Tom Ford perfume.

Okonkwo has a very interesting take on the luxury brand and the luxury brand consumer contra the premium and mainstream brands (www.brandchannel.com). She states that one can determine whether or not a brand is a luxury brand or not simply by asking the question; if the store would move 30km, would the customers move with them or would they find similar alternatives closer by? If customers move with the store, the brand in question is a luxury brand. Now, this example might be a little too simplified, but it points out the loyalty that luxury brands enjoy. A loyalty that according to Okonkwo is as illogical as it is unshakable and has its roots in, and this is of the essence, the consumers want to identify themselves both externally and internally as being fashionable and foremost wealthy.

Okonkwo presents what she calls the redefinition of luxury brands as an effect of more aware consumers. Popularly called the democratization of luxury, fashion brands from both premium and mainstream segments have geared both their brands and communication towards a luxury expression. This makes for that the consumer feels that it is kosher to combine high and main street brands in one outfit, something that was unthinkable just a few decades ago (Okonkwo 2009). This notion of combining brands from different realms is also encouraged by the fashion magazines.

1.2 Fashion magazines

One cannot talk about fashion marketing and luxury and premium marketing in particular without mentioning the international, and national, fashion magazines. Vogue, Marie Claire, Elle and W are major forces on the market. Their editors and staff are a great force in deciding what the consumers like and hence buying any given season. Recent contributions to the popular culture, like movies *The Devil wears Prada* and the *September Issue*, depicts the magazines and especially their enigmatic editors-in-chief as larger than life creatures that dictates the well-being of the fashion brands.

The relation between the fashion press and the fashion brands, i.e. the advertisers, are also something that I've found intriguing. Again in my days as an ad-man, I met with marketing executives that were getting offers from the trade press sales departments to get editorial space if they bought advertisement space in return. Talking to the Nordic PR-manager for Group 88¹ a Danish based agency with several luxury brands in their portfolio, it is clear that the disposition of the brand contra magazine relation is undergoing changes. The fashion magazines are no longer seen as holy cows and the advertisers are expecting a ROI for their advertisement.² In the past, brands begged magazines to write about them but now the table is beginning to turn. With cutbacks in the advertisement budget, fierce competition on the magazine market and the new media channels, advertisers are more cautious when choosing magazines to advertise in. They need something, editorials that is, in

¹ Meeder, Robert Group 88. Mail conversation 2010-04-12

² Ibid

return or they take their business elsewhere. Magazines are expected to “work” for the advertisements.³

The new deal for the large fashion magazines is to venture into other media. Moses (2009) argues that because of the recession and competition from lifestyle and celebrity magazines, the fashion magazines are eager to diversify their business into new areas in order to strengthen their brand. And also offer advertisers different and new ways of advertising. The internet has made fashion and style more accessible to all for example through blogs, the brands own websites, and live coverage of fashion shows. The fashion magazines have geared their performance to meet this challenge and there are several successful ventures into the world of online publishing. Vogues and GQ’s style.com and Elle.com being two of them. In the article dated August 2009, in the midst of the recession, Moses presents somewhat ambivalent facts concerning the importance and the state of fashion magazines. There is a reduction in advertisement sales and in single copy sales for most, Elle being a notable exception, but this might just be temporary and recession-influenced. It is still hard to say what will happen when the economic climate gets better. However, Moses concludes that the importance of the fashion magazines for its readers and its advertisers will still remain, perhaps change somewhat in its disposition but remain.

Meeder⁴ states that roughly 60 % of his marketing budget is spent on advertising. With 25 % on events of different kinds, 10 % on extras such as travel, dinners and gifts and a mere 5 % on internet activity. These figures will likely differ slightly depending on which brand that is in question, but the tendency is that advertising still is a major budget item and fashion magazines are a major media to advertise in.

1.3 The brands and companies

The brands I have chosen to analyze and discuss in this thesis are luxury brands Gucci and Burberry and premium brands Lacoste and Morris. Below follows a short presentation of each company and its history.

1.3.1 Gucci

Founder Guccio Gucci worked as a low-level employee at the Savoy hotel in London, the place to be seen at for the upper classes of Europe and U.S during the turn of the last century. Drawing inspiration from the hand-crafted British leather travel equipment and luggage Guccio Gucci went back to his native Florence and utilized the regions long standing history of fine leatherwork. After working with leather goods maker Franzini for a shorter period of time, Guccio Gucci founded his own company in 1921. Guccio was born. The company did not thrive until the late 1930’s when Guccio’s son Aldo took over at the helm. Being a marketing and branding mastermind, Aldo soon moved Guccio into the desired position as the Italian movie stars favorite brand of hand bags, this also helped spread the brand to a wide audience of movie goers (Lloyd and Mower 2006). The capitalization of the *Dolce vita* lifestyle was interrupted by the Second World War and Guccio struggled for some time but was able to gain recognition in the US because of G.I.’s buying Guccio product to take home to their wives and girlfriends. Aldo Guccio also invented the prophetic saying “The quality is remembered long after the price is forgotten”; this indicates his business focus, a high quality product combined with cunning marketing and branding operations. As the movie industry made films depicting Italy as

³ Meeder, Robert Group 88. Mail conversation 2010-04-12

⁴ Ibid

the home of romance, laid back elegance and sexiness, tourists kept pouring into post-war Italy and the country soon started to prosper (Lloyd and Mower 2006). As Gucci bags, with the signature elements such as bamboo handles, horse-bit straps and red and green stripes, were on the shoulders of movie stars, both on and off the sets, sales steadily went up. In the fifties Gucci ventured overseas setting up several stores in the most luxurious locations in the US, like Rodeo Drive, Manhattan and Palm Beach. (Lloyd and Mower 2006) Being an integral part of the jet-set costume through the seventies and eighties Gucci found success not only in the upper crust of the society, but also over the years the brand was noticed by the broader consumer groups. These two decades saw a rapid establishment in Europe and Asian markets. But, the eighties also was the starting point of a major change in the ownership structure of the company as conflicts tore the Gucci family apart. In 1993 Maurizio Gucci sold the family's last stake in the then close to bankrupt company to external investors (Lloyd and Mower 2006). This change in ownership led the way for the now infamous American Tom Ford to rise as both a marketing and creative power within the company. Creatively, Ford reinvents the classic Gucci pieces that made the company famous after the war, he implies a bolder sexier expression in the products but also in the communication surrounding the rebirth of both brand and products. The brand experiences a second golden age after years of recession and internal fights and incoherency. Businesswise, the investor behind the ownership begins to acquire stakes in luxury and fashion brands such as McQueen, Yves Saint Laurent, Bottega Veneta and Balenciaga. For some years in the 90's and 00's LVMH held a substantial stake in Gucci, but was over time outmaneuvered by the current majority shareholder, the LVMH counterpart, PPR. (www.guccigroup.com "About") As of today Gucci offers products in five major categories accessories, shoes, ready to wear, small leather goods, gift range. There are also lines of fragrances, sun glasses, watches and jewelry.

1.3.2 Burberry

Burberry, and its checked pattern, is probably known to most people with the slightest interest in fashion. Founded in 1856 by Englishman Thomas Burberry in Basingstoke, England the company focused on providing outerwear. The outerwear soon was renowned for their quality and endurance and by 1870 the one store had grown to a smaller emporium, making and selling not only outer wear but a wide product range spreading from mufflers to evening wear sharing the focus on both innovative design and sound functions. In 1880 Burberry invented the gabardine, a fabric both weather and tear proof as well as breathable. This fabric soon made its way onto the company's take on the classic trench coat. The company's outer wear was used by Captain Amundsen in 1911 on his expedition to the South Pole. Later, Shackleton wore Burberry gabardine from head to toe in his Antarctic expeditions. The success of the equipment made it possible for Burberry to secure a contract with the British War Office to provide an officer's coat for the First World War. It was from this version that the modern trench coat draws its name. After half a million officers fought in the trenches wearing the Burberry coat, it was made a symbol of independence, endurance and elegance, the coat found itself on the big screen worn by the Hollywood elite of the day including Humphrey Bogart and Audrey Hepburn ("A History of Burberry" Meeder). The check pattern was introduced as early as 1920 as lining in the iconic trench coat but it was not until 1964 it became as noted as it currently is. When the women of the British Olympic team boarded the plane to fly to the Tokyo Olympics, they folded their trench coats over their arms and the pattern was instantly in the limelight. It has indeed stayed there ever since. Burberry have two Royal warrants for HRH the Queen and HRH the Prince of Wales. Today designer Christopher Bailey is at the creative helm and the

company has recently undergone a collections and sub-brand overhaul. There are now four lines in the company today. Prorsum, the most prestigious line, the volume line London, the casual and sportier Sport and finally the young line Brit. Inside the lines one finds accessories, ready to wear, watches and jewelry, small leather goods, fragrance, glasses, gifts, shoes, underwear, outerwear and denim. Burberry is traded on the London Stock Exchange (<http://www.burberryplc.com>).

1.3.3 Lacoste

Founded in 1933 by French tennis champion René “the Crocodile” Lacoste with the help from knitwear tycoon André Gillier the Lacoste brand were providing tennis shirts and shirts made for golfing and sailing. The company states that the crocodile visible on the garments from the 1933 collection were the first clothes ever produced with a brand name on the outside. At this time, tennis shirts were made of a heavy woven cotton with starched collars, the Lacoste shirt on the other hand was made from a light knitted fabric with ribbed collar - it rapidly revolutionized the burgeoning sportswear sector. As of today Lacoste have a large number of product ranges stretching from clothes, shoes, watches to perfume and home textiles. After the Second World War the company grew on the domestic market and did not begin exporting until 1951, and then on a small scale to neighboring countries. As sales abroad soared, the company developed its export operation and can today be found in all corners of the world (www.lacoste.com). The fifties and sixties saw a rapid growth of collections, sales and export ventures with the USA as the main export market. Lacoste also widened its product range during this time with a highly successful tennis racket and a collection of tennis shoes. During the coming decades the brand diffused itself by continuing to produce rackets and expanding the shoe line. They also ventured into perfumes, women’s wear and sunglasses. Lacoste also opened several own concepts shops, primarily in Europe. During the eighties Lacoste also enhanced productions in their sailing line and crowned it with a specially designed sailing boat. The eighties also saw the expansion into the Asian markets. In the nineties the company continued its export operations and partnering with several operators for further diffusion such as watches and belts. Since the turn of the century up until today Lacoste keeps opening concept stores and expanding their diffusion lines with new products, ranges – such as home textiles – and areas of operation. Lacoste remains controlled by members of the Lacoste family, but through the years they have engaged in long-term partnerships with operators who have taken responsibility of different aspects of the operation of the brand, such as production, distribution, design of the different product lines et cetera. Examples of partners are the Pentland group for shoes, manufacturer Devanlay S.A (which is the second largest share holder after the Lacoste family) and the Zucchi-Bassetti group for home textiles (www.lacoste.com). During the whole history of the company, Lacoste have always had close ties with French tennis. They keep sponsoring several domestic and international stars and the French Davis Cup team to this day. Apart from this they have more roots in the sports world as they sponsor golf players and sailing ventures. Today, Lacoste profiles themselves as a casual sport fashion company with its roots in the sophisticated sports foremost tennis, with 30% of the sales coming from the tennis shirt. Finally, Lacoste presents figures from 2004 shows that 73% of the population in the world knows the brand, the number in native France was 96%.

1.3.4 Morris

The Swedish company Morris has its roots in a small gentlemen’s outfitter in The Sagerska Palace in the Old Town in Stockholm, where it catered urban gentlemen from the early 1900 up until the late fifties. In the sixties, the shop closed for good and the brand went off the market until 2003 when

fashion consultant/entrepreneur Jan Alsén bought the right to the brand and brought it back to life in the shape of a “classics with a twist” kind of way. Alsén had formerly worked with several noted Swedish brands like Peak Performance and Marc O’ Polo. The collections consist of clothing lines for men that have the base in suits and jackets, knitwear, shirts, jersey, denim and trousers. There is also a assortment of accessories. The collections from Morris all bear signs of the updated preppy look. Inspirations are without a doubt drawn from the world of Ralph Lauren, but fitted with a European expression and a tighter modern cut and fit (Andersson and Edberg 2006).

Fully owned and operated by Jan Alsén and family through J.M Alsén Design, Morris is located in Borås, with a combined sales office, showroom and concept store in Stockholm. Morris is sold at various places in Scandinavia, Europe, Asia and on the internet. A controlled expansion has been on the agenda since the beginning. However Alsén is very aware of the negative effects of over establishments and are therefore somewhat careful when selling to store operators in Sweden. For 2009 the net sales was 15 million SEK with an operating profit of 300.000 SEK.

2. Purpose and research questions

The luxury and premium fashion industry is a significant force in the whole fashion market and in the current paradigm of fashion consumption. The brands in these segments have a put lot of effort in both their designs. Furthermore they tend to different aspects of their communication strategies and operations and in finding out who their consumer is. Fashion is an integral part of many people’s lives and they use fashion products to express themselves and their personality. The luxury and premium brands do not only sell products, they also sell dreams, aspirations and more importantly a certain lifestyle that customers are intrigued to buy into. By buying into parts of these lifestyle concepts, consumers then express their own personality, lifestyle and aspirations. The awareness of advertising and branding among the companies has increased as the current paradigm has evolved. This means that the advertising that we see, now that we might be on the height of the paradigm, should be very sophisticated and elaborated. As previously discussed, the print media is a significant channel of advertising for the luxury and premium brands and the fashion media proves to be viable even in the current period of recession. The brands I am focusing on are luxury brands Gucci and Burberry and mid-premium brands Lacoste and Morris. These are representative and significant actors in their respective segments as well as frequent advertisers.

By analyzing the print advertising I intend to explain in what a way the respective brand is presented to potential customers. Furthermore, by interviewing key personnel in the brands organizations and using existing research, I intend to clarify the identity of the brands. Finally I would like to find how well the identity concept and the image concept congregate and if there is a difference between the luxury brand and the premium brand.

Research questions

1. What do the depicted tell about how the brands want to present their self to the customer and how is the luxury concept utilized?
2. How well do the presented congregate with the brand identity and are there differences in presentations of the brands in the luxury and premium segment?

3. Literature review

In this chapter I aim to present brand building, identity and marketing theories tied to fashion. This in order to lay the foundation for the coming research and to create a theoretical connection to the results.

3.1 Brand building and identity in the high level segments

Okonkwo (2009) states that there are a lot of misconceptions around the concept of brand and branding, it seems fit then to prod into the concepts to clarify the basic axioms. Okonkwo (2009 p. 102) lays it out like this;

“A brand [...] is an identifiable entity that makes specific and constant promises of value and results in an overall experience for the customer or anyone who comes in contact with the brand. This entity includes names, terms, signs, symbols, designs, shapes and colors, or a combination of these elements.⁵ Their purposes include identifying the products or services or a seller, differentiating from those of competitors and providing value to the consumer.”

There is also a short version; “A brand is the sum of all the feelings, perceptions and experiences a person has as a result of contact with a company and its products or services” (Okonkwo 2009 p.103).

Brands are intangible assets to the companies that own them. Okonkwo quotes an Interbrand report from 2006 that places French Louis Vuitton at the top of the list in the luxury brand segment. Valued at US \$ 17.6 billion it was at this time the seventeenth most valuable company across all segments. This figure is substantially higher than the company’s balance sheet worth. The brand name and its associations are namely valued higher than the physical company. Okonkwo presents cases where luxury companies (Rolex and Armani) have been sold at a sum up to 600 percent higher than the balance sheet value. All because of the brand name and the associations it creates in the minds of potential and existing consumers.

3.1.1 The functions of a brand

Henrik Ugglå (2001) describe the practical functions of a brand out of two perspectives; the brand owner and the consumer perspective. For the owner a brand offers the possibility to differentiate

⁵ In my view it can also be sounds and scent. As the area of communication evolves and new concepts are developed, the concept of what a brand is brand is likely to change or rather grow. If you went back fifteen or twenty years in time and talked about brand building trough scent you would be laughed at. Today scent marketing is indeed a reality. An example of this is the American clothing chain Abercrombie & Fitch, whose stores are oozing with perfume and also booming with customized music.

from the competition, there are different ways to differentiate a brand, the main being price, product, promotion/influence and place. The classic four P's. Now Uggla does not stop there, he points to that it is important to differentiate in more ways. To create meaningful associations to the brand identity through brand communication, the product, the brand personality and the organization behind the brand are crucial to differentiate the brand in a meaningful and credible way. The next function is the one of identification. Identification build customer loyalty and facilitates returning customers and transactions, this in turn makes for a more cost efficient marketing process where the owner do not have to remind the consumer of the brands existence or in the worst case reintroduce the brand over and over. Uggla (2001) points out product launches as a typical operation that gets easier when the consumer recognizes and identifies the brand. Finally Uggla states that the brand offers the owner the possibility of a coherent message. If the brand enjoys a clear position on the market the good segmentation of this market will be apprehensible. This in turn leads to that customers are recognizing the brand which then can work towards establishing a trusting relation to the customers. If there is a lack of coherence, there is a risk that the sought after concurrence between brand and buyer are weakened or even lost and the company faces difficulties in positioning themselves on the market and in the consumers mind.

Regarding the functions for the consumers Okonkwo (2009) mean that brands provide invaluable benefits for the customer. As brand tell the consumer about the source of the product, it facilitates buying process, a brand, as a symbolic device, also give signals about quality, craftsmanship and several other associations. The fact that the customer knows and feels about the product she or he is buying facilitates a trustful relationship between the brand and the consumer. This relationship is more commonly known as brand loyalty.

Uggla determines the functions for the consumer as identification, status and prestige and warranty of quality. Identification, a concept related to Okonkwo above, concerns the brand as an aid for the consumer to find what she or he is looking for. The brand helps the consumer identify the product and therefore facilitates the searching process and the decision to buy. The status and prestige, especially important in the luxury segment one can assume, influences the consumer's self-image. The self-image is a somewhat enigmatic concept that varies from consumer to consumer and across cultures. One can hardly argue with the concept of luxury and premium fashion items being status symbols and that the consumer wants to make a statement to various extents when using this item. Thomas (The Times 02-09-2007) states in connection to entrance products into the luxury fashion; "unlike perfume, handbags are visible on the body, [...] and gives the wearer the chance to brandish the logo and publicly declare her status and aspirations."

Uggla quotes Aaker and his view on the warranty of quality. The perceived quality of a brand for a given customer is the index of the value the customer puts into the brand. There is also a correlation between price and perceived quality and Aaker argues that a strong brand often commands a higher price which then acts as a signal for quality for the customer. Uggla states that quality, status and prestige are connected to the brands perceived ability to act as a risk reducer for the consumer. A high quality level is a property that reduces the perceived risk when making a buying decision.

3.1.2 The luxury fashion brand

Okonkwo (2009) begins the analysis of a luxury brand by stating a question: What is your name? The brands concept is the sum of collected expression trough its name, origin, story, history, visual image,

logo, colors, shapes, language and offerings. Luxury fashion brands are very distinguished from each other, but they all have the notion and the characteristics of prestige and status in common. Gucci's double G symbol is not only a symbol, it is also an homage to the founder Guccio Gucci, hence the initials GG, and its illustrious history. The Burberry check is one of the most noted visual images of the recent times. And the Louis Vuitton take on the color combination brown and khaki has become one with the brand. Okonkwo argues that the brand name is not only the most visible but also a very powerful manifestation of the brand. It also tells us a lot about the origin of the brand. Salvatore Ferragamo is undoubtedly Italian, Junya Watanabe is Japanese and Louis Vuitton is French. Other brands that perhaps is not from the classical luxury regions might try to imitate and utilize some storytelling to mimic another origins and cultures; Diane von Furstenberg is neither Dutch nor German, but from New York. Comme des Garçons is from Japan and Jimmy Choo is from Britain. Tod's are not an Anglican shoemaker but from Italy. There are also a number of fictional characters/ brand names, brainchildren of marketing aficionados, developed to facilitate and accelerate the understanding of the brand and its values by potential customers. Finally the brand name should have both elements of origin, to appeal to the luxury customer who is by definition seeking something exotic and universality in order to operate on the global marketplace. The logos should ideally, as the name, tell something about the place of origin, history and heritage of the brand. Over time there might be a need for changing the visuals of the logo but this argues Okonkwo (2009), should be done with caution. If done in a too radical of a way, the brand will lose its means for identification as the logo plays a key role in the identification process for both brand and products. The final objective of the high level branding concept is to align all features of the brand, from business cards to flagships and actual products in a way that they all speaks, or preach rather, with a unison and understandable voice about the ideas behind the brand.

3.1.3 The luxury brand identity

Okonkwo continues the inquisitiveness by stating yet another question in connection to the identity concept; who are you? There are different opinions about the brand identity and how it is disposed and structured. My experience of this concept is that the identity is what the brand actually is, while the profile is what the brand is strive to be conceived as (usually done by communication efforts) and finally the image is how the brand is conceived by the market. This view point is supported by Bergström (2007). Okonkwo bend this view somewhat and states that the identity consists of a mixture between the brands true self, its personality, and the interpretation of the brand by consumer who comes in contact with it, the image. Larsson (2008) explains that the identity-profile-image principal is typical for Sweden, and the merger of image and identity are the international manner. The international form of identity is then wider than the Swedish and contains both the identity and the image elements of branding. It contains both the brands perceptions of itself and the audience's perception.

Luxury brands have an advantage in their development of identity as the consumer already appreciate them as being in a luxury segment, hence already seen as a luxury brand and claimed a position as this in the consumers mind. The premium brands commonly want this position too, and are struggling upwards to gain it. When developing and/or maintaining the identity, the brand must regard the luxury side of the personality keep projecting this side at the same time as the brand acquire other traits. Now all luxury brands share the luxury side of their personality but they also have other traits that part them from the competition, this is of course natural as two identical brands hardly can co-exist on the market. In order to separate itself from the other a brand need to

have a clear, consistent and unison communication, uniformity between identity, profile and image, a correlation between all the elements of the branding strategy, such as brand positioning, segmentation and concept (Okonkwo 2009). Important to notice here is that these three axioms are very hard, nearly impossible, to attain. But one should always strive to be as close to perfection as possible (Larsson 2008). Striving to control the public image of the company is of course impossible, as all consumers have a different view of the company. No two customers are identical. But, through an elaborate, relevant and consistent personality and communications strategy (profiling) the messages to the consumer becomes clear, which in turn is the foundation a unison apprehension of the brand image.

To tamper too much or too often with the identity is not desirable. If the need for substantial changes arise the brand have most likely been struggling and something desperately needed to be changed. If changes need to be done, it is best, easiest and cheapest, to change the profile expression or to strengthen the identity (Larsson 2008). Notable is also that Jackson and Shaw (2009) states that companies who are aware of the power of identity might undertake small, subtle changes to their identity over time. To conclude, the core of the identity of a company pretty much is what it is. To change Ralph Lauren's origin, Hermés quality standards or Apples innovation strategy would simply be preposterous.

3.1.4 Aakers identity system

Ugglå (2001) describes David Aaker's brand identity system as one of two major approaches to the identity concept, the other one being the identity prism by Jean-Noel Kapferer. The two share the same basics but are different in their construction and focus. The theory that Aaker pushes consist of the brand essence which is influenced by the core identity which in turn consists of sub-identities; Product, Organization, Personality and Symbol. These four consist of several (twelve altogether) dimensions. The twelve dimensions, presented below, make it possible to build and grade the identity. Apart from this the theory consists of brand promise and positioning (Ugglå 2001). The brand promise is divided into three sub-categories; functional elements, emotional elements and elements of self-expression. The functional elements contain the rational attributes that the brand possesses. This category answers the question about what functions and value the consumer get out of the product. The second category, the emotional elements, answers the question about how the consumer feels when utilizing the product. The final category, the self-expression, is about how the consumers view themselves and what she or he represents when utilizing a given product. Aaker ties the notion of positioning closely to the identity and promises and states that the positioning should mirror the answers to the questions stipulated in the brand promise categories and what is stated in the identity dimensions.

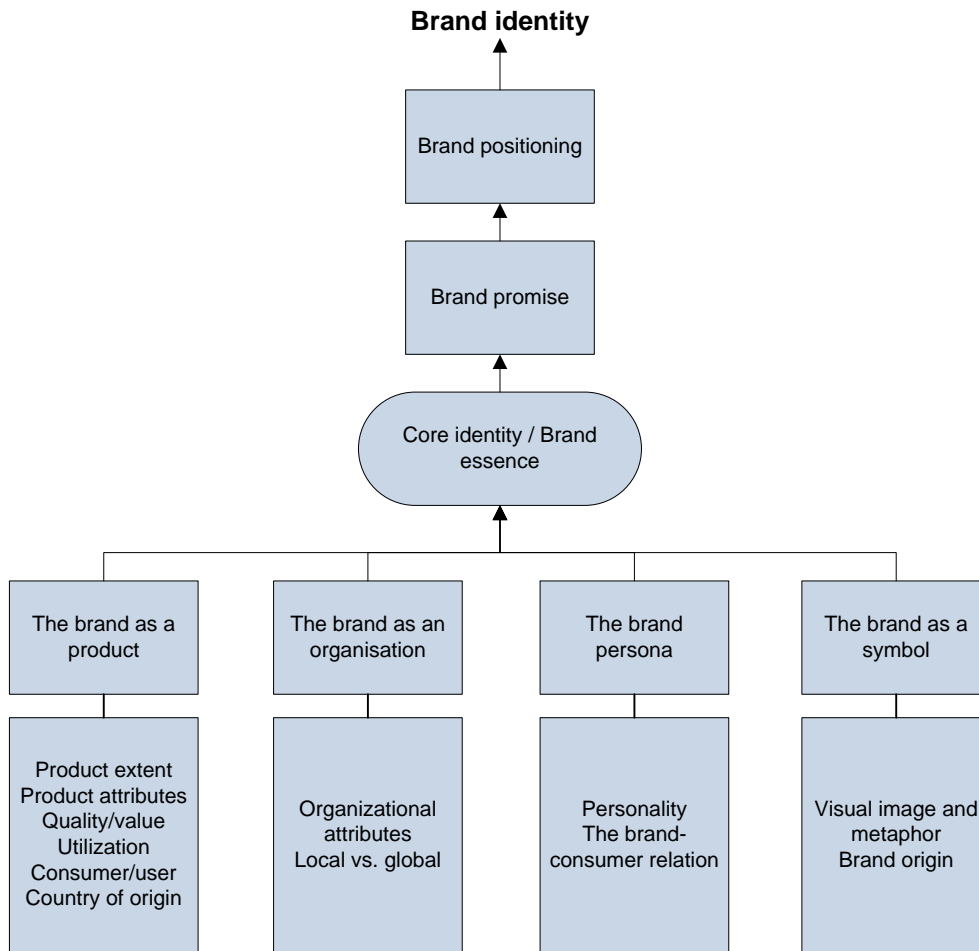


Fig. 1 "Aakers identity system" interpreted by author from Ugglå (2001 p. 86)⁶

3.1.5 Positioning of a luxury brand

The question to be answered in this section is; where are you in the consumer's mind? (Okonkwo 2009) First, it is important to distinguish brand positioning and market positioning. Brand positioning is the brands and all its associations' placement and appreciation in the mind of the consumer while market positioning is the brand position in relation, market shares et cetera, to other actors on the market, the competitors (Okonkwo 2009) The practicalities of brand positioning begins in the consumers mind when they are hit by an expression of the brand. They then process this expression, sometimes together with former associations of the brand, to create meaning in what they are experiencing. Once clarified the brand and the expression of it, is put, or guided, into the platform of the mind designated for this kind of brands. Re-positioning of brand then, Okonkwo uses the example of Ebel who wanted to change their position. The brand utilized advertising made to create

⁶ Aaker exemplifies his theory by applying it on car brands, I in turn exemplify his theory by applying it on Ralph Lauren, a brand that most people in the industry can relate to and know well and whose core identity lies in the luxury casual expression. In my interviews, I used this example to show them how the model is applied. In Appendix 1 the Aaker theory is applied on Ralph Lauren.

a young, modern and glamorous expression featuring it-model Gisele Bündchen to alter the perception of the brand in the consumers mind.

Luxury brands, and aspiring premium brands, are striving to occupy a position of high-end, expensive, prestigious and well-crafted in the consumers mind. This is common for all luxury brands and is easily reached and upheld. This concept is called the broad level of positioning. The brands individual differences for example designs, origin or other unique factors are expressed through the narrow level of positioning (Okonkwo 2009). The aim of all this is to have the consumer place the brand in the right place in their mind and therefore facilitate decision making, for example when looking to buy.

As previously stated, Aaker (Ugla 2001) explains that the positioning should be a mirroring in the consumers mind of the company's identity and promises. If conveyed in a correct manner, this should also be the case. Okonkwo (2009) is on the same track but elaborates; products and services should be in alignment with the desired position and the position must be credible – the brand must deserve it. The position must be distinctive and not shared with a competitor. The position must be relevant at the moment and lasting through times. Finally there must also be continuity positioning plan. In the case of luxury brands the position must also have luxury association.

3.1.6 Brand equity

There have been discussions over the years, and some confusion, about the concepts of brand equity and what brand equity in fact is. Melin (1999) describes in terms of the two research orientations brand management and consumer behavior and the need to integrate these two to find the true brand equity. Melin states that one need to merge the consumer perspective of the brand (consumer behavior) and with the owner perspective (brand management). Okonkwo (2009) only describes the consumer focus and presents it like this; it is the sum of the distinctive qualities a brand possesses over time and results in continuous demand and commitment to the brand. The stipulated question is simply; who likes you? Now, from the owner perspective one could state the question; how do I get consumers to like me?

Apéria and Back (2004) presents a convenient version of the model presented by Melin. The model shows the collected elements that make up the brand equity.

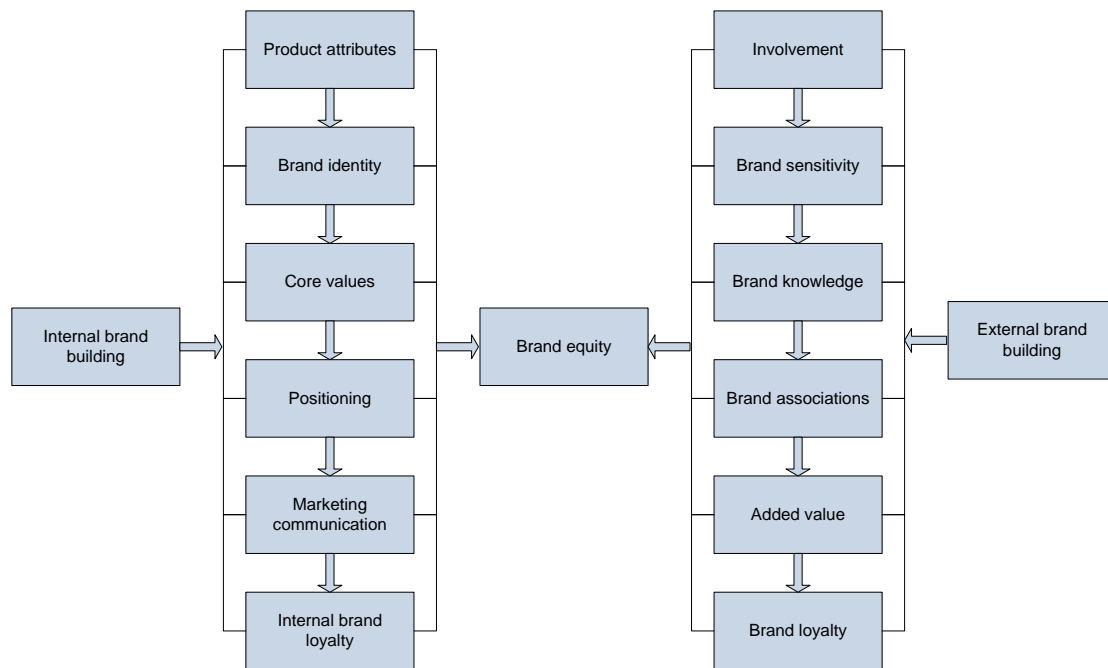


Fig. 2 "Brand building" Apéria and Back in Andersson and Edberg (2006 p. 11)

Both Melin and Okonkwo acknowledge the consumers significance in the well-being of brand equity. *If a brand creates value for its customers the customers creates value for the brand* (Melin 1999).

3.2 Marketing mix in the fashion industry

3.2.1 Marketing communication

There is a large amount of literature on the subject of marketing communications. One of the standard readings is Chris Fill (2002). He argues that there are no universal definition of what marketing communication is and that there therefore are a number of interpretations of the concept. One definition, of supposedly many, of what marketing communication is might be in place. Fill (2002 p.12);

"Marketing communication is a management process through which an organization enters into a dialogue with its various audiences. Based upon an understanding of the audiences' communications environment, an organization develops and presents a message for its identified stakeholder groups, and evaluates and acts upon the responses received. The objective of the process is to (re)position the organization and/or its products and services in the minds of the members of the target market, by influencing their perception and understanding. The goal is to generate attitudinal and behavioral responses."

Fill elaborates; marketing communication then is a process where a brand should work to present an integrated set of stimuli to a desired market. The intention of the stimuli is to awake a desired response on the market and identify channels to receive, interpret and act upon messages as well as identifying potential channels to yet utilized. What is missing from many of the classical definitions is the feedback, the two-way communication and the integrated stimuli concepts. In the modern

definitions there is also a presence of added value through the product itself and the symbolism of the organization. These two aforementioned concepts are critical in the luxury industry. Fill's definition consists of three major parts. First there is the *dialogue*. The utilization of marketing communication enables a give organization to communicate to their audience, and by this stimulate multiway communications. Marketing communication operations should encourage the audience to respond to the organization, product or brand in question. The obvious response is to buy the product offered by the organization, but the response can also be saved and considered in the future. Even if the message is discarded in the future it still was saved for some time and prompted attention and consideration. The dialogue is not only aimed at the organization-audience but also to stimulate communication within the audience, the obvious here is mouth-to-mouth communications (Fill 2002).

The next part is the *positioning* where Fill argues that the communication of the organization affect all offerings in the opportunity set, e.g. the collected assortment in one market, all soft drinks with taste of orange for example. The longer one message from one of the market actors (organizations) are held in the consumers mind, the more effectively it is blocking messages from other actors and therefore gain an attractive position, in the consumers mind and on the marketplace.

The last part is the *cognitive response*. The receivers of a message are looked upon as active problem solvers and utilize the marketing communication messages and stimuli as an aid in the buying process. Brands are created to help the parent organization in their marketing but also to help the consumer with their choice. The brand can quickly inform the consumer that this brand for example stands for quality, and with the collected former experiences of the products in the segment the consumer makes a choice with minimized risk. With a fast buying process and a steady fulfillment of promised qualities a relationship is created between the consumer and the brand securing earning capacity for the brand.

Furthermore Fill discuss about the role of marketing communication, which he state to be to market both the organization and its products or services. The ever increasing use and weight put on marketing communication operations point to that the role of marketing communication is dearly appreciated by decision makers and the organizations in which they act. This is due to that the collected offerings on a given market are increasing and the fact that products are getting uniform and their differences diminish (Fill 2002). In turn, this makes for fewer viable positioning opportunities. By utilizing a good marketing communication these opportunities are easier to gain and withhold. Fill (2002) quotes Bowerbox (1989) who describes the main roles of marketing communication;

Inform – To inform and make potential consumers aware about the offering.

Persuade – Marketing communication operations aims to persuade potential and existent consumers of the sovereignty of the product in order to get transactions.

Remind – The steadily remind consumers of the offering help the organization keep the consumers.

Differentiate – Marketing communication makes for the possibility to differentiate the product or the organization from the competition.

3.2.2 The fashion marketing mix

Fill (2002) describes the marketing mix as a set of tools which can be used in different combinations, intensity and lengths to communicate with the audience. The tools are advertising, sales promotion,

PR, direct marketing and personal selling. Jackson and Shaw (2009) adds word-of-mouth, visual merchandising, packaging, corporate identity and exhibitions to Fill's tools and names the lot the fashion marketing mix, while Okonkwo (2009) adds sponsoring.

What specifically stands out in the fashion industry, apart from advertising⁷, is first of all the PR activities. These activities are aimed at building mutual, positive and meaningful relationships with publics that the given fashion brand comes in contact with. Personal selling, packaging and visual merchandising is an integral part of the store experience for the consumer and brands in the higher segments tend to pay extra attention to the presentation of the brand in the store. The three aforementioned tools are also parts of the corporate identity which aim is to standardize the manifestations of the brand so that it is recognized by the public and the trade. This includes streamlining everything from business cards to flagship stores. Exhibitions are another important arena for the fashion brand, as it is there a large piece of the whole sale activities take part and where the brand and its current collections are presented to stakeholders. Finally many fashion brands use sponsorship agreements with celebrities as a central part of the marketing communications mix.

3.2.3 Print advertising in fashion magazines

Traditionally advertising has been the principal method of building brand image. Its ability to create a powerful image and message in different media has enabled brands to gain customers attention (Jackson and Shaw 2009). Luxury brands are niche brands and although their advertising are seen by a mass audience who may not all be interested in the brand. However, through the time luxury brands are becoming something of mainstream products, as they broaden their offerings with affordable products as fragrance and sunglasses for example and creating diffusion lines (Meeder⁸). The luxury advertising most commonly strive to tell the audience the story of the brand, starting in its history developing into their personality, image and the product they are offering. For high level brands in this modern age, visibility is everything and advertising is a major key to being seen. As shown before, a large portion of the marketing budget is designated for advertising and Okonkwo (2009) presents figures that show that between 5 and 15 percent of the total revenue of a luxury brand is funneled into advertising purchases. These purchases are made in fashion magazines, business magazine, in-flight air line magazines and other high-end publications, simply because these are read by the target audience. Their glamorous nature and their credibility are very flattering for the luxury brand. They are also printed in high quality and long-lasting which complement the luxury brand characteristics. Okonkwo (2009) point out that more than 9 million people read the US edition of Vogue in the first quarter of 2005. The same numbers for the UK edition was 2.1 million. These vast numbers illustrate the importance of print advertising for the luxury segment. Still, with the current recession in economics the advertising market is changing. As Robert Meeder (2010) at Group 88 said, magazines are now put under pressure from the advertisers to work for their business. Biased reporting is a fact of life for the fashion magazines of today, business survival is often a higher priority than editorial integrity (Jackson and Shaw 2009). Meeder (2010) concludes that print advertising still will be the major way of visualizing the luxury brand in reviewable future.

⁷ Fill (2002) argues that advertising suffer from low credibility, in my view this might be true but put into the right context or media, in my case the fashion magazines, the credibility increases as advertising is an integral part of the decreed reader experience.

⁸ Robert Meeder Lecture fall-term 2010 at The Swedish School of Textiles, Fashion Visual communication

4. Methods

In this chapter I present the methods on which I base my research. The methods in question are image analysis and qualitative interviews. I present and describe them in a very general way and focus and explain in what way I utilized them. The image analysis might not be known to a large portion of my peers therefore I elaborate the general description of this method somewhat.

4.1 Image analysis

The image analysis hails from the science of art. The modern image analysis is truly interdisciplinary and draws its foundations not only from the science of art but from the fields of semiotics, sociologic and psychological perception. I utilized several methods from the field of image analysis: first, the semiotic notions of denotation and connotation and also Panofsky's iconological model. By using these I analyzed the printer advertisements and then compare the results of this analysis to the results from the qualitative interviews (see 4.2) in order to draw conclusions and say something about the concurrency between the brands identities and images.

4.1.1 Panofsky's iconological model and its followers

The main features of this classic model can be described as: first one defines what one see, then one interprets it and finally one analyzes it (Cornell et al 1999). This model was composed by Panofsky as a tool to analyze art and is performed by a division of the image and analysis of its different parts and the entirety of the different parts. It is well fitted not only for art image but also for commercial images.

Cornell et al (1999 p. 172-176) makes a operational description of the model and its parts with the example of a image depicting Mary and baby Jesus;

1. The pre-iconographic level, describes what is depicted on the most basic level of understanding. In this example the depicted is "a woman with a baby in her arms"
2. The iconographic level, puts the depicted into relation with other sources of knowledge, for example literature and cultural sources, and interprets the depicted as Mary and baby Jesus.
3. The iconological level, where the researcher puts the depicted in relation with the contemporary meaning in the motif. In this example: "the role of the incarnation⁹ for the church in the medieval era"

For my research, where I use modern contemporary commercial images, the iconological level is challenging as it is contemporary and analyzing a message "in real time" can be somewhat demanding as one cannot see the whole spectrum of impact. The total impact of a message is often more easily uncovered in retrospect. This however does not mean that I disregard this level, quite the contrary. The contemporary commercial images tell something about the state of the contemporary society, its consumers and the market as a whole.

4.1.2 Denotation

In concurrence with Panofsky, the semioticians advocate the method of analyzing the image's different levels in order to find one collected message of the image (Hansson and Norström et al. 2006). The denotation is the immediate understanding in an image. Hansson and Norström et al. uses a horse as example. One sees a horse and immediately understands it to be a horse.

⁹ The incarnation is the union of God and man in the person of Jesus Christ in the teachings of Christianity.

The connotation is the associations created around the horse such as agriculture, equestrian sports and cavalry. One other example is the red rose. On the denotative level it is a red flower with a green stem with thorns. On the connotative level it stands for passion and romance. The denotative level can be equalized with Panofsky's first level, the description of what is seen. The connotation, the meaning of what is seen and what is associated, can be put into close relation with Panofsky's two latter levels, the analysis and interpretation of what is seen.

4.1.3 Utilization

Hansson and Norström et al (2006) presents a viable table for image analysis that I have used as a base for my own analysis, I have "modified" the model to fit the purpose of your study as well as the object of analysis. The table consists of the following four levels;

1. Selection of objects of analysis
2. Perspective
3. The denotative level
4. The connotative level

The first level, *selection of object of analysis*, is easily completed as it exist only a limited number of full page advertisements from the 2010 campaigns for each respective brand. For the *perspective level* I choose to utilize Bergström's (2007) close perspective (Swe: närspektiv) as neither the sender nor receiver perspective fits my research therefore. The close perspective deals with the image composition and foremost its content. This fits my purpose as I would like to find out about what the image and its content tells me about the brand. The description of the *denotative level* of the image is, as stated before, the analysis of the immediate ocular impressions. Here is also where I utilize Panofsky's first level. The final point on the table is the analysis of the *connotative level* of the given image, which means that I analyze the associations, the meaning of the image's elements and entirety and put it into a context. Here I also utilize the last two levels of Panofsky's model.

The table for image analysis needs to be put into operation by a number of questions tied to the analysis. These are:

1. What is depicted in the image
2. What is conveyed about the brand through the depicted?
3. Can this be derived to the brand's identity?

As there are a number of schools in the image analysis field, I could select the methods and models best fitted for my research. There are not a whole lot of literature that attend to the subject of qualitative image analysis. Therefore, I took parts from both Panofsky and the semioticians mixed them and put them into operation with Bergström's perspective.

4.1.3 Shortcomings

The images are decontextualized, they are not analyzed in the habitat of a magazine. They are instead looked upon on screen or printed on single sheets. I cannot say anything about the context in which they figure. There might be some minor parts that I there of miss, the most prominent one is probably the placement of the advertisement in the magazine. This however makes for a clear interpretation of the image itself and the messages it conveys as it is undisturbed by the surroundings of a magazine. The semioticians frequently discuss underlying codes and deeper meanings to the images, but as I utilize Bergström's perspective I focus on the composition and

foremost on its content. All this makes for an adequate interpretation of the image's vital symbols (Hansson and Norström et al. 2009).

I have chosen only to look at the advertisement images, not the whole advertisements. The logo and tagline are most commonly parts of the advertisement that together with the image makes an advertisement complete. These two, the logo and tagline, I have however chosen to disregard. If I was to research the advertisement as a whole I would have to take media, placement in media, degree of covering, advertisement price et cetera into account.

Finally, the problems with prior knowledge and valuing of material are present in my thesis. I know these brands from before somewhat and I have gotten information from key representatives about the brands and identity. However, these problems are consistent over all qualitative researches and not just for my thesis.

4.2 Fieldwork Gucci and Burberry

In order to clarify the identity of the chose brands, I've interviewed key persons in the companies' organizations. The best way should have been to travel to each company headquarter and meet with the marketing managers, but this was hardly an option. I ended up with a good alternative; the person interviewed is a part of the Nordic organizations for Gucci and Burberry. This person, Robert Meeder of Group 88, is indeed very aware of the identity and works with it on a daily basis.

The primary strength in the qualitative interview is that it resembles a daily, casual, conversation in a casual environment. This means that the researcher do not control the interview situation to a large extent, instead the interviewees are in position to lead the interview where they want (Holme and Solvang 1997). The researcher only gives the outer framework for the discussion with a loose interview guide, it is however of imperative importance to see too that all the questions stipulated gets answered. Ideally the interview results are a distillation of a regular conversation. The main aim of a qualitative interview is to create a base for a deeper and more comprehensive understanding of the phenomena studied (Holme and Solvang 1997) i.e. to search for the *how's and why's* instead of the more quantitative *whats, wheres and whens*.

In order not to control the interview situation to any larger extent, I choose not to use a standardized questionnaire. Instead I took inspiration from Aakers theory and model when formulating my questions. The different elements of the theory made up the base for the questions as I sought answers on all the elements in order to get a full picture of the theory applied on each company's identity. The interviewee understood the basic concepts of the model beforehand; even if he was not aware of the model and theory as such he deal with the problems/questions stipulated in connection to the theory on a daily basis.

I did two interviews with the Marketing and PR manager of Group 88, for Gucci and Burberry. This selection is the most fitting in relations to the stipulated conditions of the thesis (limitations in time and financial means) as he possesses a significant bank of knowledge about the brands in question and their respective identity and marketing operations. The interviews were undertaken with the help of a number of telephone calls and those in turn were booked and discussed by email contacts. The ideal situation would have been the possibility for a face to face interview to get even better results. However my opinion is that the discrepancy between a face to face and telephone interview in this case is small enough not to consider further.

To begin with, when a time for the interview had been set and courtesy phrases had been exchanged, I explained the focus of the thesis in broad terms, the aim of the interview and the outlines of the Aaker theory and how the interview was going to be undertaken. Furthermore, at those few instances when the interviewee did not understand I used the example of Ralph Lauren to illustrate the question at hand (see Appendix 1). This worked very well as the interviewee was, like most other people in the industry, very familiar with the Ralph Lauren brand. They also shared the results I did come up with in analysis of the Ralph Lauren brand.

During the interview I let the interviewee set out on a journey, by posing the question, and I provided very few waypoints for him as he made their way to the goal; discussing, analyzing and answering the question. This was a bit time consuming but to avoid too much interference and thereby leading the interviewee into a specific direction it had to be done in this way. Leading the interviewee is also the biggest criticism against the qualitative interview (Esaiaasson et al 2004). Esaiaasson stresses the importance of reflecting around the interview situation and that the researcher should clearly state if her or she thinks that the results have been influenced by the effect the interviewer has on the interviewee. In my case I argue that the reflection is done properly and as I based the interviews on the Aaker theory, with a goal to fill all elements, I needed to get answers in order to make it work and be reliable. The key for me was to lead the interviewee on to the right track and then let them deliberate with himself freely. Esaiaasson (2004) describes a number of aspects to consider making the interview as good as possible. The first is that it takes place in an environment where the interviewee feels secure. This was fulfilled as the interviewee was sat in the comfort of his office chair. The second is to record the interview. Once again, as I used the Aaker theory and the goal was to fill it out, I needed not to record as I filled in the answers into a model as the interview went along. The result, the filled in model, is concrete enough not to record material to analyze over again.

4.2.1 Fieldwork Lacoste and Morris

For Lacoste I will use the works of Kapferer (2001) to establish the identity. In the 2001 edition of his book Strategic Brand Management Kapferer scrutinize the brand and with his extensive knowledge finds the elements of the brand identity (see Appendix 1). With these and information from the Lacoste website I will fill in Aakers identity model. For Morris, I have earlier carried out a qualitative interview about their brand identity. The answers from this interview, hence secondary data, will serve as a base for the utilization of the Aaker identity model (Andersson and Edberg 2006, see Appendix 2).

5. Results

In the results chapter I present my findings from the interviews and the secondary sources. These findings are presented applied onto the Aaker theory. I also present the findings I collected from the image analysis of the advertisements.

5.1 Gucci's identity

Identity¹⁰

The Gucci product portfolio is amazingly big according to Meeder. There are five large categories; accessories, shoes, ready to wear small leather goods, gift range. Then there are also lines of fragrances, sun glasses, watches and jewelry. In total, eight ranges with respective sub ranges. When it comes to *Product attributes* Gucci speaks internally about "icon elements" these are; the double G symbol (GG), the Gucci webbing (the red/green/red pattern), the horse bit, the Guccio Gucci signature, the monogram which is a diamond repetition of the double G symbol, a flower print called the Flora print. There are also some new ones: the crystal monogram pattern which is the second generation of the monogram visualized in shiny crystal. These attributes or icon elements are going in and out of the collections but there are always a number of them visible in each collection. Meeder states that for Gucci *quality* is in everything. Since the days of designer Tom Ford it has been one of very few main objectives for Gucci. Before the entrance of Mr. Ford the quality varied somewhat between suppliers, seasons and products¹¹. Gucci strives to be less trendsetting in the fashion environment instead they try to be trendsetters in the craftsmanship environment, always refining their crafting techniques, and inside the luxury segment. Gucci products are meant to be *utilized* in everyday life, this is stressed by Meeder as Gucci wants their customers to live with and use the products every day in their pursuit of the Gucci lifestyle. The brand has introduced new products to follow the change of time and lifestyle. For example Gucci now offer mobile phone and iPhone sleeves and a number of accessories for a hyper modern lifestyle. The Gucci *consumer* of today is anybody and everybody. Anyone who wants to buy into the lifestyle. When asked about *why is the consumer buying Gucci* Meeder stated that the consumer wants to buy into the luxury concept. Everybody, or at least the Gucci consumers, wants at least a little a piece of luxury. If one cannot afford the largest bag one can at least by the key holder or a small pouch form the same line. Then there are also the brand attraction as Gucci is one of the more noted brands in the segment. And once again the notion of the luxury lifestyle one is intrigued by. Finally, Gucci is indeed Italian. Meeder is keen on elaborating and talks about the *origin* as "sexy southern Europe"

Gucci strives to be trustworthy and be reliable as a provider of high quality products through time. The organization is strict in its control of its branches and extensions, mainly because the organization is very particular on how the brand is presented to the world. PPR, the luxury conglomerate and the owner of Gucci, introduces professionally capitalistic *organizational attributes* to the brand and its organization. Gucci is a *global operation* with the symbolic home in northern/mid Italy and especially the Florence area.

¹⁰ Meeder, Robert Group 88. Telephone interview 2010-04-19

¹¹ Ibid

Meeder stresses that Gucci, being a fashion brand, changes parts of its *persona* as the expression in the collections changes. However, the core of the persona remains intact. This core persona can be described as conservative, yet sexy, sporty and sophisticated. Gucci have a historically been an educator in style. This is a two sided coin as Gucci didn't care about anyone else in the industry; they had their loyal following no matter what they did. Today the educator in style concept still is in play but the company is starting to look at HM, Zara and other companies successful in their client relationships. Furthermore the *brand-consumer relation* should be friendly, with attention to consumer integrity and Gucci should act as not only a provider of good product but also as a helping hand in the jungle of style and fashion. Meeder means that listening to the consumers are key for any company in the modern luxury industry. Gucci also wants to be trendsetting in their way of communicating to the consumers.

Visual image and metaphor of Gucci is conveying the brand as being quintessential "Italian dolce vita". As briefly discussed before, the *brand origin* is Northern Italy where the customs and traditions in fine leather works are very visible even today. Florence is the capital of quality leather workshops. These shops have strong family and cultural tradition which are a part of the Gucci heritage.

Brand promise¹²

The major *functional element* of the Gucci product is that it should be a guard against fads. The company strives to make the products unreplicable with several elements of both modern techniques and with the expert work of the craftsmen. This also makes the products very lasting. The Gucci product is also an investment as it gets better with time. The *emotional elements*, how the consumer feels when wearing a Gucci product, can be described as the consumer buying into the brand dream. For most this is the dream of the unattainable, this is however somewhat paradoxical as the products are attainable for many, but the lifestyle the brand tell a story about is attainable only for the few. The consumer also feels like they are a part of the sexy Italian dolce vita.

The final element of the brand promise is that of *self expression*, the consumer's image of the self. For Gucci the consumer sees him- or herself as sophisticated with signs of aristocracy. The consumer also proves to others that he/she can afford a luxury product and therefore being somewhat wealthy or at least posing as wealthy. The consumer also sees him- or herself as a part of a fashionable crowd.

Positioning¹³

Gucci is the prime supplier of the Italian dolce vita lifestyle.

¹² Meeder, Robert Group 88. Telephone interview 2010-05-11

¹³ Ibid

5.2 Burberry's identity

Identity¹⁴

Burberry offers a large assortment in the following categories; accessories, ready to wear, watches and jewelry, small leather goods, fragrance, glasses and gifts, shoes, underwear, outerwear and denim. Burberry have several main *product attributes* (icons); the most noted is the checked pattern in beige, black, brown and red. The trench coat features are seen as main product attributes since its gabardine, closure, lining are featured on many other products for example on bag closures. There is the Prorsum knight logo with the banner and also a number of logos and scripts or signatures seen as iconic elements. The Burberry heritage lies mostly in the making of the trench coat, and the invention of the gabardine. With this, the brand specializes in rainwear and coats. Not only are these of very high *quality*, but the notion of quality runs very deep in the company tradition. As with Gucci and Lacoste, Burberry has been heavily copied, and Burberry keeps developing products that are hard for the counterfeiters to copy. Burberry also combines the ultra classic British fashion with modern touches.

Burberry products are meant to be *utilized* in everyday life. But, with their heritage on the British Isles, the weather enduring products are top notch. This is exemplified with an umbrella line amongst the accessories. Although today Burberry offers products in many segments, and as with the Gucci and Lacoste, Burberry also offers products for modern accessories.

Burberry's *consumer* today is anybody who wants to be buying into of the lifestyle offered by the company. The consumer most likely has a good eye for the quintessentially British. The reason *why the consumer is buying* Burberry is quite similar to Gucci. There is the luxury concept and the buying into the dream of the brands lifestyles. The quality and sturdiness also plays a part in the buying decision. Finally the *brand origin* is essentially British, with this comes a notion of aristocracy, classical values and strong Anglo-Saxon tradition, all mixed with a little humor. Underlining the British origin, Burberry also has two Royal warrants.

Unlike the other brands in the thesis Burberry is not owned by a luxury conglomerate, it is however listed on the London stock exchange and therefore owned a number of shareholders. With the entrance of American CEO Angela Ahrendts the company was mainstreamed into an American business model¹⁵. As they operate by themselves, they lose some of the synergy effects gained by operating several luxury brands. The long history of operations could vouch for long-term strategies but mostly Burberry relies on its brand and the knowledge of senior staff to fulfill its missions. Worth noting is that Burberry sell products to third party interests and therefore it might be harder to control how the brand is presented. Finally Burberry is an international operation with outlets on all continents.

The Burberry *persona* is one a mix between classic British class and modern playfulness. Furthermore the persona is conservative and sophisticated and at the same time humorous and forward going. Burberry has a history of providing first class outerwear for the British upper class. It was very innovative in the past and came up with the Gabardine fabric. The aim is to have a *brand-consumer*

¹⁴ Ibid

¹⁵ Ibid

relationship that builds on both the heritage and traditions and the modern ways of handling business and relations. Burberry strives to be innovative in its relation with consumer and involve them in the company. Two excellent examples of this is artofthetrench.com where consumers can publish photos of themselves wearing the trench and the first ever live 3D streaming of a runway show. A part of the Burberry heritage is the notion of adventure and Meeder states that the company wants to be adventurous in the communications, brand-consumer communications included. This was consolidated by the Burberry show at the 2010 London Fashion Week, the first ever fashion show to be lived streamed in 3D (sky.com).

The *visual image and metaphor* of Burberry is one of Classically British with a modern twist. There are slight differences in the image and metaphor in the different collections, but the core remains the same. Not surprisingly the *brand origin* of Burberry is the British Isles. The brand is a flagship in the classic British fashion, and hails from Basingstoke in the county of Hampshire, England. It still keeps its headquarters in London.

Brand promise¹⁶

Burberry is a true classic and its collections fits, and *functions*, at all situations. Be it countryside or city. It aims to be both modern and classic at the same time and many of the products have been around for years. The products can be seen as investments. Regarding the emotional elements, how the consumer feels, the brand dream once again comes into play. The consumers also feel like they are a part of the classically British establishment and a part of the modern fashion crowd. The Burberry wearers ideally look upon themselves as fashionably stylish and right yet elegantly classic British.

Positioning¹⁷

The British luxury brand.

5.3 Lacoste's identity

Kapferer (2001 and 2008) have done extensive studies of Lacoste from a brand identity perspective and I will translate his findings, with the aid of his identity prism, into Aakers model. I have also utilized information from the Lacoste webpage.

Identity

Lacoste have a wide assortment in the following categories; Ready to wear, shoes, watches, belts, leather goods, fragrance, glasses and home textiles. The brand has a few *product attributes* that makes Lacoste unique. The main one is the crocodile logo, present on most of the products. There are also the colors – the sheer number of them and the sometimes bold mixtures. Lacoste has the roots in sportswear. They therefore excel in making *quality* products that can be used in both very casual situations and more dressed occasions. The main *value* of the products is their versatility and there is rarely a time and place where a Lacoste shirt does not fit in. Lacoste strives to reinvent themselves and their product to remain in high quality and be both a part of the fashion movement

¹⁶ Ibid

¹⁷ Ibid

and the classically casual (www.lacoste.com). To underline the versatility, Lacoste is made to be *used* both on the tennis court in the morning and in the fine dining restaurant on the evening. Truly an everyday product, to complement a relaxed casual sporty lifestyle with elements of dressiness.

The Lacoste *customer* is a person who wants to be perceived as being casual with style and share the company's values of casual sporty lifestyle. The *consumers buy* Lacoste because they want products that are both fashionable and classics, fit for both casual and more dressed situations that are always "right". Lacoste have its *origin* in France, with this comes a notion of aristocracy, romance and a relaxed way of life.

The brand as an organization

The *organization* is modern, with both the owner family and other stakeholders involved in the company (www.lacoste.com). The owners and stakeholders have been in venture with each other for long and this bears the signs of trustworthiness. Lacoste operates on a global market (www.lacoste.com).

The brand persona

At the core of the *persona* lays relaxed lavishness, a love for sports and leisure, individualism and classicism mixed with modern ideals. Coming from the world of sports, Lacoste have been a provider of sports products and therefore a guide and advisor in *relation to the consumer*. Kapferer (2001) stresses that Lacoste strives to meet its consumer in his or hers right social environment, to make them feel comfortable. Lacoste also strives to differ themselves from other competitors in their relationship with the consumer, if done properly there are of course good recognition to be gained. Kapferer also discusses the notion of belonging to a club, which is reflected in the relation.

The brand as a symbol

The *visual image and metaphor* of Lacoste is described as elegant yet comfortable leisure. Lacoste has its *origin* in France and came about as a revolution in sports wear with its soft feel and form. The brand has its roots in sportswear in the upper classes sport segment. With the origin in France also comes the tradition of clothes making infused with lifestyle concepts.

Brand promise

Lacoste is providing updated classics that fit many occasions. The brand and the products have stood the test of trends and times and survived in good health. Consequently the brand provides functional promises such as a guard against fashion fads and fit for most occasions. The consumer *feels* a part of the casual and premium sporty lifestyle. A part of a club of Lacoste bearers but still individual and classic. The bearer is neither hyper feminine or hyper masculine. The Lacoste consumer look upon him or herself as a leisurely person with both classical and modern values, sophisticated and sporty with signs of aristocracy.

Positioning

Lacoste has taken the position of a prime supplier of casual premium sportswear that reflects the leisure class and its lifestyle.

5.4 Morris' identity¹⁸

Identity

Morris carries a selection of ready to wear and accessories. Hence, a smaller assortment than the other brands in this thesis. For its *product attributes* Morris utilizes the French lily, with its historical notion, as an iconic element, both as logo and as pattern in linings, on ties and socks et cetera. Cuts are slim in a distinct and updated British fashion. The *values* of Morris product lie in the combination of modern colors and cuts and the classic garments. The products are updated classics and close to timeless, which in most cases means that they can be used for more than one season. Drawing inspiration from both England and the American east coast, Morris product compliments a preppy expression, which has been a trend for some time. There are roots, however somewhat imaginary, in the classic tailoring and therefore Morris pushes their dressier clothes like suits to be of high quality.

Morris' broad clothing line makes for that the products can be *used* on many occasions. From relaxed vacation days to dressed up New Year dinners. Furthermore *the typical Morris consumer* is a man, young at heart, who are intrigued by the modern preppy style expressions. This typical consumer *buys the brand* because he wants to be perceived as casual but dressed and be a part of the preppy style movement but still be modern. Morris has its *origin* in Swedish, but this is indeed kept clandestine in the brand communication.

The brand as an organization

The *brands organization* is small with only a handful of employees. The organization relies on external aid in production, distribution and marketing. The organization is dependent on the managements experience and contacts and there is potentially a risk for lost momentum when owner Alsén steps down (Andersson and Edberg 2006). As of today Morris operates on the regional Scandinavian market and in Europe. Not local nor global, but *regional*.

The brand persona

Alsén (Andersson and Edberg 2006) describes the Morris *persona* as mildly vain, eccentric and playful, confident, relaxed and youthful. Alsén claims that *the relation* that Morris strives to have with its consumers are caring and appreciative from both directions. Alsén argue that the consumers have a saying in building the brand and though the website Morris encourages consumer interaction. With only one own outlet (situated in Stockholm) Morris might however have some difficulties getting into contact with the end consumer.

The brand as a symbol

The visual image and metaphor of Morris is European classics with a modern twist and with inspirations drawn from the American east coast. Morris *originates* from Stockholm, Sweden, but has been revived in the old textile industry quarters in Borås, Sweden. One could argue that Morris is the brainchild of Jan Alsén and then hails from his creativity and knowledge of the industry. The imaginary home of Morris would probably be one part at a British boarding school or university, one part in the south of France and one part on an Ivy League college on the American east coast.

Brand promise – the functional, emotional and self expressional elements

Morris offers classic garments with a modern twist, fitted for many occasion. This makes for that the

¹⁸ Secondary data from Andersson and Edberg 2006, See Appendix 3

Morris wearer *feels* dressed but relaxed and that he stands out somewhat. The Morris wearer *looks upon himself* as fashion or rather style aware with an interest in clothes. He feels individual and not conform and a bit flirty with traditional and aristocratic ideals and lifestyles (Andersson and Edberg 2006).

Positioning

Morris is a modern fresh alternative to the more traditional providers of preppy fashion.

5.5 Image analysis Gucci

The three images (named *Gucci 1-3*) from the Gucci spring 2010 campaign are all customary a part of a coherent themed campaign. The images are taken in the same environment with the same overall expression. The environment, the setting, is upon first glance a bit ambivalent. There are bright colors, indicating sunshine, and darker colors indicating dusk or dawn. The light is focused on the models and lit in a way that separates them somewhat from the surroundings. The sky is indicating either dusk or dawn, with its deep blue color. It looks somewhat artificial, like something out of a Peter Jackson fantasy movie. Looking on all three images, it is not totally clear what time of day the shoot is taking place. Gucci 2 and 3 have a lighter background than Gucci 1. A plausible theory would be that the creative director wanted the feeling to be that the spectator just opened their eyes after laying down sunbathing. The tone of the surrounds then get a little altered the first few seconds. So, what we are really looking at then are images bathing in sunlight in the middle of the day. The islet with the breaking waves around it on Gucci 2 is very much visible, and if this would be taking place at dusk/dawn, the islet would not be as clear as is the case. All this lighting maneuvers could also be elements of art direction and bursts of creativity, with no intention of imitating real life.

It might be an early morning after a party with people just leaving, or the afternoon before the party with people just arriving. No matter what, the models are dressed to an occasion. People do not tend to look like they do, in proximity to a pool, if they do not have to. A cocktail party at an architect-design coastal villa seems to be the occasion.

The surroundings and the props have a modern look. Modern as in not old, it might not be brand new. The pool seems to be of a very minimalistic design and the transparent futon are also retro-modern – the black weld run make it look like a 70's piece – or hyper-modern, in any case it is indeed very “in” right now. The tiling seems intricate and seems to be weathered or have some texture and pore in it. It most likely is travertine, a kind of marble mined in southern Europe and on the Iberian Peninsula. The palm trees signals that we are situated in a warm climate zone, could be the Mediterranean, the West Indies, Florida, California or similar. The blue colors of sea, pool and sky give the images a rich and hefty feel.

The models are dresses up for an occasion of some kind, as discussed earlier. It is obviously summertime; this is especially clear on Gucci 2, where the man is wearing a white suit and white shoes with no socks. The model on Gucci 2 is also wearing a shirt and a tie, which supports the occasion idea. He is both relaxed, with the white suit and sockless, but at the same time dressed with the tie. The position he is in also gives mixed signals. It is however a pretty natural pose. On Gucci 1 the poses are a little more model-like and not very natural. The models are dressed in black tight outfits that are modern and daring. On Gucci 3 the model is also in quite an unnatural pose, it does

not look the least bit pleasurable laying like that. However, when looking on the expression on her face, she feels to be enjoying herself.

What is then conveyed about Gucci in these images? First, there are the elements of luxury. The lighting, the props and surroundings, the location on the sea, the pool and the furniture. Not many can afford a place like this. Several of the clothes and accessories are all indicators of luxury. There is also certain sexiness to the expression. The long legs, the revealing dress, the poses, the touching and the cleavage and amount of skin shown. It is not provocative, but it sure is not traditional either. The lifestyle conveyed is not as casual at the setting and surrounding indicate, as the models wear dressed clothes and not light dresses, linen shirts and bathing shorts as the surrounding would suggest. No, the lifestyle Gucci is aiming for according to the images is one of nightlife, partying and glamour.

There are no signs of Gucci being an old company with strong traditions. Instead there is sleekness and modernity as far as one can see. There are however a few iconic elements showing. The horse bit and also the bamboo handle. There are a partly focus on the products, the bags, as they all have a central or accented position in the images but they are presented in a strictly fashion way. Of craftsmanship and function nothing is conveyed. The model on Gucci 2 looks quite like dressed to the teeth for an upscale summer party; classically Mediterranean with the white suit and sockless white shoes. Now, this might be a classic casual or semi casual look, but it is indeed also modern in its styling, with the slim cuts, and the colors of the shirt and tie. The watch also complements this modern look with what seem to be a thick racing inspired rubber strap.

When I look back at the identity, it is clear that these advertisement images are on track of congregating with the predetermined identity concept. There are several clear elements in the images that directly congregate. These are; the luxury concept, the sexiness, the southern surroundings and the styling of the models that are. The Italian dolce vita has gone missing in these images. The images are showing several signs of dolce vita, the nice life, for example the pool, the surroundings and the clothes but it is hard make out if it's Italian. I would say that the Italian side of the brand identity is not showing as nothing that especially denotes Italy is present. Now, there is then not a clear place where the images are taken. This is, as discussed before, not very good from the point of brand origin. But it might be a good thing to do if the brand want to say that they are a global organization with a global operation and with products that fit anyone who are intrigued by the lifestyle.

The iconic elements can also be an extension of the identity, since these are intimately linked to the identity and the core of the company. A few of these are also present in the images, like the horse-bit and the bamboo.

Of the quality, value and utilization little is conveyed. In this point of view Gucci does what is pretty much what is expected from a luxury brand; showing nice products in a nice environment.

There are several signs of the brand personality showing, as it should, the aristocracy is not very well accented in Gucci 1, but are more present in Gucci 2 and 3. I would like to describe Gucci 1 as being the sexiest one; however they all very sexy.



Gucci 1



Gucci 2



Gucci 3

5.6 Image analysis Burberry

The Burberry advertising images are from the S/S 2010 campaign featuring English actor Emma Watson. The three images named Burberry 1-3 are a selection from a number of images held together under one creative umbrella. The visual expression of the different collections, Prorsum (*Burberry 3*), London (*Burberry 2*), Brit (*Burberry 1*) and Sport, are all created in the same manner with Emma Watson starring.

The environments on the images are a sophisticated mix of classic wall ornaments that draws the thought to the Georgian and Victorian age (1754 -1901) with its intricate patterns, together with the wainscot it surely resembles a wall in an old manor. However there is still a modern touch to it because of the sleek white painting and the lighting that fades to purple makes the location resemble a modern cocktail lounge. Furthermore the environment and location tells us very little, it is as though the images has been cut. Since the images are shot indoors they are most likely taken place in a tambour. The models are wearing outer wear and Miss Watson is wearing bags in all images. This would mean that they are either coming or going from a location. The fact that Watson carries three handbags of approximately the same size and scope of use tells me that the images could just be meant as a creative expression and not meant to imitate real life situations.

The models share the same expression. The male model looks borderline bored or tired and generally uninspired. Watson is in the same mood, but there might be a smile hiding close to the surface on the face. It is interesting to see that the male model is the one that undergoes the largest change in clothing over the three images. Watson has quite the same looks on all three wearing the trench coat and bag.

In the first of the three spring/summer 2010 images, the Brit image (*Burberry 1*), the pair is the most casual with denim, printed t-shirt (depicting founder Thomas Burberry), studded bracelet and casual cotton scarf.

The London line image (*Burberry 2*) is dressed with the male model wearing tie and shirt under a classic trench coat and Watson wearing the trench coat buttoned high. The trench is also present on one of the male model, who is dressed in a modern with timeless elements like the leather jacket, the grey suit and charcoal pinstripe trousers.

The Prorsum line, the most prestigious line, image (*Burberry 3*) look quite similar to the younger moderately priced Brit line image, with the male model wearing a t-shirt. This most likely point out that the Prorsum line is the most experimental and "cat walk"-like line of the four. The iconic Burberry checked pattern is present on all pictures, as well as the trench coat and bags.

What do the images tell about the Burberry brand? There is a mixture, somewhat understated however, between the modern and the classic. Burberry then is aiming to present itself with emphasis on both heritage and modernity. There is luxury elements presented; the trench coat, the checked pattern, the environment and the celebrity all are indicators of luxury and high class. Not surprising, as we've learnt before that Burberry is a luxury brand. The three images show different style expression but are alike in several crucial ways, this makes for that Burberry have a wide selection with many expressions but are still hold together in a stringent way.

Furthermore, there is very little trace of explicit sexiness, instead there are possibly an understated notion of sexiness in the images illustrated by foremost the facial expressions and the look in the models eyes. In comparison to Gucci, Burberry is much less sexy or rather subtle in its display of sexiness.

The nitty-gritty is if Burberry have been able to convey the fact they are a quintessentially British luxury brand with classic products with a modern take and yes, the images reflect the brand identity quite well, with its combination of modernity and heritage, of outer wear expertise and the notion of luxury. Looking further into the identity according to Aaker one sees that Burberry presents itself as British, which might not be explicitly shown. Watson might have been designated as the indicator of the Britishness here, but this demands that the viewer know that she's British. Burberry in the role of a prime supplier of outer wear, especially the trench coat, is stressed in the images as the coat is present in all of them, the modern designs of the coat are also indicating the modernity of the brand. The other products present also indicates that Burberry have a wide assortment, this is especially clear when looking at the male model and what he is wearing. The use of the trench coat in the images is also indicating the functional elements of the brand, as people know that this garment is a classic. This also strengthens the notion of Burberry products being investments in the sense that they last for seasons on end.



Burberry 1



Burberry 2



Burberry 3

5.7 Image analysis Lacoste

The Lacoste S/S 2010 advertisement images are very summerish, with light, almost burned out in the whiteness, beach scenery. There is grayish white sand a pale blue ocean and a partly cloudy sky in that shifts from a summerish white sun haze into light blue. The five models in the images are seemingly having a good time, with most of them smiling, skipping and what seem to be shouting with joy. There are much movement in the images and lots of active leisure activities going on. Basically the images depict people having fun and games on the beach.

Image 1 and 3 are very classic in its expression. The clothes, the bicycles and the croquet equipment are clear indicators of heritage and old times, still they are not dated as such. Instead the images convey a modern take on the classics. Image 2 is on the other hand ultra modern and maybe even a bit experimental in its content and expression. The clear bright yellow clothes and accessories and the swimming rings – that looks both futuristic and classic - makes for a very avant-garde expression with a nod to older ages. The overall feel in the images are light (summerish), active and fun. The lot

seems to be on vacation on a beach resort, still they are a bit too dressed for sunbathing so maybe they are passing the beach on their way to another leisure location or they did just enter the beach area.

There are very few logos visible, there are signature products like bags, sunglasses and the tennis shirt, but these are not unique for Lacoste. This makes it quite hard to tell who the sender is. In the editions I've gotten, there is a pasted logo in the top corner and a tagline in the bottom left, but these I do not take in regard as they are not a part of the image.

What is conveyed about the brand in these images and how does this congregate with the identity? Well, the three pictures are a part of a series that are baptized "un peu d'air sur terre" (*eng. A little air for the earth*) which according to Lacoste reinforces the authenticity and originality of the brand (www.lacoste.com). This is a little unclear and I'm not sure about this as there are deeper interpretations. The beach, the weather and the clothes all connote leisure. The apparent movement of the models and the props connote activity, the clothes tell about both classic and modern style. Lacoste seem to want to present themselves as casual, fun, active – with signs of sporty – and comfortable. There is also an overall notion of sophistication, as the models are casually dressed up. This also communicates the duality of the products as they can be used both in leisure activities and slightly more dressed occasions. Put the aforementioned in relation with the modern elements of the clothes and Lacoste is a brand that regards both the past and the future. This is well in line with the aforementioned identity. It is also refreshing to see a premium brand that pushes the fun in their images, as all the models are smiling and having a seemingly good time. There are small signs of heritage as the bicycles, the swimming ring and the clothes all connote past times. The fact that Lacoste is French is not pushed in these images.

Looking back to the identity, I see that Lacoste are pushing the relaxed sporty lifestyle, the duality of the products (both dressed up and casual in the same product), there is a lack of tangible elements visible, Lacoste puts the force into communicating the softer and intangible sides of the brand.



Lacoste 1



Lacoste 2



Lacoste 3

5.8 Image analysis Morris

The images for Morris S/S 2010 campaign are shot in classic surroundings on the Mediterranean. The environment is probably either Italian or French mainland or some of the islands of their respective coasts. The images takes place at day-time and the weather seem to be nice. The clothing and the greenery surrounding the shoot points to that it is the warmer time of the year. The interior on Morris 3 connote luxury and heritage. Given that the location is on the Mediterranean, the bedroom looks like it belonged in a very nice villa. The garden wall on seen on Morris 1 seems to be as crooked and weathered as it is nicely crafted. The elaborate patterns on the bed foot and the bureau points to that these are intricate pieces of craftsmanship and they do look both old and expensive. The wainscot also seems to be of the same era and of the same kind of intricate craftsmanship. The interior and the exterior would point to that the images takes place at an old seaside villa, and these are very sought after and hence commanding a high price and inhabited by European upper class. The images are somewhat Polaroid-like, the models are posing, yes, but not over doing it at all; they look kind of casual in their poses as if they were just hanging around the old family summer villa. The clothes and especially the combinations are very bold, and Ralph Lauren-like, and surely not for the

insecure dresser. The colors are summerish and classic. The one thing that stands out is the black dress on Morris 2, which seems to be a little out of place in its low-key design. The models look the part of young European upper class, although the female model stands out a bit. The love triangle notion is close at hand.

The images suggest that Morris is a brand from southern Europe and it focuses on dressed up leisure wear, the assortment shown is quite diverse and it gives the feeling of that the brand provides a large assortment. Furthermore the images give the feeling of wealth and luxury with the location and the bold but classy clothes. Morris seem to be a natural part of the good life down at the Mediterranean. This being a S/S campaign, it is a natural location to shoot in for a premium brand operating in the European market, like Morris. The fact that the pictures have signs of amateurish, and are Polaroid-like, suggest that Morris is inviting towards its customers. The feel of the images is like looking through a private photo album.

The images, especially 2 and 3, are quite sexy, or have sexy undertones. The love triangle, the ménage à trois, is close by. On image 3, the female model is without a doubt naked under the shirt, with parts of her breast showing. The model to the right is shirtless and overall there is a lot of skin showing in this image. This would suggest that Morris is a brand with a somewhat sexy identity, this is not the case. Morris strive to be a younger alternative to other premium brands in the preppy style segment, and love affairs with more than two people involved might be more common with the younger folks, but still it is borderline tasteless for a preppy brand, even a young and bold such.

The colorful clothes are indeed present in the images, so are the “updated classics” as I discussed in the product attributes. It is very clear that Morris is a Preppy brand and there are signs of the products diverse areas of utilization even though this campaign is at the leisure end of the utilization scale. Of the heritage, the Swedish, nothing is shown. If I was to guess heritage I would most likely go with French or Italian. Possibly American. The personality of Morris shines through well, there are elements of vanity, eccentricity, youth and a relaxed life.



Morris 1



Morris 2



Morris 3

6. Discussion

In this final chapter I will summarize and conclude the findings in the analysis. I will discuss the findings in general and then point out specifics in the respective brands identity and image. Finally I will discuss and reflect around findings and give examples of further research.

6.1 Luxury identity

As stressed in the beginning of this thesis, the high level fashion brands have been seeing a very prosperous fashion trend paradigm, and have put substantial investments in advertising to make hay when the sun shines. This would suggest that the advertisements are very sophisticated as they are crucial to build the company image and create incitement for sales. The fact that print advertising in fashion magazines is the prime media is visible as these advertising images are indeed very well executed, and therefore I presume very expensive in money, time and creative force. It is clear, and

not very surprising, that the companies do have very clear strategy to communicate their identity to the audience in order to build a desired image around their brands and offerings.

The core identity is without a doubt congregating with what is conveyed in the advertising images. In retrospect if one of the brands would have depicted something to off the identity would be very surprising. To have a total conformation of identity and image is of course only possible in theory, but the brands are in my view doing a good job, and I believe that they pretty much achieve the desired image. Even if the brands core identity is congregating with the image, there might be elements of the identity not communicated in a given image. This is natural as it might not be very desirable pack all sides of the identity into one image. If this was the case the image would likely be very crowded with expressions and the core identity might get shadowed by, let's say, slightly less important identity elements. The elements complementing the core identity can be utilized in different combinations together with the core identity to fit the creative purposes, the reigning trends and the shifting of the collections. For example, if trends lean towards even more to sustainability, genuine craftsmanship and slow fashion Gucci would then utilize the core identity elements together with their heritage in good craftsmanship and high quality in their communication activities.

The images tell me that the tapping into luxury brand positions by premium brands (Okonkwo 2009), is already happening in some areas, proven in this thesis from a communication perspective. It is quite hard, nearly impossible actually, to tell a premium image and a luxury image apart. Majorly the Morris and Lacoste images utilize the same elements as one might find in a luxury image. They do this in a credible way without tampering with the disposition between their identity and image. I see a risk for the premium brands with this tapping in; they must deliver tangible, complemented by intangible, advantages and be at least as good as the luxury brands. The collected comprehension of the brand, with design, image, price, quality et cetera, must meet the challenge of the luxury brand otherwise they just compete for consumers in the short run, as these will not be returning if the communicated image does not live up to the position taken. The quality, production excellence and the longevity of the luxury product speak for itself, but the pricing are for course an obstacle for many potential consumers. The challenge for the premium brands is to get consumers to buy a less qualitative product. Design and communication-wise the luxury and premium brands in this thesis are at virtually the same level.

One might have believed that the premium brand has a large gap between their identity and the image, but I feel that this stipulated gap is as large or as small as the one at the luxury brand. I cannot point out any bearing differences in the identity-image connection between the luxury and premium brands in this thesis. This does not mean that the gap does not exist, and there are some aspects I have contemplated, presented below.

6.2 Luxury land and brand origin

Consistent through the four brands are the lack of depiction and communication of the origin. I argue that this is due to that the brands already take for granted that the audience know that they are Italian, British and French and that this then is impregnated in every aspect of the brands communication, and then not explicitly told as it would be repeating information that the audience already have.

Instead I have been consorting with the thought of a common origin called Luxury land. Luxury land is a theoretical place, from where all the high level brands draw their inspiration. This place is a mixture built on the collected notion of the lifestyle of the upper class and all the luxury destinations in the real world like Gstaad, Dubai, Capri, the West Indies, The Hamptons, Palm Beach, Paris et cetera, as well as the craftsmanship and knowledge of the finest crafting regions, the best weather and the coolest activities. The brands then use this collected notion, sometimes together with their own origin but not always, to create a communicated place of origin. This is especially clear with Morris, as they are Swedish but portray themselves as being anything but Swedish. Instead they resort to the classic lifestyle notions of the good life on the Mediterranean. As no one else of the other brands in this thesis explicitly communicate their origin in their images, they do however utilize certain Luxury land attributes like palm trees, sunny beach and old houses. Maybe the Luxury land notions can be seen as a tool box of which contents the collections are applied on. If Burberry were to shoot all campaigns in a typically British manor house, it would in the long run be very boring and not very revitalizing.

The origin might also be hard to communicate as the brands majorly operate on a global market, where the apprehension of the country of origin varies. The core of the origin is an integral part of the identity and should not be diluted by the wish to please all luxury buyers of all regions. To find an international tone in communicating a certain origin could be very challenging. The brands also need to apply their core origin to the reigning trends without wandering too far away from the identity, which of course might be testing. In today's world where many fashion markets are saturated and brands competing for similar positions, the origin of a brand could well be the denominator that decides the unique position. The origin can, as seen, be fabricated to fit whatever identity one has. It is however of importance to consider communicating this origin.

As I look closer to the luxury elements present on the images there are the environments, the Mediterranean villa, the pool setting, the beach and the Victorian/modern hall. Apart from maybe the beach, all the other could change place, and brand, with each other without disturbing the identity of the then new brand too much. Meticulously selected to fit the identity and the collections, the environments play a large part in the expression of the image, but as I contemplate changing them around, I was a little surprised that the setting is not only luxurious but practically the same from a communication of view. Gucci images depicting an old mansion environment would not be surprising, nor would Lacoste images in a Palm Beach pool villa.

6.3 Gucci

The following is some reflections around each respective brand. For Gucci, the iconic elements; the bamboo and the horse bit are present and if one were to push it a bit this could act as indicators of the long standing history and heritage. However the case, these iconic elements are very well presented in an understated way and therefore acts like in the ways of a logo, but where a logo would scream, the iconic elements talks in a sober voice.

I would have expected small signs of decadence in the Gucci images, but this is nowhere to be found. The odd champagne glass or bottle could easily have gotten the images onto the decadent side. Instead they are quite refined, but still very sexy. The images are a bit stiff in my opinion, they are not very lively. If one wants to be a bit harsh one can say that they are borderline boring and overall totally doing what is expect from Gucci. Of course, mixing in a surprise element is always a risk.

Looking upon these images for a considerable time, which the audience might rarely do, the stiffness and the unnatural poses get annoying and the whole manner gets very studio-like.

The collected feeling I get from the images is that the identity is taken very much into account when designing the visual expression of the images, to reach a desired brand image.

6.4 Burberry

If it wasn't for Emma Watson, the images from Burberry would just be a regular run-of-the-mill campaign. Apart from her obvious beauty, she also offers a little freshness and youthfulness to the campaign. Age-wise she must be at the lower part of the target audience, but her fame makes her credible when fronting the campaign. My personal view of the images is that they lack life and vibrancy, but from a theoretical communicative point, the images are fulfilling the communication of identity and are a good shot at creating the desired image amongst the audience.

There is of course a line to walk between heritage and modernity, and in the case of Burberry it is utterly important not to wander off in neither of the directions. The combination of heritage and modernity in the identity makes total sense but from a communicative perspective it might be hard to tell the audience about both in a stringent way.

It is nice to see that Burberry are not afraid to show the trench coat, however in an updated design. In my view this strengthens the brand as both a classic British outer wear maker and a modern fashion house.

6.5 Lacoste

Lacoste is challenging themselves and their identity by mixing traditional with new elements and have a fresh approach with the movement of the models. Being a leisure brand at the core, Lacoste can only imitate the luxury brands to a certain extent without losing the sporty and active heritage. They must find their own take on luxury and implement it into their heritage as a leisure and sports brand.

The images stand out the most, simply because they dare to be a bit bold with their creative approach. The skipping and smiling group of people, the sleek beach setting and the consistent use of one color (in Lacoste 2) makes the images very vibrant. The images together are in my view quite unique as they mix the sporty leisure with classic elements without getting too fabricated. It all looks quite credible. The popular saying that a smile can take you a long way is true. The ever present concept of sexiness is getting old and Lacoste have beautiful sexy people smiling instead of, as with the others, having people that looks like mixture between being slightly bored, angry, and yes, salacious. This look is not very inviting and might pose as a way to unfortunately distance the consumers from the brand, as with Lacoste the looks are more in an inviting manner; refreshing to say the least. The image Lacoste 2 could possibly have been a product of Prada's Sport line communication department, but held together with the logo visible on the shirt of the back male model and the overall joyfulness, it fits right into the Lacoste expression. In retrospect I must say that this campaign has evolved into my personal favorite.

There are, as previously discussed, several signs of luxury in the Lacoste images. The expression is unique enough not to completely mix the images up with another brand. There are lines of other brands, Prada Sport as mentioned before, Ralph Lauren Blue Label and parts of the Hackett collection

that possibly could be the sender of these images. These, in similarity with Lacoste, have their own core identity and if the Lacoste images were sent by any of these other brands, the campaign would not be very good. But still similarities can be found.

6.6 Morris

The junior operator among the brands is doing a good job in the preppy segment where communication is quite uniform. In the specifics of the style segment which they operate, and of their identity, it is hard not to imitate or draw inspiration from other surrounding brands like Ralph Lauren, Tommy Hilfiger, Gant and Hackett. Realizing the limitation of the field of interest, Morris have tried to find a stringent expression of their own, which is one of the keys to operating a successful fashion brand, and brand in general. This own expression leads to that the consumer and the audience can identify the Morris brand in the commotion of a fashion magazine for example. This expression is shown by putting luxury and leisure elements into bent and worn environments not to give a too nice nod to the large standard players in the segment but go with their own and in my mind utilize a slightly more modern take on the preppy classics.

6.7 Further research

Finally, there I have come across some interesting areas for further research. It would be interesting to see how mainstream brands are coping with this luxury trend. Even though it might be descending this paradigm of the finer world might just have laid out the field of action for many paradigms to come. Fast fashion operators like H&M and Zara have incorporated the luxury notion into many aspects of their business, perhaps most noted in design and communication. It is interesting to see how these brands, that do not have luxury as a part of their identity manage their credibility as providers of products that complements the reigning luxury trend.

From an image analysis point of view it would be very interesting to see how fashion advertising, especially luxury brand advertising, has evolved over the years. Advertising are by definition contemporary expressions, and only valid in the era they are produced. It would be of interest to follow one or more companies and their business, with changes of creative teams, in ownership, in general economic climate et cetera and see how advertising images change, and what this meant for the image. It could also be interesting from an identity perspective to see how the identity changes over time, and how this then is communicated in visual communicative expressions.

There is always of interest to see how brands are operating in the new media environment. Luxury brands have been a bit hesitant towards the new media and how it would influence their image. I would say that from my point of view of the new media, it is getting high time to implement viable new media strategies even for the most traditional brand. Infusing the advertising strategy with new media channels will change the way the brand communicates and ultimately also the identity and image landscape. Therefore it would be interesting to see how luxury brands are facing up to the task of gearing the brand into fitting the vast amount of customers utilizing new media channels.

When this paradigm of luxury ends, when the fashion trends evolve into something else, I think that the communication of this current paradigm will pass onto the next one. In the future it can be interesting to see how this current paradigm affected the coming ones. Thomas (2007) discusses that the luxury brands are looking back into the past to form the strategies of tomorrow. They offer exclusive lines only for regular customers, special stores for the wealthy and ways to make the brand

experience both unique and exclusive for the wealthy. At the same time they still keep the mainstream customers by offering diffusion lines at a moderate pricing. Moderate as in luxury moderate.

References

- Apéria, Tony and Back, Rolf (2004). *Brand relations management*. Stockholm: Liber
- Andersson, Johan and Edberg, Johan (2006). *Morris – Identitet-profil-image*. Jönköping: Jönköping University
- Bergström, Bo (2007). *Effektiv visuell kommunikation*. Stockholm: Carlssons
- Burberry. *A history of Burberry*, PDF-file obtained from Meeder, Robert on 2010-05-09
- Cornell, Peter et al. (1999). *Bildanaly*. Stockholm: Gidlunds
- Esaiasson, Peter et al. (2004). *Metodpraktikan*. Stockholm: Norstedts Juridik
- Fill, Chris (2002). *Marketing Communications*. London: Prentice Hall
- Holme, Idar and Solvang, Magne (1997). *Forskningsmetodik*. Lund: Studentlitteratur
- Jackson, Tim and Shaw, David (2009). *Mastering fashion marketing*. Basingstoke: Palgrave Macmillan
- Kapferer, Jean-Noël (2008). *The New Strategic Brand Management*. London: Kogan Page
- Kapferer, Jean-Noël (2001). *Strategic Brand Management*. London: Kogan Page
- Kapferer, Jean-Noël et al. (2005). *Brand Culture*. New York: Routledge
- Larsson, Larsåke (2008). *Tillämpad kommunikationsvetenskap*. Lund: Studentlitteratur
- Lacoste. *Lacoste company history* (Electronic) Available: http://www.lacoste.com/library/download/pdf/LACOSTE_history_histoire.pdf (2010-05-02)
- Lacoste. *Lacoste company information* (Electronic) Available: http://www.lacoste.com/library/download/pdf/LACOSTE_presskit_en.pdf (2010-05-02)
- Lloyd, Douglas and Mower, Sarah (2006). *Gucci by Gucci*. New York: Vendrome Press
- Moses, Lucia (2009). *The delicate balance* (Electronic) Available: http://www.adweek.com/aw/content_display/news/media/e3i8a16efbe1212c66b8fcc2e1a233c0224?pn=1 (2010-08-10)
- Okonkwo, Uche (2010). *Redefining the Luxury Concept* (Electronic) Available: http://www.brandchannel.com/papers_review.asp?sp_id=485 (2010-08-10)
- Okonkwo, Uche (2009). *Luxury Fashion Branding*. Basingstoke: Palgrave Macmillan,
- Ringborg, Maria (2010). En handväska ses som onödig, en sportbil som en investering *Dagens Nyheter* (Electronic) Available: <http://www.dn.se/livsstil/trend/mona-sahlin-handvaska-vaskdebatt-lyxkonsumtion-1.1031754> (2010-06-20)

Sky.com (2010). Stars turn out for 3D Burberry fashion show *Sky.com* (Electronic)
<http://news.sky.com/skynews/Home/Business/Burberry-Catwalk-Show-Streamed-Live-3D-Tokyo-New-York-London-Celebrities-Christopher-Bailey/Article/201002415558106?lid=ARTICLE_15558106_BurberryCatwalkShowStreamedLive3DTokyo,NewYork,London,Celebrities,ChristopherBailey&lpos=searchresults> (2010-06-22)

Strömquist, Susanna (2009). Kostymen vinner mark *Svenska Dagbladet* (Electronic) Available:
<http://www.svd.se/kulturnoje/nyheter/kostymen-vinner-mark_3059335.svd> (2010-06-20)

Thomas, Dana *Deluxe* (2007). *How luxury lost its luster*. London: Penguin

Thomas, Dana (2007). Money Bags *The Times* (Electronic)
<http://business.timesonline.co.uk/tol/business/industry_sectors/consumer_goods/article2367246.ece> (2010-08-06)

Uggla, Henrik (2001). *Organisation av varumärken*. Malmö: Liber

Appendix 1

Aaker's identity system applied on Ralph Lauren. Utilized as aid or interview guide in the interviews with Meeder.

Identity

The brand as a product

Product extent – Ralph Lauren (RL) has a wide range of products, stretching from clothing and accessories to home furnishings and china wear (Ralph Lauren.com)

Product attributes – The signature attributes are colorful and timeless classic, often with a modern tweak.

Quality/Value – The RL products are of high quality and in the premium price segment. As the products are timeless they most likely can be used over more than one season.

Utilization – The consumer likely conceive RL as products that can be used in most situations, but might come best in hand in casual or semi casual situations

Consumer/User – The consumer is likely intrigued by premium fashion without being a slave to fashion fads, and wants to create an image of wealth over time. The products are used in casual situations where the wearer wants to be perceived as both casual and a bit dressed.

Country of origin – RL are quintessentially American.

The brand as an organization

Organizational attributes – The organization most likely strives to be trustworthy through trends and time, with a low innovation pace.

Local vs. global – RL have a global operation with its home market in the US. In recent times the company has begun to tweak some of its product to be better streamlined in certain markets. A slimmer silhouette is present on the European market, for example.

The brand persona

Personality – RL is a classic, but still somewhat playful and bold, person. It is moderate or conservative in its belief. RL is self confident, relaxed a bit snobbish and somewhat vain.

The brand-consumer relation – RL wants to be a good friend in the closet, lasting through fads. The brand also presents itself as an educator or inspirer of style, especially the webpage is filled with material of this nature.

The brand as a symbol

Visual image and metaphor – The visual image of RL is of course the polo player who connotes the upper class and its leisure and a playful relaxed life inside a conservative environment.

Brand origin – As mention before, RL is typically American. In fact RL has created a kind of imaginary origin, based on the US East Coast, its upper class habitants and their customs and traditions.

Brand promise

Functional elements

Apart from being of a certain quality, and therefore lasting, RL products are classic and therefore a guard against fads.

Emotional elements

The wearer of a RL product most likely feel somewhat luxurious, exclusive and casually relaxed

though still dressed up. Classically stylish without breaking into the enigmatic twists and turns of fashion.

Elements of self expression

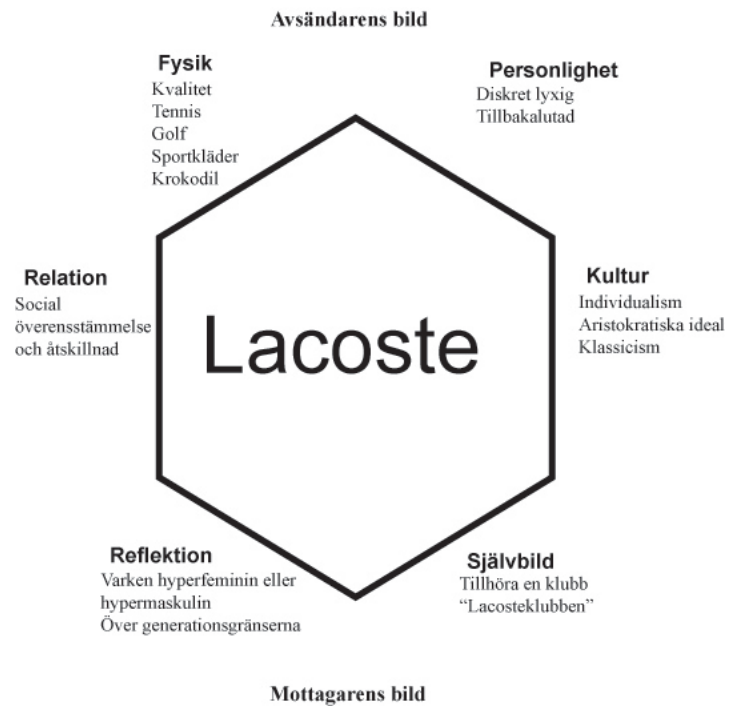
An appreciator of the finer things in life, sophisticated with signs of aristocracy or aspirations thereby.

Positioning

RL is positioning themselves as the prime supplier of the, part fictional, East Coast lifestyle. They supply mainly casual products with an air of the leisure of the wealthy.

Appendix 2

Lacoste's identity by Kapferer (2001).



Appendix 3

Morris identity according to Jan Alsén put into Kapferers prism (Andersson and Edberg 2006)

