

## AN ABSTRACT OF THE THESIS OF

I-Hui She for the degree of Master of Science in Design and Human Environment  
presented on September 16, 2010.

Title: The Effect of Retailers' Rebranding Processes on Consumers' Perceptions of  
a Rebranded Brand

Abstract approved:

---

Leslie D. Burns

When apparel companies and retailers attempt to strengthen their established brands and existing markets, there are two primary strategies for companies and retailers: 1) adopting a new designer for an existing brand to attract a new target customer, and/or 2) adding a product design line to an existing brand to be a focus for a new target customer. The purpose of this study was to investigate how the rebranding strategy of adopting a new designer or a new product design line influences consumers' perceptions of brand personality and brand familiarity in relation to the Eddie Bauer brand.

A two  $\times$  two factorial between-subjects design was conducted to examine consumers' perceptions of brand personality and brand familiarity. The two

independent variables were a new designer and a new product design line. This research included one control group as a base for comparisons. Each participant was presented with one of four manipulated buying scenarios with an advertisement during the course of the experimental procedure. Participants were recruited from four specifically selected classes in the Department of Design and Human Environment at Oregon State University. A total of 164 college students volunteered to participate in the surveys.

Frequency distributions, descriptive statistics, correlations, MANOVA and One-Way ANOVA were used in the data analyses. In the test of correlation among variables, brand familiarity was found to be related to the brand personality dimensions of competence, sincerity, excitement, and ruggedness.

The findings indicated that consumers' perceptions of brand personality and brand familiarity did not vary based on the rebranding strategy of adopting a new designer associated with the Eddie Bauer brand. The results of ANOVA analysis indicated that the rebranding strategy of adopting a new product design line that appeals to a younger demographic affects consumers' perceptions of the brand personality of ruggedness. The results of MANOVA indicated that the rebranding strategy of adopting a new designer and a new product design line

affected consumers' perceptions of the brand personality of sophistication.

These results point to the conclusion that of the three hypothesized rebranding strategies, only the two that targeted a new demographic affected consumer perception of brand personality.

The results of this study implied that a rebranded brand only exposed through new advertisements is not enough to change consumers' perceptions of brand personality and brand familiarity. These findings suggest that when apparel companies and retailers want to employ rebranding strategies, both the marketing mix and marketing communication mix (promotion mix) should be considered. Thus, consumers can experience an inclusive representation of a marketing agent's idea, and gain more understanding about the rebranded brands, increasing their perceptions of brand personality and brand familiarity.

©Copyright by I-Hui She  
September 16, 2010  
All Rights Reserved

The Effect of Retailers' Rebranding Processes  
On Consumers' Perceptions of a Rebranded Brand

by  
I-Hui She

A THESIS

submitted to

Oregon State University

in partial fulfillment of  
the requirement for the  
degree of

Master of Science

Presented September 16, 2010  
Commencement June 2011

Master of Science thesis of I-Hui She presented on September 16, 2010

APPROVED:

---

Major Professor, representing Design and Human Environment

---

Chair of the Department of Design and Human Environment

---

Dean of the Graduate School

I understand that my thesis will become part of the permanent collection of Oregon State University libraries. My signature below authorizes release of my thesis to any reader upon request.

---

I-Hui She, Author

## ACKNOWLEDGEMENTS

It was always a dream in my little world, now I have made it. Without the significant contributions made by other people, this thesis would certainly not exist.

At the top of the list is my major professor, Dr. Leslie D. Burns. I am heartily thankful for her encouragement, guidance and support throughout has enabled me to develop an understanding of this work. As I struggled with writing this thesis, she always brought me back to the right track.

I would also like to thank to Dr. Hal Koenig, my minor professor in the College of Business. He was instrumental in advising me to choose some very helpful marketing courses to benefit my research. I am particularly indebted to Dr. Minjeoung Kim. She generously agreed to be my DHE Department representative, and guided me from her professional perceptive in fashion merchandising. I was also very fortunate to have my Graduate Council Representative, Dr. Eric Hansen in the College of Forestry's department of Wood Science and Engineering on my committee. Thanks to his time, assistance and supportive feedback.

My profound appreciation to Dr. Kathy K. Mullet, Dr. Hsiou-Lien Chen, Dr. Brigitte Cluver, Sarah Song , Ann L. Vong, Keith Nishida in recruiting the best DHE undergraduate students to join the research, and thanks to Lavon Reese always so obliging and so helpful.

I want to acknowledge the support of my friends in Taiwan and in Corvallis. They helped me to relieve my stress at those inevitable times when my work weighed me down. They also greatly enhanced the brightness of my experience.

I would like to pay special a special thank you to my grandparents. They inspired my interest of the world, and taught me the power of knowledge from my earliest years. They undeniably shaped the person who I am today.

Thanks to my son, Jules E. Snyder. He is a wonderful gift. Thanks to him for always being such a good boy. He made me become a stronger person for him. Finally, I owe my loving thanks to my great husband, Jordan E. Snyder. Without his most enduring support, encouragement and understanding, it would have been impossible for me to finish this work. This work is dedicated to my two boys.



## TABLE OF CONTENTS

	<u>Page</u>
1. Chapter 1 Introduction .....	1
1.1 Overview .....	1
1.2 Research Questions .....	5
1.3 Statement of Purpose .....	5
1.4 Proposal Conceptual Model .....	5
1.5 Research Hypotheses .....	7
1.6 Definition of Terms .....	8
2. Chapter 2 Literature Review .....	9
2.1 Corporate and Brand Rebranding Strategies .....	9
2.2 Risks and Benefits of Rebranding Strategy .....	12
2.3 Rebranding Timing .....	14
2.4 Brand Gestalt .....	15
2.5 Brand Personality .....	16
2.6 Brand Familiarity .....	18
3. Chapter 3 Method .....	20
3.1 Experimental Design .....	20

## TABLE OF CONTENTS (Continued)

	<u>Page</u>
3.2 Sample .....	21
3.3 Questionnaire Development .....	21
3.4 Measurements .....	22
3.4.1 Brand Personaility .....	23
3.4.2 Brand Familiarity .....	23
3.5 Stimuli .....	24
3.5.1 Why Eddie Bauer .....	25
3.5.2 Why Ralph Lauren .....	26
3.6 Data Collection .....	27
3.7 Data Analysis .....	28
3.8 Manipulation Check .....	28
4. Chapter 4 Results .....	30
4.1 Sample .....	30
4.2 Demographic Characteristics .....	31
4.3 Reliability and Validity of Measurements .....	32
4.4 Pearson Correlation .....	34

## TABLE OF CONTENTS (Continued)

	<u>Page</u>
4.5 Results of Pretest .....	35
4.5.1 Brand Personality .....	35
4.5.2 Brand Familiarity .....	36
4.5.3 Fashion Designer .....	37
4.6 Results of Experiment .....	38
4.6.1 Experimental Design .....	38
4.6.2 Brand Personality .....	38
4.6.3 Brand Familiarity .....	39
4.7 Results of Hypotheses Testing .....	40
4.8 Summary .....	51
5. Chapter 5 Discussion and Conclusion .....	54
5.1 Interpretation of Results .....	55
5.1.1 Relationship among Research Variables .....	55
5.1.2 The Tests of Hypotheses .....	55
5.2 Theoretical Implications .....	57
5.3 Applied Implications .....	58

## TABLE OF CONTENTS (Continued)

	<u>Page</u>
5.4 Limitations of the Study .....	59
5.5 Suggestions for the Future Research .....	61
5.6 Summary .....	62
Bibliography .....	63
Appendices .....	69
Appendix A Images of A&F .....	70
Appendix B IRB Approval .....	72
Appendix C Brand Personality, Brand Familiarity and Fashion Designers’ Name Pretest Questionnaire .....	74
Appendix D Survey Oral Announcements .....	77
Appendix E Informed Consent Document .....	80
Appendix F Four Stimulated Advertisements .....	83
Appendix G Questionnaires .....	88

## LIST OF FIGURES

<u>Figure</u>	<u>Page</u>
Figure 1. 1 Model of the Role of Rebranding Strategy on Consumers' Perception of Brand Personality and Brand Familiarity.....	6
Figure 1. 2 Proposed Model of the Role of Rebranding Strategy on Consumers' Perceptions of Brand Personality and Brand Familiarity .....	7
Figure 2. 1 Rebranding as a Continuum.....	11
Figure 2. 2 Rebranding in a Brand Hierarchy.....	11
Figure 4. 1 Proposed Model of Hypothesis 1a.....	41
Figure 4. 2 Proposed Model of Hypothesis 1b.....	42
Figure 4. 3 Proposed Model of Hypothesis 2a.....	43
Figure 4. 4 Proposed Model of Hypothesis 2b.....	44
Figure 4. 5 Proposed Model of Hypothesis 3a.....	46
Figure 4. 6 The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Competence .....	47
Figure 4. 7 The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Sincerity.....	48
Figure 4. 8 The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Excitement.....	48
Figure 4. 9 The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Sophistication .....	49
Figure 4. 10 The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Ruggedness.....	49
Figure 4. 11 Proposed Model of Hypothesis 3b.....	50

## LIST OF FIGURES

<u>Figure</u>	<u>Page</u>
Figure 4. 12 The Interaction Plots Employing Both Rebranding Strategies with Brand Familiarity.....	51

## LIST OF TABLES

<u>Table</u>	<u>Page</u>
Table 3. 1 A 2×2 Factorial Experimental Design .....	21
Table 3. 2 Two Open-ended Questions .....	22
Table 3. 3 The Five Brand Personality Dimensions and Their Traits.....	24
Table 3. 4 Four Questions of Brand Familiarity .....	24
Table 3. 5 One Open-Ended Question of Pretest .....	27
Table 4. 1 Demographic Characteristics of Respondents (N=164).....	31
Table 4. 2 Adapted Scales and Cronbach's Alpha Value (N=164) .....	33
Table 4. 3 The results of Pearson Correlations.....	34
Table 4. 4 Descriptive Statistics of Brand Personality of Pretest (N=14) .....	36
Table 4. 5 Descriptive Statistics of Brand Familiarity of Pretest (N=14) .....	37
Table 4. 6 Top 5 Fashion Designers who would be Appropriate Collaborate with Eddie Bauer (N=14) .....	37
Table 4. 7 Number of Participants for Each Treatment (N=164) .....	38
Table 4. 8 Descriptive Statistics of Five Brand Personality Dimentions (N=164) .....	39
Table 4. 9 Descriptive Statistics of Brand Familiarity (N=164) .....	40
Table 4. 10 ANOVA Results of the effect of Rebranding Strategy of Adopting a New Designer on Brand Personaility (N=164) .....	41
Table 4. 11 ANOVA Results of the effect of Rebranding Strategy of Adopting a New Designer on Brand Familiarity (N=164).....	42

## LIST OF TABLES

<u>Table</u>	<u>Page</u>
Table 4. 12 ANOVA Results of the effect of Rebranding Strategy of Adopting a New Product Design Line on Brand Personaility (N=164).....	44
Table 4. 13 ANOVA Results of the effect of Rebranding Strategy of Adopting a New Product Design Line on Brand Familiarity (N=164) .....	45
Table 4. 14 MANOVA Results of Brand Personality of Adopting a New Designer and a New Product Design Line (N=164).....	47
Table 4. 15 MANOVA Results of Brand Familiarity of Adopting a New Designer and a New Product Design Line (N=164).....	50



## LIST OF APPENDIX FIGURES

<u>Figure</u>	<u>Page</u>
Figure 1	A & F Advertising in the late 1890's .....71
Figure 2	A & F Advertising in 2010.....71
Figure 3	Stimulus 1: Control Group. ....84
Figure 4	Stimulus 2: Rebranding Strategy of Adopting a New Designer....85
Figure 5	Stimulus 3: Rebranding Strategy of Adopting a New Product Design Line. ....86
Figure 6	Stimulus 4: Rebranding Strategy of Adopting a New Designer and a New Product Design Line.....87

**The Effect of Retailers' Rebranding Processes  
on Consumers' Perceptions of a Rebranded Brand**

**CHAPTER 1  
INTRODUCTION**

**1.1 Overview**

The process of rebranding an established apparel brand involves repositioning a brand to attract a different target customer. Numerous examples exist of this process. One of the most famous is the rebranding of Abercrombie & Fitch Co. (A&F). A&F is a specialty retailer with multichannel operations including bricks-and-mortar style stores as well as websites. They sell casual sporty apparel. Since the late 1890's, A&F had been famous for its outdoor goods, becoming one of the largest and the most impressive sporting goods store in the world. Unfortunately, by 1988, the economy declined and A&F was purchased by Limited Inc., and was popularized to a female teen market of the 14-to-22 set (Perman, 2000; FragranceX.com, 2010). By the next year, although A&F had been mainly involved with the women's segment, a potential was also revealed for the marketability of men's apparel, as well as an ability to expand to this market without losing any opportunity to capture revenue (Barmash, 1989). By 1992, A&F was transformed to a more fashion-oriented casual apparel brand (FragranceX.com, 2010). By adopting different rebranding strategies, A&F transmitted their brand image through commercials to transition from active

outdoorsmen to the younger market of sexy and stylish teenagers who felt it could meet the needs of their particular brand personalities (Appendix A. Figure 1 & 2).

More recently in 2005, Arrow, a 154-year-old American brand owned by Phillips-Van Heusen, was resuscitated by repositioning itself as a high-end lifestyle brand.

Arrow's strategy was to build up its sustainability in the global market as a leading consumer-recognized brand, which differed greatly from its previous average market scale (Bailey, 2005). In 2006, Levi Strauss & Co. rebranded its two top-tier denim lines to provide more extreme luxury, and handcrafted jeans to consumers (Lipke, 2005). Quiksilver, a men's line of surfing apparel, also rebranded by unifying its brand name, but preserved its heritage through its similar orange label design (Harmon, 2008).

These examples represent apparel companies' and retailers' attempts to strengthen their brands and existing markets, through different rebranding strategies.

There appear to be two primary strategies companies and retailers use for rebranding:

- 1) adopting a new designer for an existing brand to attract a new target customer, and/or
- 2) adding a product design line to an existing brand to be a focus for a new target customer. These two strategies have inherent benefits and risks.

The success of the rebranding strategy of adopting a new designer is connected to its potential to evoke a positive connection with the rebranded brand. Customers also might be convinced they are gaining more value for the price. For example, H&M

regularly cooperates with celebrities, or new designers, to diversify its product lines. With the celebrities', or new designers', endorsement, H&M is able to maintain its fashion-leading position. In March, 2007, H&M teamed up with Madonna to produce a new one-off collection, called "M by Madonna", which contributed to a 17% rise by H&M in store sales. (Capell, 2006; Kennedy, 2007). Recently, by means of a partnership with Jimmy Choo, in September 2009 H&M successfully attracted large crowds who formed a line waiting outside of its store the day before the new collection was to launch (Schickner, 2009). It is important to note that there is no guarantee that such a strategy will be a success. When an existing brand chooses a new designer to cooperate, there is the potential to contribute to a negative association instead, resulting in a loss of customers' trust and brand familiarity toward the rebranded brand.

The rebranding strategy of adding a product design line is a way to help retailers to attract new market segments. The existing retail experience, and customer base, together forms the foundation for expanding their market presence and increasing subsequent market share. For example, retailers such as Abercrombie & Fitch and Pringle both expanded their product lines to build potential markets. On the other hand, if a retailer does not evaluate its available resources circumspectly, the brand might lose its original customers and reputation.

The interaction that exists between the two rebranding strategies of adopting a new designer and adding a new design line can be beneficial. Take the rebranding of Burberry for example. British luxury brand Burberry noticed the importance of

adopting new elites and created a new product design. By May 2001, it recruited Christopher Bailey as its chief creative officer to direct the design of all Burberry collections and products, as well as all advertising, corporate art direction, store design, visuals and the overall brand image. As chief creative officer, he also oversaw the design and development of the new global headquarters, but more importantly, Bailey balanced Burberry's sense of tradition with his modern vision generating a new strength within the Burberry brand (Alexander, 2009; McDowell, 2009). Subsequently, Burberry was reported as being adopted quite well due to its multi-rebranding strategies (Karen, 2008). The fashion industry changes rapidly; retailers should inspect their own particular circumstances to decide how to maximize benefits by implementing rebranding strategies.

When assessing the effects of implementing rebranding strategies, brand familiarity and brand personality are two of the critical indicators for retailers to evaluate their success. Brand familiarity shows how the brand associates with consumer's existing memory (Campbell & Keller, 2003). Brand personality is the set of human characteristics related to a brand (Aaker, 1997). Aaker also pointed out that consumers' decisions will be affected by a brand personality with a distinguishing brand image. The way retailers carry out their rebranding approaches dramatically influence customers' perceptions of both brand familiarity and brand personality. The key is how these retailer's respective customers respond and value the rebranded brand. This study will examine how brand familiarity and brand personality are affected by different rebranding strategies.

## **1.2 Research Questions**

This study will focus on answering the following questions:

1. Will rebranding strategies affect consumers' perceptions of brand personality?
2. Will rebranding strategies affect consumers' perceptions of brand familiarity?

## **1.3 Statement of Purpose**

The theoretical approach to this study aims to investigate if, and how, rebranding strategies (adopting a new designer or adding a new product design line) influences consumers' perceptions of brand personality and brand familiarity.

## **1.4 Proposal Conceptual Model**

The proposed model examines the relationships among the rebranding strategy, the consumers' perception of brand personality and brand familiarity. The model depicts the influence of rebranding strategies on consumers' perception of brand personality and brand familiarity.

In operationalizing each variable, rebranding strategy encompasses two options and a combination of the two for an assessment of the interaction. These include the rebranding strategy of adopting a new designer, the rebranding strategy of adopting a new product design line, and the interaction of employing the rebranding strategy of adopting a new designer and a new product design line. Consumers' perceptions of brand personality were composed of five dimensions: competence, sincerity, excitement, sophistication, and ruggedness.

The representation of the relationships among rebranding strategy and consumers' perception of brand personality and brand familiarity is shown in Figure 1.1

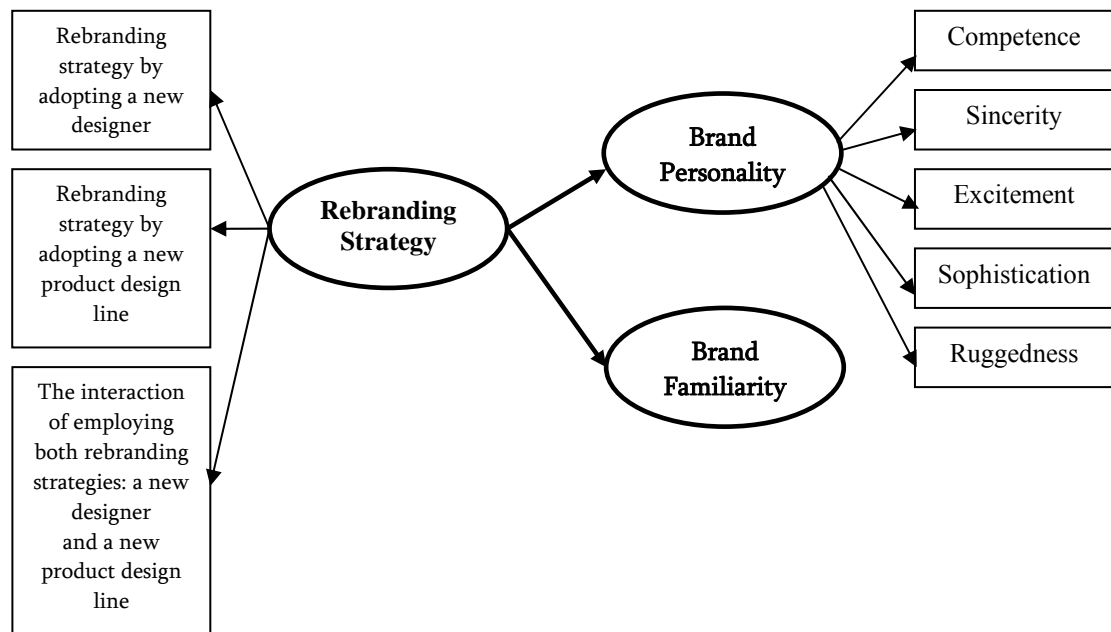


Figure 1.1  
Model of the Role of Rebranding Strategy on Consumers' Perceptions of Brand Personality and Brand Familiarity

### 1.5 Research Hypotheses

H1: The rebranding strategy of adopting a new designer is positively related to consumers' perceptions of a) brand personality and b) brand familiarity.

H2: The rebranding strategy of adopting a new product design line is positively related to consumers' perceptions of a) brand personality and b) brand familiarity.

H3: The rebranding strategy of adopting a new designer plus a new product design line provides an interaction that is positively related to consumers' perceptions of a) brand personality and b) brand familiarity.

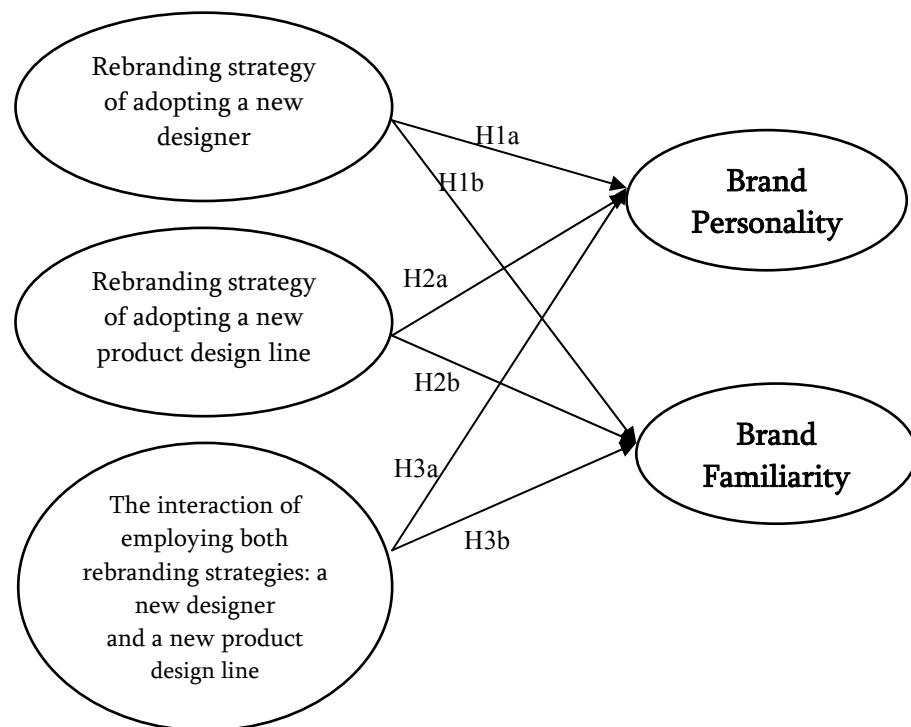


Figure 1.2  
Proposed Model of the Role of Rebranding Strategy on Consumers' Perceptions of Brand Personality and Brand Familiarity



## 1.6 Definition of Terms

Rebranding: “[Rebranding] involves transferring the brand towards a more attractive and relevant position than previously” (Tybout & Stephen, 2005)

The definition of rebranding, rebuilding, relaunching, refreshing and repositioning is similar in different studies. I used the term of rebranding to unify the similar concepts which were referenced throughout this study.

Brand personality: “A unique combination of functional attributes and symbolic values which characterize the brand” (Hankinson & Cowking, 1993, p.1).

“A brand personality is the set of traits people attribute to a product as if it were a person” (Solomon, 2009, p.226).

Brand familiarity: “ is an important variable that can influence consumer processing and the stages of habituation and tedium. Brand familiarity reflects the extent of a consumer's direct and indirect experience with a brand.” (Campbell & Keller, 2003, p.293).

Perception: “is the processes by which people select, organize, and interpret these sensations” (Solomon, 2009, p.52).

Gestalt: “Gestalts are patterns or higher order features that emerge when two or more perceptual elements are placed in close spatial or temporal proximity to one another, patterns or features that do not arise when only a single element is present.” (Pomerantz, 2006, p.620).

“The brand gestalt is both an epistemological tool and a representation of brand content.” (Diamond et al., 2009, p.131).

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 Corporate and Brand Rebranding Strategies**

Corporate rebranding refers to a firm's input activities designed to differentiate themselves within the marketplace. These activities are engaged by the means of name and visual identity devices. For an established brand with the intention of developing a distinguished position, a possible description of either corporate rebranding or brand rebranding is the conception of “a new name, term, symbol, design or a combination of them.” (De Chernatony & Dall'Olmo, 1998). Moor (2007) further supported that the branding is, not only the simple application of a brand name or logo, but also includes product design, retail design, and a marketing plan. Karen (2008) defined the new-born brand, as “a brand with a renewed spirit and a relevant connection to the market”.

Two effective ways are utilized to conceptualize rebranding strategies in business. One was conducted by Stuart & Muzellec (2004). According to Stuart & Muzellecs' (2004) model (Figure2.1), rebranding can be distinguished as evolutionary or revolutionary. Evolutionary rebranding is a minor expansion in the company's positioning and aesthetics. In contrast with evolutionary, revolutionary rebranding represents a major change in the company's positioning and aesthetics.

The other conceptual model of rebranding strategies was presented by Keller (2000). This model shows a rebranding hierarchy which consists of a corporate

rebrand, a business unit rebrand and lastly a product rebrand, which is equivalent to a brand rebrand. Sometimes, rebranding might occur at only one level, at more than one level, or at all levels. This would depend on the corporation. This rebranding hierarchy model allows companies to identify which rebranding level their brand occupies (Figure 2.2).

No matter if it is a corporate or a brand rebranding strategy, each has been effectively employed in business. There is more than sufficient evidence to prove that companies productively adopted new brand names, new designers or new product designs. All of the rebranding strategies carry a high level of risk as well as a potential high level of financial gain.

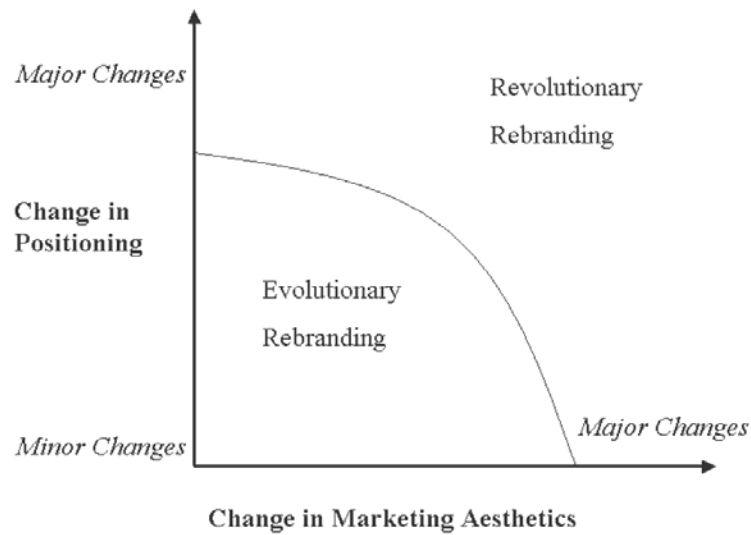


Figure 2.1. Rebranding as a Continuum  
Sources: Stuart, H. and Muzellec, L., 2004

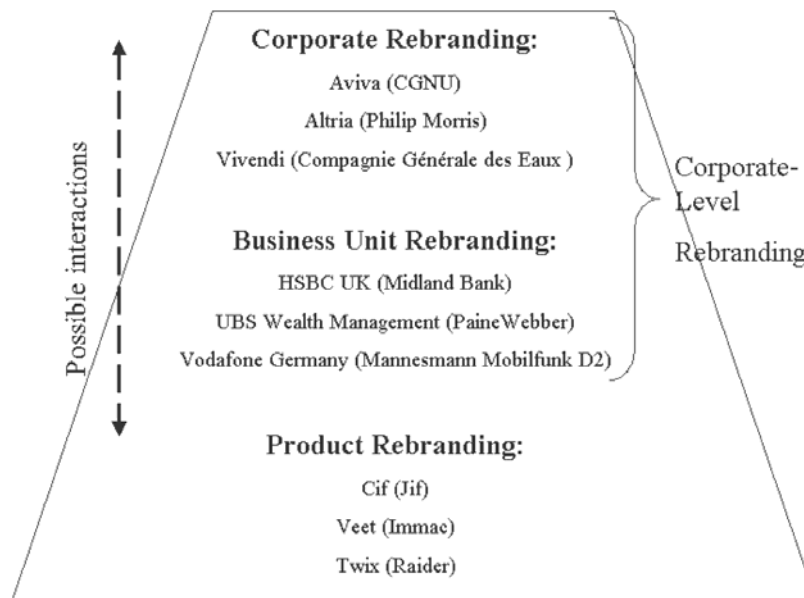


Figure 2.2 Rebranding in a Brand Hierarchy  
Sources: Keller, 2000

## **2.2 Risks and Benefits of Rebranding Strategy**

As previously stated, rebranding strategy does not carry any assurance of success. Retailers should understand their target market and customers before making any adjustment to their brands. Otherwise, retailers might lose their existing target markets (Uggla, 2006). Take the example of Marlboro. In 1993, when Marlboro faced price-oriented rivals in powerful retailers, it dropped its brand's price by 20%. This approach was quite risky and ended up hurting its reputation (Aaker, 1997). This unfortunate approach carried with it the risk of customers devaluing Marlboro's brand image and losing confidence in its brand personality.

On the other hand, some retailers were able to execute rebranding as a new marketing strategy successfully to save their decline in sales. One example is Wal-Mart. Even though Wal-Mart was enjoying a measure of success, it still faced a marketing campaign challenge. Lake Research Partners conducted several surveys to determine how consumers' attitudes towards Wal-Mart. The results found that, in general, people thought that the Wal-Mart business model resulted in a rising jobless rate within the United States, that it violated laborers legitimate benefits and that it was sexually discriminating (Lake, Mermin & Weifek, 2005). Therefore, Wal-Mart rebranded its corporate image by adopting a new logo and new slogan in 2008, trying to establish a fresh and healthy image (Armin, 2008). According to Walmart's official 2009 Annual Report, net profits for the company were up by 7.2% and earnings per share were up 6% following its 2008 rebranding campaign (Walmart, 2010).

Pringle is a Scottish luxury brand that has been doing business for over a century. In early 2002, Pringle almost became a near-bankrupt company, so it injected new blood by poaching a new chief executive, Kim Winser, from Marks & Spencer. Mr. Winser brought a new brand vision and approach to rebuild Pringle's reputation, and launched two lines into the luxury market (Hugo, 2002). Pringle has since recovered from its economic crisis.

Another successful rebranding experience is that of Burberry, a long-established British luxury brand. As its brand aged, Burberry updated its image to young, modern and cool with an infusion of classic style in the late 1990's. Burberry recruited new designers and started a new design line based around trendy pet chic instead of trench coats (Karen, 2008). From 1999 to 2000 Burberry's profits trebled from £21.7m to £69.5m revealing a successful rebranding campaign (BBC, 2001).

Rebranding strategy sometimes seems like a marketing paradox. When rebranding strategies are employed by companies, some can realize benefits while others simply learn hard lessons. Therefore, if companies strive to know how to minimize their risks by understanding their external and internal resources, and their associated limitations, they might possess a greater capability when faced with the dilemma of rebranding.

### **2.3 Rebranding Timing**

It is difficult to say what kinds of strategies are effective and when is the most proper time for a brand to rebrand. When companies need to implement rebranding strategies, they should first self-evaluate their outer and inner situations. In terms of company internal adjustment, as a brand attempts to expand a new product line for a new market, rebranding is a way to reach the goal (Tybout & Stephen, 2005). Moreover, when a brand image or personality stales, it might be the time to refresh its brand personality, such as was illustrated with Burberry. In terms of external circumstantial changes, economic crisis might force retailers to adapt their strategies. Their brand value will then be re-evaluated by their customers (Leung, 2009).

Rebranding is a difficult decision for a well-establish brand, especially for a century brand. They definitely need more time to consider every circumstance in order to make proper decisions. One of the worst actions would be retailers making a premature decision for re-branding. Not far behind that would be a situation where a brand manager, or someone of similar station, makes a short term judgment that negatively alters a brand structure (Karen, 2008).

Overall, based on the above observations by previous literature sources, we can see that there is no universal criterion of rebranding timing for each company. Rebranding timing differs from one company to the next and demands careful considerations.

## 2.4 Brand Gestalt

Gestalt effect was first used in the psychological arena. It is a foundation of perceptual psychology (Pomerantz, 2006). Karp (1974) stated that a Gestalt concept, called the “paradoxical theory of change”, revealed that changes occur by “making no conscious effort to change”. Gestalt’s effect has generally been applied to visual form perception; however, Gestalt’s effect can be observed in the retail world as well. One research study conducted by Diamond et al. (2009) discovered that the “brand gestalt” comprises a grouping of elements, and that it is the reciprocal effects among those elements which carry out the power of brands.

The “brand gestalt”, or shape, is an essence of knowledge and also represents the brand content (Diamond et al., 2009). In addition, if retailers can describe the component parts of a particular brand (e.g., “the culture at large, the founder’s brand creation myth, the company’s stewards, ...the retail space...and [those] who represent the brand’s primary target market and core franchise.”) and the relationships among them comprehensively, it is easier to believe that the brand can be managed effectively. Otherwise, the value of the “brand gestalt” is inestimable and cannot be managed. Diamond et al. (2009) conclude that “brand gestalt” encourages consumers and retailers alike to take a more comprehensive view in regards to branding and brand management.

Overall, “brand gestalt” will be associated with consumer perception when employing rebranding strategies by adopting a new designer or adding a product design line. Understanding “brand gestalt” can help retailers to understand



consumers' needs as well as necessary brand considerations. If a rebranded brand is able to convey a complete, or gestalt, meaning, managers will play a vital role in coordinating, synchronizing, decoding and translating it to consumers.

## **2.5 Brand Personality**

To date, there exist thousands of brands with exclusive personalities in retailing, and these personality traits might come from individuals or groups of products or people; in this way, retailers can communicate with consumers to express their brand image. Some brand behaviors also can influence consumer's perception of a brand's personality. For example, when a brand rebrands several times or changes its slogan frequently, the brand might adopt negative personality traits in the eyes of the consumer. When a brand extends many new product lines, consumers might think of its personality trait as being more versatile and adaptable (Fournier, 1994). Hence, retailers should be aware that when they apply their marketing strategies they may impact consumer perceptions toward their brand personality which had already existed in the consumers' minds (Solomon, 2009).

Murase & Bojanic (2004) defined brand personality as a set of human characteristics linked with a brand that creates "unique memory associations in the customer's mind" (p. 107). Brand personality is a planned meaning for a brand to consumers. More specifically, brand personality stimulates consumers to achieve a particular goal by using the brand, and explains why it is superior to other means of accomplishing this particular goal (Tybout & Stephen, 2005). There is a relationship

between consumers and the brand. If its brand personality traits match and complement those of consumers, or the brand can express consumers' social status, they will feel more familiar and more contented with the brand.

McCracken (1993) declared that a brand consists of several cultural meanings such as gender, social status, nationality, ethnicity and so on. The metaphor of a personality symbolizes a brand's emotional characteristics, and evolves from its core values (Harris, & Chernatony, 2001). Brand personality can help strengthen the synergy between its market positioning and throughout the branding process as well (Harris & Chernatony, 2001). As a result, retailers should make sure their brand personalities are consistent.

Brand personality, as defined in this study, is measured by a modified Aaker's (1997) scale which was decreased to include a final set of traits based on five basic dimensions. The five dimensions are competence, sincerity, excitement, sophistication, and ruggedness. Generally, brand personality can clearly reveal a brand's marketplace, and understanding brand personality is crucial to developing an effective marketing strategy. If retailers do not effectively convey brand information to consumers, it might result in retailers wasting the resources of both time and money. More importantly, if consumers misinterpret the intended meaning in an unintended way, it might irrevocably hurt the brand image.

## **2.6 Brand Familiarity**

Brand familiarity is an essential variable that has an effect on a consumer's perception, and can indicate where the consumer falls within the stages of either being accustomed to or feeling uninterested toward a brand. Brand familiarity is related to consumers' brand knowledge structure which has been stored in their memory (Stewart, 1992). Brand familiarity also reflects the degree of consumers' direct and indirect experience and knowledge which the consumer has accumulated over time toward a brand (Alba & Hutchinson, 1987; Kent & Allen, 1994). In other words, brand familiarity could be enhanced through repeated and prolonged exposure. This information underscores the importance for consumers to possess accurate brand knowledge to avoid being misinformed regarding a familiar brand.

Consumers have a diversity of different forms of associations toward familiar brands (Campbell & Keller, 2003). Why consumers tend to choose a brand is often due to how familiar they are with the brand. Brand familiarity can survive through the adoption of a new designer and through the addition of a product design line to establish new connections with the brand. Solomon (2009) mentioned that a brand will evoke consumers' previous memory, which is called the nostalgia connection. This is an important connection to make when faced with presenting either a new designer or a new product design line to a previous customer. There is a definite positive connection between brand familiarity and consumer preference. Consumers are more willing to choose a familiar brand than an unknown or an unfamiliar brand (Hoyer & Brown, 1990; Monroe, 1976; Sundaram & Webster, 1999). It is therefore

important to preserve some unique aspect of the original brand. In this study, brand familiarity will be measured on a 3-item brand familiarity scale which has been adapted from Kent and Allen (1994).

In short, it is important for retailers to increase the brand familiarity of a product. A higher brand familiarity can boost the consumer's positive perceptions towards a brand. This can, in turn, lead consumers to share their experience, and to affect the purchasing decisions of their families and friends.

## **CHAPTER 3**

### **METHOD**

The purpose of this study was to investigate how the rebranding strategy of adopting a new designer or a new product design line influences consumers' perceptions of brand personality and brand familiarity. Hypotheses were tested based on data collected from survey participants who were exposed to one of four simulated shopping advertisements. The specific methods used for this study are explained in this chapter.

#### **3.1 Experimental Design**

A 2×2 factorial between-subjects design was conducted to examine consumers' perception of brand personality and brand familiarity. The two independent variables were a new designer (with the designer's name and without the designer's name), and also a new product design line (with the new product design and without the new product design). There were four treatments with one of those being a control group (Table 3.1). Treatments included new designers and new product design lines. This research included one control group as a base for pretest comparisons. Each participant was presented with one of four manipulated buying scenarios with an advertisement during the course of the experimental procedure.

Table 3.1

*A 2×2 Factorial Experimental Design*

Treatment	Designer	New Design Line
Control	No designer's name	No new design line
1	With designer's name	New design line
2	With designer's name	No new design line
3	No designer's name	New design line

**3.2 Sample**

Regardless of gender, age or ethnicity, a convenience sample enlisted in this study. The sample consisted of 164 undergraduate students from the Design and Human Environment department of Oregon State University during Spring 2010. Those students were mainly apparel design majors and merchandising management majors, and were recruited through eleven selected laboratory classes.

**3.3 Questionnaire Development**

The questionnaires were designed to measure consumers' perceptions of brand familiarity and what they perceived of brand's personalities toward a rebranded brand that has been associated with 1) a new designer, 2) a new product design line, and 3) a new designer with a new product design line. The questionnaire consisted of four sections.

The first section of the questionnaire was two open-ended questions as a manipulation check. The questions were (1) Can you identify who the designer is in

this advertisement? and (2) Can you indentify what brand is promoting this advertisement? This section provided the manipulation check function to make sure those two independent variables of new designers or new product design line were noticed when viewed in the advertisement. Thus, the open-ended questions contributed to the external validity to this study (See Table 3.2).

The second section of the questionnaire measured consumers' perceptions of brand personality on five basic dimensions. The third section of the questionnaire included questions pertaining to consumers' perception of brand familiarity. The questions of the fourth section allowed identification of the participants' demographic characteristics (Appendix G).

Table 3.2

*Two Open-ended Questions*

Description
1. Can you identify who the designer is in this advertisement?
2. Can you indentify what brand is promoting this advertisement?

### 3.4 Measurements

In this study, the rebranding strategy is the independent variable, and brand personality and brand familiarity are the dependent variables. The study included a comprehensive set of measures of brand personality and brand familiarity.

### **3.4. 1 Brand Personality**

Aaker's (1997) scale was modified and utilized to test consumers' perceptions of brand personality in this study. This scale was decreased from a set of 42 traits to a final set of 15 traits on five basic dimensions based on author's considered opinion that including all 42 traits as considerations within the study would cause the survey to become too cumbersome and would monopolize the subjects' laboratory periods during which the surveys were presented. Therefore, the author only picked the most relevant three traits from each of five dimensions. The five dimensions were competence, sincerity, excitement, sophistication, and ruggedness (Table 3.3). The traits were then judged in relation to the brand used in the study based on a 7-point numeric scale ranging from "strongly disagree" to "strongly agree".

### **3.4. 2 Brand Familiarity**

Brand familiarity was measured on a 4-item brand familiarity scale. In order to direct attention towards the brand familiarity, participants were given the relevant questions and were asked to evaluate their responses as familiar with the brand, as very knowledgeable of the brand, experienced, or knowledgeable on a 7-point numeric scale (anchored by 1=strongly disagree and 7= strongly agree). Instructions were adapted from Kent and Allen (1994).



Table 3.3

*The Five Brand Personality Dimensions and Their Traits*

Competence	Sincerity	Excitement	Sophistication	Ruggedness
Reliable	Authentic	Trendy	Upper-class	Outdoorsy
Intelligent	Original	Exciting	Charming	Masculine
Technical	Friendly	Young	Sophisticated	Rugged

Table 3.4

*Four Questions of Brand Familiarity*

Item Description
1. I am familiar with Eddie Bauer.
2. I know a great deal about Eddie Bauer.
3. Eddie Bauer make me feel experienced.
4. Eddie Bauer make me feel knowledgeable.

**3.5 Stimuli**

In creating these stimuli, three fictitious images and one legitimate image from Eddie Bauer's website, as a control, were used. One legitimate image gave the respondents an idea to provide a representation of their current marketing strategy (Appendix F. Figure 3). These fictitious images gave the respondents an idea to imagine a rebranded brand through three ways: the inclusion of Ralph Lauren as a new designer (Appendix F. Figure 4), the creation of a new product design line to target a young generation (Appendix F. Figure 5), or the combination of including Ralph Lauren as a new designer as well as the creation of a new product design line for the younger generation (Appendix F. Figure 6).

### **3.5.1 Why Eddie Bauer**

In this study, Eddie Bauer was chosen to examine consumers' perceptions of a rebranded brand, in terms of brand personality and brand familiarity. Eddie Bauer is a specialty retailer that sells men's and women's outerwear, apparel and accessories for the modern outdoor lifestyle. The company has over 90 years of history, and its primary target customers are women and men who are 35 to 55 years old (Levere, 2002). Eddie Bauer has a multichannel approach to sharing product sources and engaging marketing resources, such as: retail stores, outlet stores, and direct sales which include catalogs and a website (eddiebauer.com, 2010). Eddie Bauer offers a variety of options within its inventories and its assortment, and also offers select outdoor gear to complete its outdoor-inspired apparel lines. Eddie Bauer also employed a product adopting strategy when it launched a kids' collection which focused on five to twelve year olds, and additionally when it also extended into the yoga market (Business Journal, 2000; Martinez, 2009).

The decision to include Eddie Bauer in this study, as opposed to another apparel company, stems mainly from the fact that in 2009 Eddie Bauer faced a business crisis and filed for Chapter 11 bankruptcy protection (Rosenbloom & de la Merced, 2009). This represents a unique opportunity in the company's history to test the effects of the rebranding process on consumer perception.

### 3.5.2 Why Ralph Lauren

It has been established that retailers must consider many factors when adopting a new designer as a rebranding strategy for rebranding a brand. Previous examples have shown that designers of rebranded brands can positively, or negatively, influence the success of rebrand strategies. When looking at Eddie Bauer's target market, it is focused on a mature age group. Therefore, in this study, a hypothetical assumption was made that Eddie Bauer wants to extend itself into the younger market. In order to find the most appropriate designer stimulus, the designer-name pretest was conducted.

In the designer-name pretest, one open-ended question was asked: If Eddie Bauer was going to expand their product line by adopting a well known designer to design a new line, what designers would be appropriate for Eddie Bauer? Please list five well known designers who would be appropriate to collaborate with Eddie Bauer (Table 3.5). The participants were fourteen senior apparel design students from a selected class within the Department of Design and Human Environment at Oregon State University. According to the results, Ralph Lauren was chosen to be the designer, as one of the strategies to examine the effect of participants' (N=14) brand familiarity toward a rebranded brand.

Ralph Lauren is an American fashion designer. His career started by creating neckties and establishing the Polo label in 1967. Since then, he has branched out into by created various new product lines for men and women under the Polo name (Ralph Lauren.com, 2008).

Table 3.5

*One Open-ended Question of Pretest*

Description
If Eddie Bauer was going to expand their product line by adopting a well known designer to design a new line, what designers would be appropriate for Eddie Bauer? Please list five well-known designers who would be appropriate to collaborate with Eddie Bauer.

**3.6 Data Collection**

The present study consists of a self-administered between subject paper survey. The participants (N=164) were recruited through selected classes in the Department of Design and Human Environment. Data were collected during a four-week period from May 10, 2010 to June 4, 2010.

With regard to the internal validity of brand familiarity, each one of the four stimuli was displayed twice during the data collection. At the first stimulus exposure, permission to display an image of four Eddie Bauer advertisements was obtained from instructors of each class. At the second stimulus exposure, participants saw a repetition of the stimulus again, the same as the first time before the survey began. Moreover, surveys and informed consent forms were also distributed to participants immediately after they saw a repeated stimulus. The informed consent form outlined the purpose of the study and their roles and rights as a participant. The stimuli was displayed while participants answered the surveys and signed the informed consent form.

The survey took approximately five to seven minutes to complete. Participation

in this study was completely voluntary, and no personally identifiable information was gathered during this study.

### **3.7 Data Analysis**

In this study, considerations relating to frequency, descriptive statistics, correlation, ANOVA and MANOVA, were used in the data analyses by the statistical software SPSS, and STATA. First of all, frequency and descriptive statistics analyzed and described the demographics of the sample. Descriptive statistics were also used to explain each independent and dependent variable. In order to see the relationship among continuous variables, a Pearson correlation test was used. Then, the internal consistency measurement reliability of the scales was determined by utilizing Cronbach's alpha. Hypotheses in this study were tested by using ANOVA and MANOVA.

### **3.8 Manipulation Check**

Considering the internal validity of the stimulus of a designer name, a manipulation check was employed by a selected class. In order to select a designer who would be appropriate to co-operate with Eddie Bauer, participants needed to have an academic background in fashion, and they were exclusively enlisted from apparel design majors at the Department of Design and Human Environment at Oregon State University. Participants (N=14) were asked to answer one open-ended question to indicate the best designer who was appropriate for Eddie Bauer in this study.

Additionally, participants' perceptions of brand personality and brand familiarity toward Eddie Bauer were measured as well. For the measurement relating to perception of brand personality, six 7-point scales (Traditional- Fashion forward; Boring- Exciting; Reliable- Unreliable; Rugged- Not rugged; Sophisticated- Unsophisticated; Authentic- Unauthentic) were used, being adopted from Aaker's (1997) Scale.

Based on a scale developed by Kent and Allen (1994), three statements were used for measuring the brand familiarity of consumers. These statements included: (1) I am familiar with Eddie Bauer, (2) I know a great deal about Eddie Bauer and (3) I have a great deal of previous experience with Eddie Bauer.

## **CHAPTER 4**

### **RESULTS**

The purpose of the present study was to investigate consumers' perceptions of brand personality and brand familiarity of a rebranded brand. The data were collected through self-administered paper survey. Participants from selected courses at Oregon State University during Spring term 2010 were exposed to one of four different stimuli and completed a questionnaire. This chapter will discuss the results of the statistical testing conducted with the collected data.

#### **4.1 Sample**

Participants were recruited from four specifically selected classes from the Department of Design, and Human Environment students at Oregon State University during Spring term 2010. A total of 171 apparel design and merchandising management college students volunteered to participate in the surveys. Following an exposure to both the brand name and the designer, seven participants failed to identify either, effectively invalidating the remainder of their responses. The responses of these seven participants were not included in the data analysis. Thus, a total of 164 participants were retained for data analysis.

## 4.2 Demographic Characteristics

Among 164 respondents, 154 respondents were female (93.9%) and 10 were male (6.1%). Ages ranged from 18 to 32 years, with an average of 21.1 years. Most of the respondents' ages were between 18 and 25 years (96.3%). Of the respondents, the majority (53%), were seniors in college (N =87). With regard to ethnicity, 90.9% of the participants in the study were Non Hispanic (N=149) and 9.1 % were Hispanic (N=15). Most of the respondents were White (84.1%, N=138). Additional details of the demographic characteristics of the sample are shown in Table 4.1.

Table 4.1

*Demographic Characteristics of Respondents (N=164)*

Variable	Description	Frequency	Percent (%)	Cum.
Gender	Female	154	93.9	93.9%
	Male	10	6.1	100%
Age	≤20	63	38.4	38.4%
	21-25	95	58	96.3%
	26-30	5	3	96.4%
	≥31	1	0.6	100%
Class standing	Freshman	38	23.2	23.2%
	Sophomore	20	12.2	35.4%
	Junior	19	11.6	47%
	Senior	87	53.0	100%
Ethnicity	Hispanic, Latino, or Spanish origin	15	9.1	9.1%
	Non Hispanic, Latino, or Spanish	149	90.9	100%
Race	American Indian or Alaskan Native	2	1.2	1.2%
	Asian	5	3.0	4.3%
	Black or African American	2	1.2	5.5%
	White	138	84.1	89.6%
	Other	17	10.4	100%



### 4.3 Reliability of Measurements

The measurement of reliability (internal consistency) was assessed with Cronbach's alpha. Brand personality dimension of competence included three traits with a Cronbach's alpha of .74 (N= 3). Brand personality dimension of sincerity included three traits with a Cronbach's alpha of .73 (N=3). Cronbach's alpha of brand personality dimension of excitement's three traits was .84 (N=3). Brand personality dimension of sophistication included three traits with a Cronbach's alpha of .82 (N=3), and brand personality dimension of ruggedness included three traits with a Cronbach's alpha of .83 (N=3). Moreover, the four items included in the brand familiarity scale had a Cronbach's alpha of .84 (see Table 4.2).

Nunnally (1978) concluded that .70 is an acceptable value of alpha. Analyzing all the dependant variables of brand personalities and brand familiarity data, Cronbach ' s Alpha were all above .70 thereby achieving the conservative criteria. Based on these results, it is assumed that these measurements are acceptable in terms of internal consistency. Because the specific traits selected for each brand personality dimension were selected by the researcher based on the perceived relevancy of the trait in terms of the brand investigated (Eddie Bauer), results are to be interpreted in light of this limitation.

Table 4.2

*Adapted Scales and Cronbach's Alpha Value (N=164)*

Variable	Cronbach's alpha value
<i>Brand personality dimension Competence</i>	.74
pc1 Reliable	
pc2 Intelligent	
pc3 Technical	
<i>Brand personality dimension Sincerity</i>	.73
ps1 Original	
ps2 Authentic	
ps3 Friendly	
<i>Brand personality dimension Excitement</i>	.84
pe1 Trendy	
pe2 Exciting	
pe3 Young	
<i>Brand personality dimension Sophistication</i>	.82
pso1 Trendy	
pso2 Exciting	
pso3 Young	
<i>Brand personality of dimension Ruggedness</i>	.82
pr1 Outdoorsy	
pr2 Masculine	
pr3 Rugged	
<i>Brand familiarity</i>	.84
bp1 I am familiar with Eddie Bauer	
bp2 I know a great deal about Eddie Bauer	
bp3 Eddie Bauer make me feel experienced	
bp4 Eddie Bauer make me feel knowledgeable	

#### 4.4 Pearson Correlation

A correlation was used for comparing associations between variables. Thus, I ran simple correlation analysis (see Table 4.3). As a result, I found that brand familiarity is highly correlated to consumers' perceptions of the brand personalities of competence, sincerity, excitement, and ruggedness, but not that of sophistication. In fact, the results suggest that the brand personality of sophistication is not a trait that consumers who are familiar with this brand associate with it.

Table 4.3

*The results of Pearson Correlations*

Variables	Brand Personality	Brand Personality					Brand Familiarity
		BP1	BP2	BP3	BP4	BP5	
Brand Personality	1.00						
BP1	0.78**	1.00					
BP2	0.78**	0.56**	1.00				
BP3	0.70**	0.37**	0.55**	1.00			
BP4	0.72**	0.60**	0.48**	0.59**	1.00		
BP5	0.40**	0.22**	0.10	-0.11	-0.09	1.00	
Brand Familiarity	0.27**	0.21**	0.21**	-0.16**	0.13	0.20**	1.00

Note: BP1= Brand personality of competence, BP2= Brand personality of sincerity, BP3 Brand personality of excitement, BP4= Brand personality of sophistication, BP5= Brand personality of ruggedness. \*  $p < .05$ , \*\*  $p < .01$ .

## **4.5 Results of Pretest**

Participants were recruited from a selected senior class from the Department of Design and Human Environment at Oregon State University during Winter term 2010. A total of 14 apparel design major students volunteered to participate in this pretest survey.

The pretest questionnaire consisted of three sections. The first section of the pretest questionnaire measured participants' perceptions of the brand personality of Eddie Bauer. The second part of the pretest questionnaire measured the participants' perception of brand familiarity toward Eddie Bauer. The third section was used to determine who would be the best and most appropriate designer for Eddie Bauer in the minds of the participants.

### **4.5.1 Brand Personality**

With regards to respondents' perceptions of brand personality, from a range of one to seven, the mean of the brand personality of traditional -- fashion forward was 2.43. The mean of the brand personality of reliable -- unreliable was 2.86. The mean of the brand personality of authentic -- unauthentic was 3.14. The mean of the brand personality of boring -- exciting was 2.71. The mean of the brand personality of sophisticated -- unsophisticated was 3.86. The mean of the brand personality of rugged -- not rugged was 3.64.

Overall, the results indicated that respondents viewed the Eddie Bauer brand as traditional, reliable, authentic, boring, unsophisticated, and not rugged (Table 4.4).

Table 4.4

*Descriptive Statistics of Brand Personality of Pretest (N=14)*

Brand personality	N	Min	Max	Mean	SD
Traditional(1) - Fashion forward (7)	14	1	4	2.43	1.09
Reliable (1) - Unreliable (7)	14	1	6	2.86	2.00
Authentic (1) - Unauthentic (7)	14	1	6	3.14	1.51
Boring (1) - Exciting (7)	14	1	5	2.71	1.27
Sophisticated(1) - Unsophisticated (7)	14	1	6	3.86	1.83
Rugged (1) – Not rugged (7)	14	2	6	3.64	1.15

#### 4.5.2 Brand Familiarity

For the measurement of brand familiarity, each number value, from one to seven, was given a specific value as follows: 1=strongly disagree, 2=disagree, 3=somewhat disagree, 4=neutral, 5=somewhat agree, 6=agree and 7=strongly agree. The mean of the responses to the statement that “I am familiar with Eddie Bauer” was 5.79. The mean of the responses to the statement that “I know a great deal about Eddie Bauer” was 3.79. The mean of the responses to the statement that “I have a great deal of previous experience with Eddie Bauer” was 2.36 (Table 4.5).

The results pointed out that the majority of respondents “agree ” that they are familiar with Eddie Bauer. Most of respondents tend to be “neutral” as to whether they know a great deal about Eddie Bauer and “disagree” that they had a great deal of previous experience with Eddie Bauer.

Table 4.5

*Descriptive Statistics of Brand Familiarity of Pretest (N=14)*

Brand Familiarity	N	Min	Max	Mean	SD
I am familiar with Eddie Bauer.	14	3	7	5.79	1.25
I know a great deal about Eddie Bauer.	14	1	6	3.79	1.37
I have a great deal of previous experience with Eddie Bauer.	14	1	5	2.36	1.45

### 4.5.3 Fashion Designer

Table 4.6 summarizes a description of the top five designers who participants thought would be appropriate to collaborate with Eddie Bauer. Based on the results, Ralph Lauren stood out. Among the 14 respondents, eight (57.14%) respondents thought Ralph Lauren would be the best option.

Table 4.6

*Top 5 Fashion Designers Who Would be Appropriate Collaborate with Eddie Bauer(N=14)*

Designers' name	Frequency	Percent (%)
Ralph Lauren	8	57.14
Tommy Hilfiger	6	42.86
Calvin Klein	5	35.71
Michael Kors	3	14.29
Kenneth Cole	3	14.29

## 4.6 Results of Experiment

### 4.6.1 Experimental Design

The experimental design was a 2 (New designers: without new designers, with new designers) by 2 (New product design lines: without new product design lines, with new product design lines) between subjects factorial design. Size of each cell are presented in Table 4.7.

Table 4.7

*Number of Participants for Each Treatment (N=164)*

Treatment	Description		Number
	Designer	New product design line	
Control	No designer's name	No new product design line	34
1	With designer's name	New product design line	30
2	With designer's name	No product design line	34
3	No designer's name	New product design line	66

### 4.6.2 Brand Personality

The mean of brand personality dimension of competence was 4.91 with a possible range of “1 strongly disagree” to “7 strongly agree”. The mean of brand personality dimensions of sincerity, excitement, sophistication and ruggedness, with a possible range of 1 to 7, were 4.46, 3.82, 4.99 and 4.12, respectively (See Table 4.8). Overall, the results indicated that respondents fell into the “somewhat agree” category that the Eddie Bauer brand was considered to be competent, sincere, and sophisticated

Moreover, respondents tended to stay in the “neutral” category about how Eddie Bauer’s personality dimensions of excitement and ruggedness.

Table 4.8

*Descriptive Statistics of Five Brand Personality Dimensions (N=164)*

Brand personality	N	Min	Max	Mean	SD
Competence	164	1	7	4.91	1.03
Sincerity	164	1	7	4.46	1.09
Excitement	164	1	7	3.82	1.29
Sophistication	164	1	7	4.99	1.11
Ruggedness	164	1	7	4.12	1.48

#### 4.6.3 Brand Familiarity

The mean of “I am familiar with Eddie Bauer” was 5.22 with a possible range of “1 strongly disagree” to “7 strongly agree”. The mean of “I know a great deal about Eddie Bauer” was 3.59 with a possible range of “1 strongly disagree” to “7 strongly agree”. The mean of “Eddie Bauer makes me feel experienced” was 3.15 with a possible range of “1 strongly disagree” to “7 strongly agree”. The mean of “Eddie Bauer makes me feel knowledgeable” was 3.19 with a possible range of “1 strongly disagree” to “7 strongly agree” (see Table 4.9). Overall, the results indicated that most respondents “somewhat agree” that they are familiar with Eddie Bauer. The majority of respondents also tend to be “neutral” as to whether they know a great deal about Eddie Bauer and “somewhat disagree” that Eddie Bauer makes them feel experienced and knowledgeable.



Table 4.9

*Descriptive Statistics of Brand Familiarity (N=164)*

Brand Familiarity	N	Min	Max	Mean	SD
I am familiar with Eddie Bauer	164	1	7	5.22	1.65
I know a great deal about Eddie Bauer	164	1	7	3.59	1.62
Eddie Bauer makes me feel experienced	163	1	6	3.15	1.34
Eddie Bauer makes me feel knowledgeable	164	1	6	3.19	1.40

**4.7 Results of Hypotheses Testing**

In this section, the results of testing three hypotheses are discussed. The hypotheses 1, 2 and 3 in the present study were examined by using multivariate analysis of variance (MANOVA) and One-Way ANOVA. First, a MANOVA analysis to examine whether any of the dependent variables were affected by the independent variables. Subsequently, the effects of the independent variables on each dependent variable were tested by using separate univariate ANOVAs. The results are presented below.

H 1: The rebranding strategy of adopting a new designer is positively related to consumers' perceptions of a) brand personality and b) brand familiarity.

***H1a: The rebranding strategy of adopting a new designer is positively related to consumers' perceptions of brand personality.***

Hypothesis 1a stated that the rebranding strategy of adopting a new designer is positively related to consumers' perceptions of brand personality. Based upon the results of ANOVA (Table 4.10), there was no statistical significance. Therefore, hypothesis 1a was rejected.

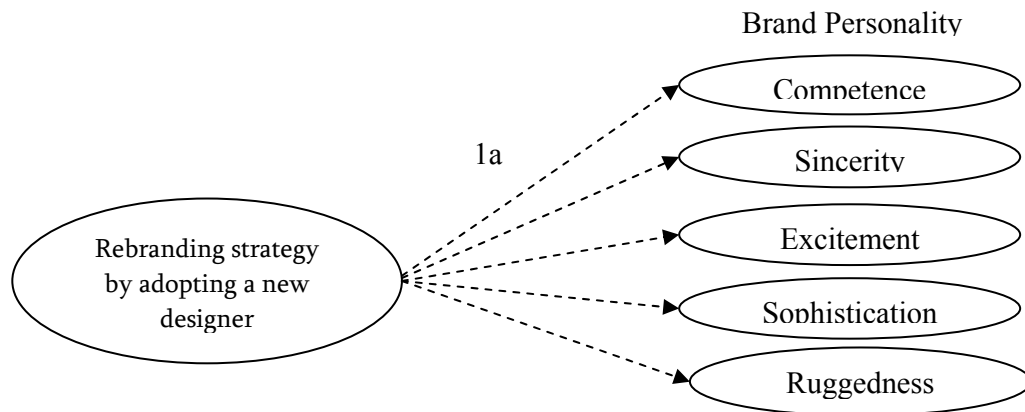


Figure 4.1 Proposed Models of Hypothesis 1a

----- Insignificant

Table 4.10

*ANOVA Result of the effect of Rebranding Strategy of Adopting a New Designer on Brand Personality (N=164)*

Brand Personality	F	t-value
Competence	F(1,163)=. 96	.33
Sincerity	F(1,163)=. 16	.69
Excitement	F(1,163)=. 01	.94
Sophistication	F(1,163)=. 22	.64
Ruggedness	F(1,163)=. 20	.65

\* p<.05, \*\* p <.01, \*\*\*p<.001

***H1b: The rebranding strategy of adopting a new designer is positively related to consumers' perceptions of brand familiarity.***

Hypothesis 1b stated that the rebranding strategy of adopting a new designer is positively related to consumers' perceptions of brand familiarity. Based upon the results of ANOVA (Table 4.11), there was no statistical significance. Therefore, hypothesis 1b was rejected.

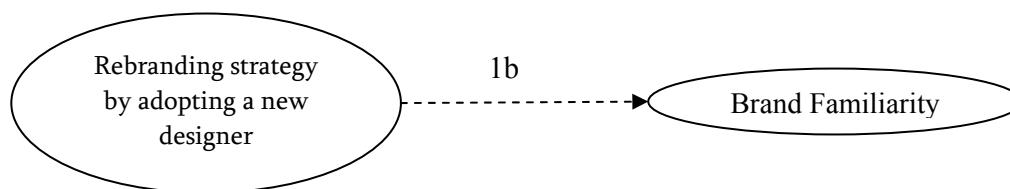


Figure 4.2 Proposed Models of Hypothesis 1b

----- Insignificant

Table 4.11

*ANOVA Result of the effect of Rebranding Strategy of Adopting a New Designer on Brand Familiarity (N=164)*

	F	t-value
Brand Familiarity	F(1,163)=1.36	.25

\* p<.05, \*\* p <.01, \*\*\*p<.001

H2: The rebranding strategy of adopting a new product design line is positively related to consumers' perceptions of a) brand personality and b) brand familiarity.

***H2a: The rebranding strategy of adopting a new product design line is positively related to consumers' perceptions of brand personality.***

Hypothesis 2a stated that the rebranding strategy of adopting a new product design line is positively related to consumers' perceptions of brand personality.

Based upon the results of ANOVA, hypothesis 2a was partially supported.

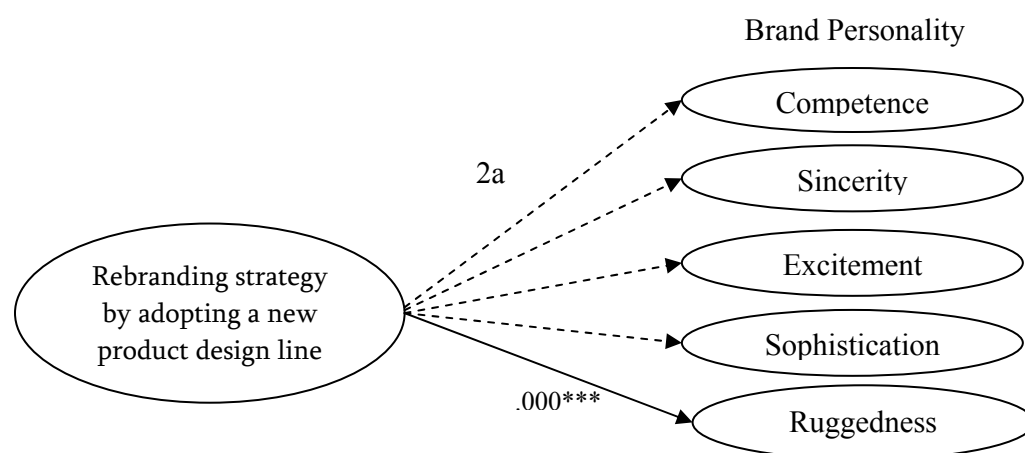


Figure 4.3 Proposed Models of Hypothesis 2a

----- Insignificant  
 ——— Significant

Hypothesis 2a tested the relationship between the rebranding strategy of adopting a new product design line and brand personality. The results indicated that there was a statistically significant effect from this strategy on the brand personality of ruggedness [ $F(1,163)=53.37$ ,  $p<.001$ ] (see Table 4.12).

Table 4.12

*ANOVA Result of the effect of Rebranding Strategy of Adopting a New Product Design Line on Brand Personality (N=164)*

Brand Personality	F	t-value
Competence	F(1,163)=2.62	.11
Sincerity	F(1,163)=2.10	.15
Excitement	F(1,163)=2.13	.15
Sophistication	F(1,163)=0.00	.99
Ruggedness	F(1,163)=53.37	.00***

\* p<.05, \*\* p<.01, \*\*\*p<.001

***H2b: The rebranding strategy of adopting a new product design line is positively related to consumers' perceptions of brand familiarity.***

Hypothesis 2b stated that the rebranding strategy of adopting a new product design line is positively related to consumers' perceptions of brand familiarity.

Based upon the results of ANOVA (Table 4.13), hypothesis 2b was rejected.

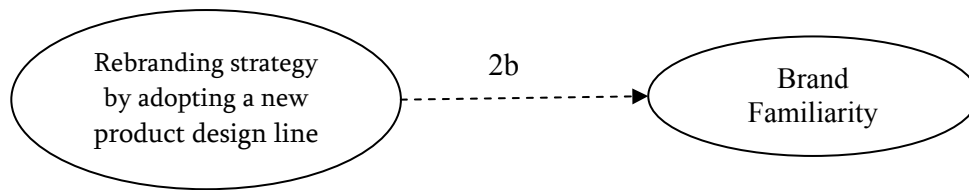


Figure 4.4 Proposed Models of Hypothesis 2b

----- Insignificant

Table 4.13

*ANOVA Result of the effect of Rebranding Strategy of Adopting a New Product Design Line on Brand Familiarity (N=164)*

	F	t-value
Brand Familiarity	F(1,163)=0.02	.90

\* p<.05, \*\* p <.01, \*\*\*p<.001

H3: Rebranding strategy of adopting a new designer plus a new product design line as an interaction test to determine if the combination is positively related to consumers' perceptions of a) brand personality and b) brand familiarity.

***H3a: Rebranding strategy of adopting a new designer plus a new product design line as an interaction test to determine if the combination is positively related to consumers' perceptions of brand personality.***

Hypothesis 3a stated that the rebranding strategy of adopting a new designer plus a new product design line is positively related to consumers' perceptions of brand personality. Based upon the results of MANOVA, hypothesis 3a was partially supported.

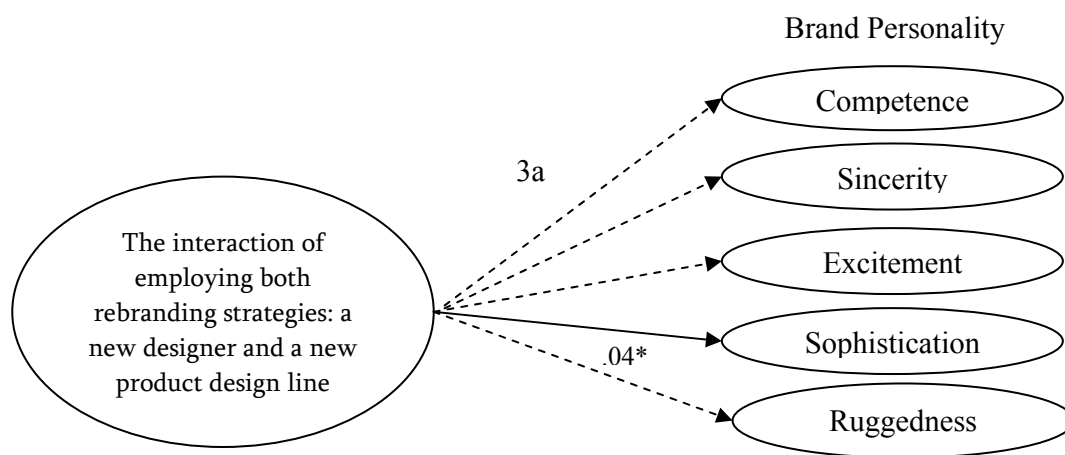


Figure 4.5 Proposed Models of Hypothesis 3a

----- Insignificant  
 ——— Significant

A MANOVA test was performed to determine the effect on the rebranding strategy of adopting a new designer and a new product design line. The main effects of this rebranding strategy on consumers' perception of brand personality are given in Table 4.14 and Figure 4.9. According to the MANOVA analysis, there was a significant multivariate interaction on the rebranding strategy of adopting a new designer and a new product design line on brand personality of Sophistication, Wilk's Lambda = .97,  $F(1,164) = 4.12$ ,  $p < .05$ . This multivariate significance resulted in consumers' perception of the brand personality of sophistication being affected by the combination of adopting a new designer and a new design line as a rebranding strategy by Eddie Bauer.

Table 4.14

*MANOVA Result for Brand Personality of Adopting a New Designer and a New Product Design Line. (N=164)*

Brand Personality	F(1,164)	P-value
Competence	3.09	.09
Sincerity	.64	.42
Excitement	1.94	.17
Sophistication	4.12	.04*
Ruggedness	.22	.64

\*  $p < .05$ , \*\*  $p < .01$ , \*\*\*  $p < .001$

Figure 4.6

*The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Competence*

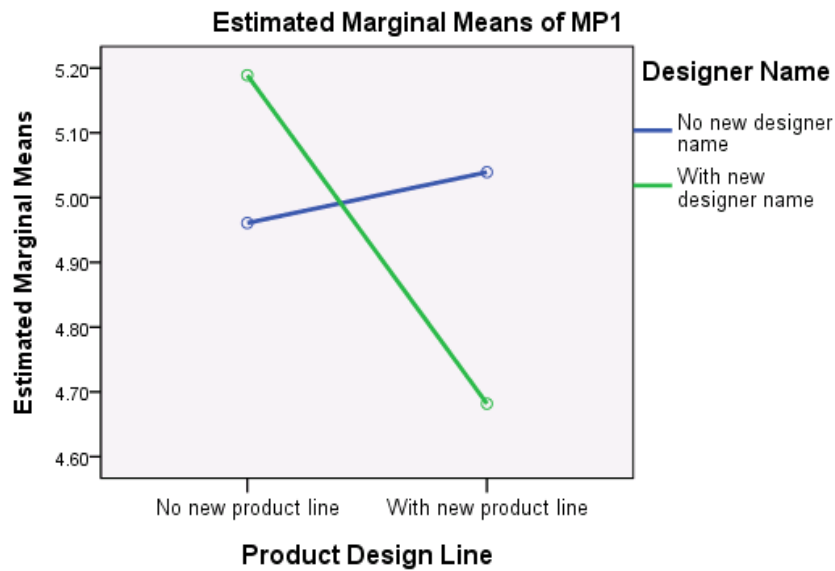




Figure 4.7

*The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Sincerity*

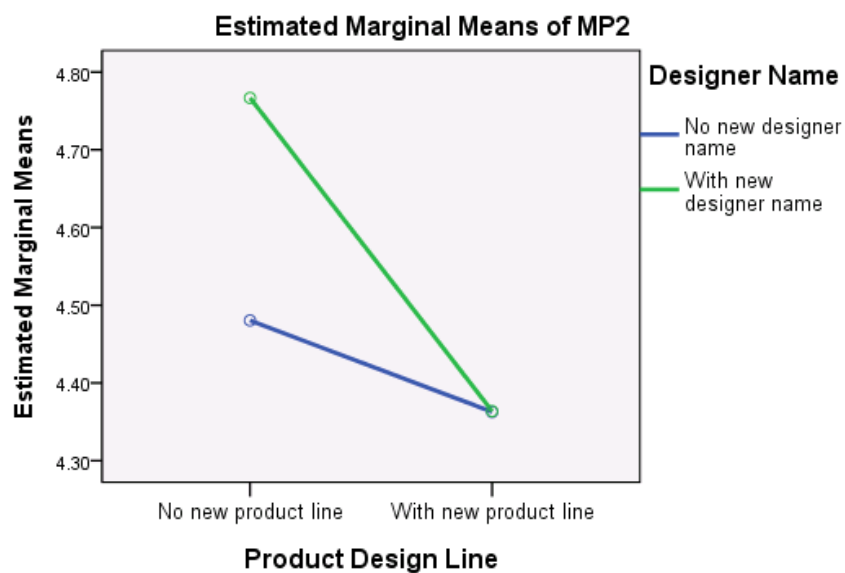


Figure 4.8

*The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Excitement*

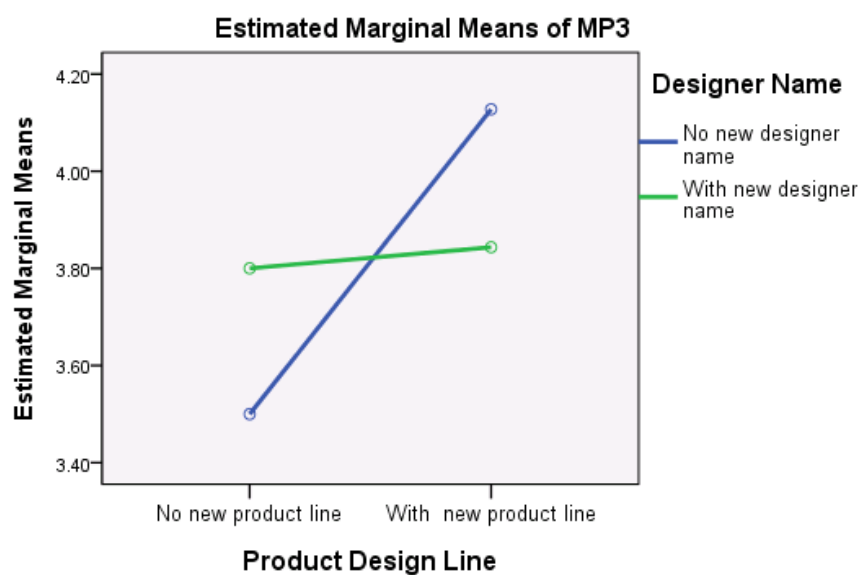


Figure 4.9

*The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Sophistication*

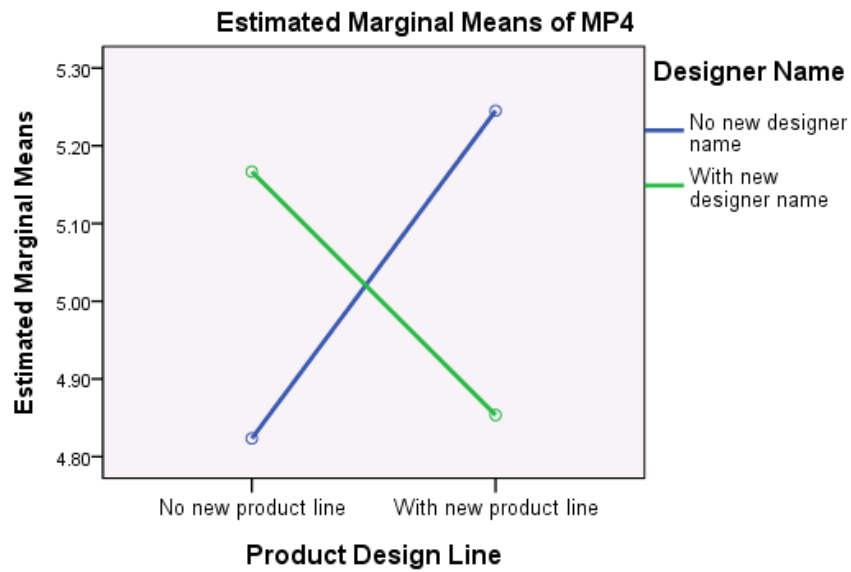
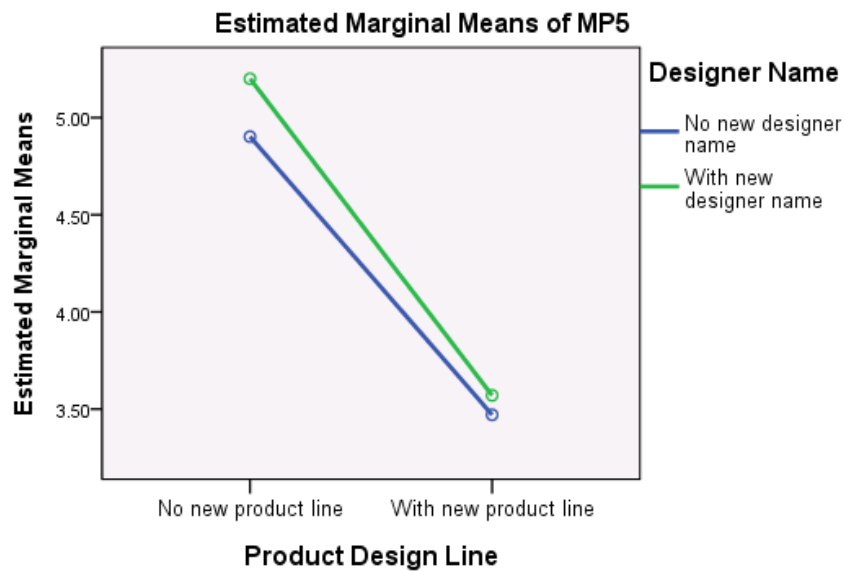


Figure 4.10

*The Interaction Plots Employing Both Rebranding Strategies with Brand Personality of Ruggedness*



***H3b: Rebranding strategy of adopting a new designer plus a new product design line as an interaction test to determine if the combination is positively related to consumers' perceptions of brand familiarity.***

Hypothesis 3b stated that the rebranding strategy of adopting a new designer plus a new product design line is positively related to consumers' perceptions of brand personality. Based upon the results of MANOVA (Table 4.15), hypothesis 3b was rejected.

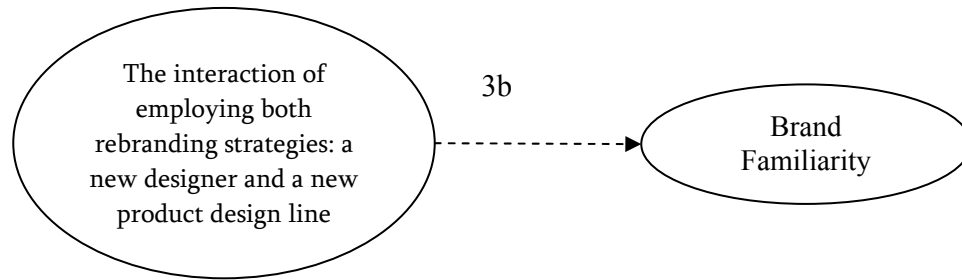


Figure 4.11 Proposed Models of Hypothesis 3b

----- Insignificant

Table 4.15

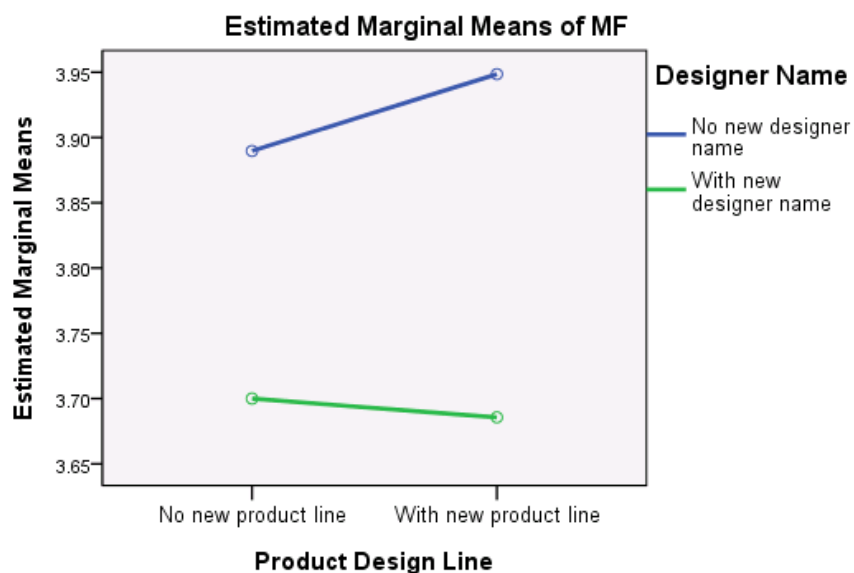
*MANOVA Result for Brand Familiarity of Adopting a New Designer and a New Product Design Line. (N=164)*

	F(1,164)	P-value
Brand Familiarity	.03	.86

\* p<.05, \*\* p<.01, \*\*\*p<.001

Figure 4.12

*The Interaction Plots Employing Both Rebranding Strategies with Brand Familiarity*



#### 4.8 Summary

The manipulation check of a designer name was utilized to maintain the internal validity of this study. The pretest of consumers' perceptions of brand personality and brand familiarity was then considered. Fourteen apparel design major senior students from Oregon State University participated in this study. Regarding the respondents' perceptions of brand personality, the majority of respondents indicated that Eddie Bauer made them feel traditional, reliable, authentic, boring, unsophisticated and not rugged. With regards to the consumers perceptions of brand familiarity, the majority of respondents "agree" that they are familiar with Eddie Bauer, tend to be "neutral" as

to whether they know a great deal about Eddie Bauer and “disagree” that they had a great deal of previous experience with Eddie Bauer.

A total of 171 self-administered questionnaires was distributed to students from the Department of Design and Human Environment at Oregon State University.

164 out of 171 questionnaires were valid to be used in this study.

The measures for the study consisted of 15 items for brand personality and 4 items for brand familiarity. In the test of correlation among variables, brand familiarity was found to be related to the brand personalities of competence, sincerity, excitement, and ruggedness. In addition, the internal consistency of the scale was tested by using Cronbach’s alpha and showed good reliability among variables.

Regarding the respondents’ perceptions of brand personality, respondents fell into the “somewhat agree” category that Eddie Bauer made them feel competence, sincerity and sophistication. Respondents also tended to stay in the “neutral” category about how Eddie Bauer made them feel in terms of excitement and ruggedness.

With regards to the consumers perceptions of brand familiarity, the results were similar to those of the pretest. The majority of respondents “agree” that they are familiar with Eddie Bauer, tend to be “neutral” as to whether they know a great deal about Eddie Bauer and “somewhat disagree” that they had a great deal of previous experience with Eddie Bauer.

Most of the hypotheses were rejected except hypothesis 2a and hypothesis 3a. Indeed, the hypotheses relating to the relationship between rebranding strategy and

brand familiarity were all rejected. However, hypothesis 2a and hypothesis 3a were partially supported. The statistical results showed that the rebranding strategy of adopting a new product design line was significantly a predictor of consumers' perception of the brand personality of ruggedness. The interaction of employing both rebranding strategies of adopting a new designer and a new product design line also significantly resulted in a connection with consumers' perception of brand personality.

## **CHAPTER 5**

### **DISCUSSION AND CONCLUSION**

Rebranding strategies help established apparel companies and retailers to evaluate existing markets and to extend their potential target markets. Consumers' perceptions of brand personality and brand familiarity may be indicators of the effectiveness of rebranding strategies. There are many examples that illustrate the success companies have had in rebranding strategies such as the 1992 market penetration of Abercrombie and Fitch (FragranceX.com, 2010) or the large percentage increase in sales for H&M in 2007 (Capell, 2006; Kennedy, 2007).

Research related to rebranding strategies is very limited. This study seeks to open up this area of research by conducting an investigation of both the benefit of rebranding strategies, and if rebranding strategies affect consumers' perceptions of brand personality and brand familiarity. The statistical analysis provides support for the conclusion that the rebranding strategies examined affect consumers' effect certain aspects of perception of brand personality but not their brand familiarity. This chapter will discuss the theoretical and practical implications of the results. Research limitations are also addressed, as well as suggestions for future research.

## **5.1 Interpretation of Results**

Interpretation of the findings within this study provides insight into consumers' perceptions toward rebranded brands.

### **5.1.1 Relationship among Research Variables**

The construct inter-correlation test showed the relationship among the research variables of various brand personalities and brand familiarity. Brand familiarity is related to the brand personalities of competence, sincerity, excitement, and ruggedness, excluding the brand personality of sophistication. This implies that respondents who were familiar with Eddie Bauer were more likely to view Eddie Bauer in terms of competence, sincerity, excitement, and ruggedness. The interesting part is that these personalities directly correspond to the personalities that Eddie Bauer has intentionally created and placed itself in the market to be viewed as. This result supports the validity of this portion of the research conducted.

### **5.1.2 The Tests of Hypotheses**

This study investigated consumers' perceptions of brand personality and brand familiarity to a rebranded brand. The first hypothesis investigated the effect of the rebranding strategy of adopting new designers in relation to consumers' perceptions of brand personality and brand familiarity. The findings indicated that there is no significant result when employing the rebranding strategy of adopting new designers (while targeting the same demographic as before) and consumers' perceptions of



brand personality and brand familiarity. In other words, if targeting a customer similar to the respondents, it may not be a successful strategy for Eddie Bauer to use the rebranding strategy of adopting a new designer to alter consumers' perceptions of brand personality and brand familiarity.

The second hypothesis examined the effect of the rebranding strategy of adopting a new product design line in relation to consumers' perceptions of brand personality and brand familiarity. The results of ANOVA analysis indicated that the rebranding strategy of adopting a new product design line that appeals to a younger demographic affects consumers' perceptions of the brand personality of ruggedness. Based on these results, consumers will likely feel that Eddie Bauer is less outdoorsy, masculine, and rugged if Eddie Bauer were to utilize the rebranding strategy of adopting a new product design line that appeals to a younger demographic. However, the results indicate that this rebranding strategy would not change consumers' perceptions of brand familiarity.

The third hypothesis examined the effect of the rebranding strategy of adopting a new designer and a new product design line in relation to consumers' perceptions of brand personality and brand familiarity. This exposure also targeted a younger demographic. The results of MANOVA indicated that the rebranding strategy of adopting a new designer and a new product design line affected consumers' perceptions of the brand personality of sophistication. Once again, the results indicated that consumers' perceptions of brand familiarity would not be adjusted by the rebranding strategy. However, the rebranding strategy does make consumers

from the targeted younger demographic feel that Eddie Bauer is more upper-class, charming, and sophisticated.

These results point to the conclusion that of the three hypothesized rebranding strategies, only the two that targeted a new demographic affected consumer perception of brand personality. This suggests that, rebranding strategies employed to target new demographics may have a significant potential to alter consumers' perceptions of brand personalities.

## **5.2 Theoretical Implications**

The proposed conceptual model in this study is to examine the relationship among rebranding strategy and consumers' perception of brand personality and brand familiarity. The conceptual model utilized in this study contained within it the theoretical assumption that the rebranding strategies investigated would positively affect both brand personality and brand familiarity on the part of the consumer. The model was used to examine the relationship among rebranding strategy, brand personality, and brand familiarity. The results of this study provide evidence to support that the rebranding strategy of adopting a new product design line affects consumers' perception of the brand personality of ruggedness. Moreover, the rebranding strategy of adopting new designers and new product design lines reinforces consumers' perception of the brand personality of sophistication. However, there is not any interaction between any of the rebranding strategies and a consumer's perception of brand familiarity with a rebranded brand. According to the results,

there is also no significant outcome related to the rebranding strategy of adopting new designers on brand personality or brand familiarity. By these results, the theory of rebranding strategies having a positive impact on brand personality and brand familiarity has been selectively supported and unanimously invalidated, respectively.

A revised conceptual model based on the statistically significant results of this study should evaluate the combined strategies of adopting a new designer and a new design line as a third independent variable. Additionally, given its impact on the results of the study, age should also be considered as a mediator in any future model based on this framework.

### **5.3 Applied Implications**

Numerous retailers use rebranding strategies to convince consumers that they are offering something new and better. However, it is difficult for consumers to alter their existing perceptions of brand familiarity, and the impact on a consumer's perception of brand personality involves taking into account numerous interactions to properly create the desired outcome. For purposes of space and simplicity I only incorporated 15 of the 42 potential traits tied to the five brand personality dimensions of competence, sincerity, excitement, sophistication and ruggedness. For practical consideration, a company or retailer may need to consider a far more complex set of interactions when considering the impact of rebranding strategies on brand personality. The findings of the present study may be valuable for both retailers and marketing agents in determining the effectiveness of the rebranding strategy process as well.

The results of this study implied that a rebranded brand only exposed through new advertisements is not enough to change consumers' perceptions of brand personality and brand familiarity. These findings suggest that when apparel companies and retailers want to employ rebranding strategies, both the marketing mix and marketing communication mix (promotion mix) should be considered. The marketing mix is the set of tactical marketing tools including product, price, place, and promotion. The marketing communication mix is the specific mix of advertising, personal selling, sales promotion, and public relations employed (Kotler & Armstrong, 2004). In this case, consumers can experience an inclusive representation of a marketing agent's idea, and gain more understanding about the rebranded brands, hence, increasing their perceptions of brand personality and brand familiarity.

#### **5.4 Limitations of the Study**

There are a few limitations to this study that should be noted. The first limitation is related to the gender and age of sample. The majority of the participations (93.9%, N=154) were female, only 6.1% (N=10) of participants were male. Thus, the findings may be gender biased towards female consumers. Future research may wish to include more male participants, because men might have a different perception of brand personality and brand familiarity when rating a rebranded brand.

Beside that, the majority of respondents in this study were 21 to 25 years old (58%, N=95). Compared to Eddie Bauer's target customers who are 35 to 55 years

old, the respondents were relatively young, even though the manipulated scenarios assumed that Eddie Bauer wanted to extend into a younger target market.

Second, the theoretical rebranding scenarios and lab experiment may not have been perceived as real commercial and shopping environments by every participant. In this study the participants knew that the Eddie Bauer advertisement which was exposed was just a mimic commercial, and not from a real Eddie Bauer catalogue. Moreover, the questionnaire included a description of a shopping scenario with the Eddie Bauer advertisement. The fact that participants were conscious that it was not an actual Eddie Bauer store may have influenced the responses.

Third, the selection of stimulus for the designer in this study was Ralph Lauren. The designer's name was selected by a pretest process by a class of apparel design major senior students (N=14) at the Department of Design and Human Environment of Oregon State University. This process may lack external validity. The designer name could have been selected from more diverse class standings, not just senior.

Fourth, for each of the five brand personality dimensions I assigned each three traits based on perceived relevance for a total of 15 out of 42 total traits included in Aaker's scale (1997). This simplified both the surveys submitted to the participants as well as the analysis of the gathered data. While it is not my opinion that the inclusion of these other traits would have significantly altered the overall results of the study (e.g., the lack of impact on perceived brand familiarity or the positive impact on perceived brand personality), they would have provided more data for analysis and potentially a more complete practical interaction guide.

Lastly, the exposure of stimuli may not be enough to measure the consumers' perception of brand familiarity. In this study, each one of four theoretical rebranding scenarios was exposed twice during the two-week data collecting period. To accumulate participants' perception of brand familiarity, only employing the stimuli twice may not have been as effective as possible.

### **5.5 Suggestions for Future Research**

A number of directions for future research emerge from the findings of the present research. First, to improve the comprehensiveness of a more realistic environmental stimulation for the participants, and providing a successful example of a rebranding strategy to participants might be an effective idea.

Second, even though respondents in this study somewhat agreed that they were familiar with Eddie Bauer, there is no significant result relating to rebranding strategies and consumers' perception of brand familiarity. According to these results, participants in this study may only have heard about Eddie Bauer but not have high brand involvement. Thus, future research related to this brand should ask participants "When is the last time you shopped at Eddie Bauer?" as a manipulation check question.

Third, interviewing consumers may be a good way for future research to know why participants would not increase their perceptions of brand familiarity if Eddie Bauer employed a rebranding strategy. Interviewing consumers also can help this study to figure out why participants' perceptions of brand personality and brand

familiarity would not be affected by the rebranding strategy of adopting a new designer.

Finally, it may be beneficial to compare more than one brand by running several exposures of different brands, one per participant group, in order to determine if the overall conclusions found here only relate to the Eddie Bauer brand, or if they are more generally applicable.

## **5.6 Summary**

When companies or retailers have securely established brand familiarity in the minds of consumers, as in the case of Eddie Bauer, rebranding strategies will tend to have a far greater impact for consumers on aspects of brand personality than on their perception of brand familiarity. While there are potential extremes, in terms of rebranding strategies, that may offer a different outcome, the results of this study support the conclusion that once brand familiarity has been effectively established, rebranding strategies such as bringing in a new designer when adopting a new product design line or simply adopting a new product design line will generally result only in fluctuations relating to consumer perceptions of brand personality. This as a result is significant for while it is unarguably important for retailers to be able to maintain a sense of brand familiarity with their consumers, impacting consumer perceptions of brand personality could have either positive or negative effects which must be taken into account.

## BIBLIOGRAPHY

- Aaker, J. L. (1997). Dimensions of brand personality. *Journal of Marketing Research*, 34, 347-56.
- Aaker, D. A. (1997). Should you take your to where the action is. *Harvard Business Review*, (September-October), 135-143.
- Aaker, J. L. (1999). The malleable self: the role of self-expression in persuasion. *Journal of Marketing Research*, 36, 45-57.
- Alba, J. W., & Hutchinson, J. W. (1987). Dimensions of Consumer Expertise. *Journal of Consumer Research*, 13 (March), 411-454.
- Alexander, H. (2009). Christopher Bailey collects his MBE. Retrieved December 7, 2009, from <http://www.telegraph.co.uk/fashion/hilaryalexander/6750674/Christopher-Bailey-collects-his-MBE.html>
- Armin. (2008). Less Hyphen, More Burst for Walmart. *Brand New*. Retrieved June 30, 2008, from [http://www.underconsideration.com/brandnew/archives/less\\_hyphen\\_more\\_burst\\_for\\_wal.php](http://www.underconsideration.com/brandnew/archives/less_hyphen_more_burst_for_wal.php)
- Bailey, B. A. (2005). PVH to shoot arrow to new heights; moderate brand being repositioned with new marketing campaign, product launches.(PVH Apparel Group, Arrow Shirt Co.) Retrieved Oct 31, 2009, from Daily News Record Web site: <http://www.accessmylibrary.com/article-1G1-137722923/pvh-shoot-arr>
- Barmash, I. (1989). Business People; Abercrombie & Fitch chief Sees Growth Opportunities. *The New York Times*, p.D4, Retrieved December 7, 2009, from <http://www.nytimes.com/1989/01/31/business/business-people-abercrombie-fitch-chief-sees-growth-opportunities.html>
- BBC. (2001). GUS profits from credit ratings, BBC News. Retrieved June 4, 2009, from <http://news.bbc.co.uk/2/hi/business/1370785.stm>
- Birdwell, A. E. (1968). A study of the influence of image congruence on consumer choice. *Journal of Business*, 41 (1), 76-88.



- Business Journals. (2000). Eddie Bauer launches kids site. Retrieved from January 4, 2009, Business Journals Web Site:  
<http://www.bizjournals.com/seattle/stories/2000/10/23/daily8.html>
- Campbell, C. (1997). Shopping, pleasure and the sex war. In P. Falk & C. Campbell (Eds.), *The shopping experience* (pp. 166-175). London: Sage.
- Campbell, M. C., & Keller, K. L. (2003). Brand Familiarity and Advertising Repetition Effects. *Journal of Consumer Research*, 30, 292-304
- Capell, K. (2006). H&M Moves Up with Madonna. Business week. Retrieved September 6, 2009, from  
[http://www.businessweek.com/globalbiz/content/dec2006/gb20061212\\_949380.htm?chan=globalbiz\\_special+report+---+the+european+bw+50\\_special+report+---+the+european+bw+50](http://www.businessweek.com/globalbiz/content/dec2006/gb20061212_949380.htm?chan=globalbiz_special+report+---+the+european+bw+50_special+report+---+the+european+bw+50)
- Cunningham, P.A. (2009). From Underwear to Swimwear: Branding at Atlas and B.V.D. in the 1930s. *Journal of American Culture*, 32, 38-52.
- Diamond, N., Sherry Jr. J. F., Muñiz Jr. A. M., McGrath, M. A., Kozinets, R. V., & Borghini S. (2009). American Girl and the Brand Gestalt: Closing the Loop on Sociocultural Branding Research. *Journal of Marketing*, 73, 118-134.
- de Chernatony, L., & Dall'Olmo Riley, F. (1998). Defining a brand: beyond the literature with experts' *interpretations*, *Journal of Marketing Management*, 14, 417-43.
- de Chematony, L., & McWilliam, G. (1990). Appreciating brands as assets through using a two-dimensional model, *International Journal of Advertising*, 9, 111-19.
- Eddie Bauer. (2010). About Eddie Bauer, Retrieved January 6, 2010, from  
<http://www.eddiebauer.com/custserv/custserv.jsp?sectionId=800>
- Fournier, S. (1994). A consumer-brand relationship framework for strategic brand management, unpublished doctoral dissertation, University of Florida.
- FragranceX.com. (2010). Fragrancex.com. Retrieved January 6, 2010, from  
[http://www.fragrancex.com/products/\\_bid\\_Abercrombie---am---Fitch-am-cid\\_perfume-am-lid\\_A\\_\\_brand\\_history.html](http://www.fragrancex.com/products/_bid_Abercrombie---am---Fitch-am-cid_perfume-am-lid_A__brand_history.html)
- Hankinson, G., & Cowking, P. (1993). *Branding in action*. London: rMcGraw-Hill Book Company.

- Harris, F., & Chernatony, L. (2001). Corporate branding and corporate brand performance. *European Journal of Marketing*, 35(3/4), 441-456.
- Harmon, A. (2008). Quicksilver Edition Rebranded, Retrieved Oct 31, 2009, from Daily News Record, Web Site:  
<http://www.lexisnexis.com.proxy.library.oregonstate.edu/us/lnacademic/f>
- Hoyer, W. D., & Brown, S. P. (1990). Effects of brand awareness on choice for a common, repeat purchase product. *Journal of Consumer Research*, 17, 141-148.
- Hugo, M. (2002). Pringle revels in new image after rebrand. Retrieved May 1, 2009, from business.scotsman.com Web Site:  
<http://business.scotsman.com/retail/Pringle-revels-in-new-image.2326186.jp>
- Kaiser, S. (1990). *The Social Psychology of Clothing: Symbolic Appearances in Context*. Macmillan, New York.
- Karen. (2008). Does Your Brand Need to be Born Again? Retrieved May 1, 2009, from Fast company Web Site:  
<http://www.fastcompany.com/resources/marketing/post/111405.html>
- Karp, H. B. (1974). What's going on. *Training and Development Journal*, 46-50
- Kent, R. J., & Chris, T. A. (1994). Competitive Interference Effects in Consumer Memory for Advertising: The Role of Brand Familiarity. *Journal of Marketing*, 58 (July), 97-105.
- Kennedy, S. (2007). H&M profit climbs 31%, but falls short of view. Retrieved May 1, 2009, from MarketWatch Web Site:  
<http://www.marketwatch.com/story/hm-profit-up-31-misses-forecasts-as-same-store-sales-dip>
- Kotler, P., & Armstrong, G. (2004). *Principles of Marketing*. New Jersey. Pearson Education, Inc.,
- Lake, C., Mermin, D., & Weifek, N. (2005). Re-branding Wal-Mart. *Social Policy*. 36, 9-12.
- Leung, C. (2009). Don't go changing. *Canadian Business*. 82, 23-24.

- Levere, J. L. (2002). The Media Business: Advertising; Eddie Bauer is taking steps to overcome a long struggle in the wilderness of identity confusion. Retrieved September 1, 2009, from The New York Times Web Site:  
<http://www.nytimes.com/2002/08/30/business/media-business-advertising-eddie-bauer-taking-steps-overcome-long-struggle.html>
- Lipke, D. (2005). Levi's overhauls its premium lineup; Aapital e to replace Levi's premium; Levi's red redesigned with lower prices. Retrieved Oct 31, 2009, from Daily News Record Web site: <http://www.accessmylibrary.com/article-1G1-137460574/levis-overhauls>
- Martinez, A (2009). Eddie Bauer aims for yoga practitioners with new clothing line. Retrieved February 24, 2009 from The Seattle Times Web site:  
[http://seattletimes.nwsources.com/html/living/2008778198\\_eddiebauer24.html](http://seattletimes.nwsources.com/html/living/2008778198_eddiebauer24.html)
- McCracken, G. (1993). The value of the brand: an anthropological perspective, In Aaker, D.A. and Biel, A.L. (Eds), *Brand Equity and Advertising*, Lawrence Erlbaum Associates, Hillsdale, NJ.
- McDowell, C. (2009). Christopher Bailey: Burberry's golden boy. Retrieved September 6, 2009 from Times Online Web site:  
[http://women.timesonline.co.uk/tol/life\\_and\\_style/women/fashion/article6817273.ece](http://women.timesonline.co.uk/tol/life_and_style/women/fashion/article6817273.ece)
- Monroe, K. B. (1976). The influence of price differences and brand familiarity on brand preferences. *Journal of Consumer Research*, 3, 42–49.
- Moor, L. (2007). *The Rise of Brands*. Oxford : Berg.
- Muzellec, L., & Lambkin, M. (2006). Corporate rebranding: destroying, transferring or creating brand equity? *European Journal of Marketing*, 4(7/8), 803 - 824.
- Murase, H., & Bojanic, D. (2004). An Examination of the Differences in Restaurant Brand Personality Across Cultures, *Journal of Hospitality & Leisure Marketing*, 11(2/3), 97- 113.
- Norlander, T., & Unander-Scharin, M. (2007). Repositioning- a brand personality.
- Nunnally, J.C. (1978). *Psychometric theory* (2<sup>nd</sup> ed.). New York: McGraw-Hill.
- Perman, S. (2000). Abercrombie's beefcake brigade. Retrieved September 9, 2009 from Time Web site:  
<http://www.time.com/time/magazine/article/0,9171,996083,00.html>

- Plummer, J.T. (1985). Brand personality: a strategic concept for multinational advertising, paper presented to the AMA Winter Marketing Educators' Conference, Phoenix, AZ.
- Pomerantz, J.R. (2006) Colour as a Gestalt: Pop out with basic features and with conjunctions, *Psychology Press*, 14 (4/5/6/7/8), 619-628
- Ralph Lauren.com (2008). *History*. Ralph Lauren.com. Retrieved from <http://about.ralphlauren.com/history/history.asp>
- Rosenberg, M. (1979), *Concerning the Self*, Basic Books, New York, NY.
- Rosenbloom, S., & de la Merced, M.J. (2009). Eddie Bauer Files for Bankruptcy. Retrieved June 18, 2009, from The New York Times Web site: [http://www.nytimes.com/2009/06/18/business/18bauer.html?\\_r=1&em](http://www.nytimes.com/2009/06/18/business/18bauer.html?_r=1&em)
- Schickner, L. (2009). Jimmy Choo for H&M: From the Front of the Line.. Retrieved from November 14, 2009, Stylelist.com Web site: <http://www.stylelist.com/2009/11/14/jimmy-choo-for-handm-from-the-front-of-the-line/>
- Sirgy, J. (1982). Self-concept in consumer behavior: a critical review. *Journal of Consumer Research*, 9 (4), 287-300.
- Smith, R. A. (2007). Nautica's Upscale Relaunching. Retrieved Oct 31, 2009, from WSJ.com. Web site: <http://online.wsj.com/article/SB118894747937917438.html>
- Solomon, M. R. (2009). *Consumer behavior: buying, having, and being*. New Jersey: Pearson Education Inc.
- Stewart, D. W. (1992). Speculations on the Future of Adverting Research. *Journal of Advertising*, 21 (September), 1-17.
- Stuart, H., & Muzellec, L. (2004). Corporate makeovers: can a hyena be *rebranded*. *Journal of Brand Management*, 11 (6), 472-82.
- Sundaram, D. S., & Webster. (1999). The role of brand familiarity on the impact of word-of-mouth communication on brand evaluations. *Advances in Consumer Research*, 26, 664–670.
- Tybout , A. M., & Stephen, B. (2005). *Kellogg on branding*. New York: John Wiley & Sons Inc.

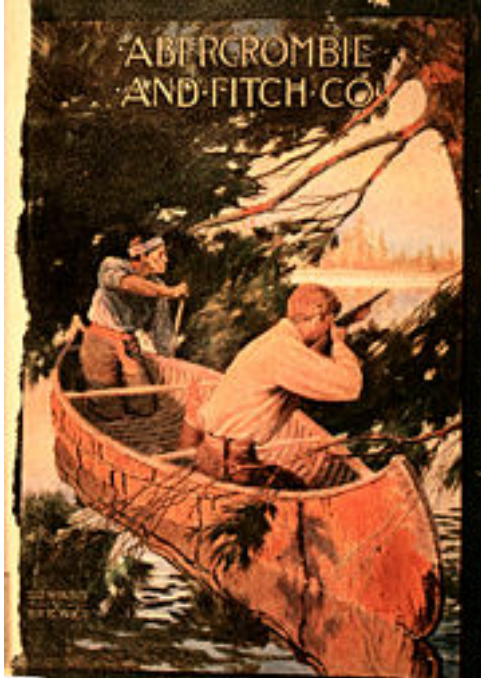
Uggla, H. (2006). *Positioning: Teori, trend & Strategi*. (1 a Uppl.) Malmö. Liber.

WalMart. (2009). 2009 Annual Report. Retrieved Jan 12, 2010, from Walmart.com.  
Web site: <http://walmartstores.com/sites/AnnualReport/2009/letter.html>

## **APPENDICES**

**APPENDIX A:**  
**IMAGES OF A&F**

Figure 1.  
*A&F Advertising in the Late 1890's*



Source: <http://www.abercrombieonlinestore.net/history.php>

Figure 2.  
*A&F Advertising in 2010*



[http://www.abercrombie.com/webapp/wcs/stores/servlet/home\\_10051\\_10901\\_-1](http://www.abercrombie.com/webapp/wcs/stores/servlet/home_10051_10901_-1)



**APPENDIX B:**  
**IRB APPROVAL**



Institutional Review Board • Office of Research Integrity  
 B308 Kerr Administration Building, Corvallis, Oregon 97331-2140  
 Tel 541-737-8008 | Fax 541-737-3093 | [IRB@oregonstate.edu](mailto:IRB@oregonstate.edu)  
<http://oregonstate.edu/research/oir/humansubjects.htm>

## NOTIFICATION OF EXEMPTION

April 26, 2010

Principal Investigator:	Leslie D. Burns	Department:	Design and Human Environment
Study Team Members:	N/A		
Student Researcher:	I-Hui She		
Study Number:	4598		
Study Title:	The Effect of Retailers' Rebranding Processes on Consumers' Perceptions of a Rebranded Brand		
Funding Source:	None		
Submission Type:	Initial Application received 04/02/10		
Review Category:	Exempt	Category Number:	2

The above referenced study was reviewed by the OSU Institutional Review Board (IRB) and has determined that it is exempt from full board review. You may proceed with the research described in the protocol.

**Expiration Date:** 04/25/11

*Annual continuing review applications are due at least 30 days prior to expiration date*

Documents included in this review:

- |   |  |  |
|---|--|--|
| <input checked="" type="checkbox"/> Protocol      | <input checked="" type="checkbox"/> Recruiting tools | <input type="checkbox"/> External IRB approvals        |
| <input checked="" type="checkbox"/> Consent forms | <input checked="" type="checkbox"/> Test instruments | <input type="checkbox"/> Translated documents          |
| <input type="checkbox"/> Assent forms             | <input type="checkbox"/> Attachment A: Radiation     | <input type="checkbox"/> Attachment B: Human materials |
| <input type="checkbox"/> Grant/contract           | <input type="checkbox"/> Letters of support          | <input type="checkbox"/> Other:                        |
- ☐ Project revisions:

### Principal Investigator responsibilities:

- Amendments to this study that impact the requirements for review must be reviewed prior to initiating the change. Please contact the IRB Office if you have questions about planned amendments.
- To ensure that changes to this research project have not altered the review category<sup>1</sup>, the Principal Investigator must complete a brief renewal application on an annual basis. Submit a continuing review application or final report to the IRB for review at least four weeks prior to the expiration date. Failure to submit a continuing review application prior to the expiration date will result in termination of the research, discontinuation of enrolled participants, and the submission of a new application to the IRB.
- All study team members should be kept informed of the status of the research.
- Reports of unanticipated problems involving risks to participants or others must be submitted to the IRB within three calendar days.

If you have any questions, please contact the IRB Office at [IRB@oregonstate.edu](mailto:IRB@oregonstate.edu) or by phone at (541) 737-8008.

<sup>1</sup> Review categories include exempt, expedited, and full board.

**APPENDIX C:**  
**BRAND PERSONALITY, BRAND FAMILIARITY**  
**AND FASHION DESIGNERS' NAME PRETEST QUESTIONNAIRE**



Design and Human Environment

OregonStateUniversity, 224 Milam Hall, Corvallis, Oregon97331

Tel 541-737-3796 | Fax 541-737-0993 | <http://www.hhs.oregonstate.edu/dhe>

### Brand Personality, Brand Familiarity and Fashion Designers' Name Pretest

Principal Investigator: Leslie Burns, Ph D.

Student Researchers: I-Hui(Ivy) She

1. What do you think about the personality of the Eddie Bauer brand?



(Source: <http://www.eddiebauer.com/home.jsp>)

1 2 3 4 5 6 7

Traditional (1) - Fashion forward (7)

Boring (1) - Exciting (7)

Reliable (1) - Unreliable (7)

Rugged (1) – Not rugged (7)

Sophisticated(1) - Unsophisticated (7)

Authentic (1) - Unauthentic (7)



## Design and Human Environment

OregonStateUniversity, 224 Milam Hall, Corvallis, Oregon97331

Tel 541-737-3796 | Fax 541-737-0993 | <http://www.hhs.oregonstate.edu/dhe>

2. Please answer the following questions about Eddie Bauer.

*On a scale of 1-7 (1=strongly disagree, 2=disagree, 3=somewhat disagree, 4=neutral, 5=somewhat agree, 6=agree, 7=strongly agree), please indicate the extent to which you agree with the following statements.*

Strongly disagree

Strongly agree

1      2      3      4      5      6      7

I am familiar with Eddie Bauer..

I know a great deal about Eddie Bauer..

I have a great deal of previous experience with Eddie Bauer..

3. If Eddie Bauer was going to expand their product line by adopting a well known designer to design a new line, what designers would be appropriate for Eddie Bauer?

Please list five well known designers who would be appropriate to collaborate with Eddie Bauer.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**Thanks for your time!**

**APPENDIX D:**  
**SURVEY ORAL ANNOUNCEMENTS**



Design and Human Environment  
OregonStateUniversity, 224 Milam Hall, Corvallis, Oregon97331  
Tel 541-737-3796 | Fax 541-737-0993| <http://www.hhs.oregonstate.edu/dhe>

### **Survey Oral announcement at 1<sup>st</sup> labtory visiting**

(Before walked in to the labtorary, each one of four images of Eddie Bauer was displaied on screen by instrctor before the class started.)

Hey everyone,

My name is Ivy. I am a gradute student in Merchandiceing Management. I am working on my master thesis with Dr.Burns The reason I am here today is to invite you all participate in my study of consumers' perception of brands. Your participation is completely voluntary.

This study will exposure a new advertisement of Eddie Bauer for two weeks. Then, I will come back next week to show the same advertisement again and to invite you signing in a consent form and filling out a survey. The survey will take you approximately 5-7 minutes. Your responses will remain confidential and your name will not be associated with any collected data. If you do not wish to answer questions, you can refuse to answer them or you can refuse to participate without penalty or repercussion. I really appreciate your help for this research. Please let me know if you have any other questions.

Thanks for your help and I will come back next week.



Design and Human Environment

OregonStateUniversity, 224 Milam Hall, Corvallis, Oregon97331

Tel 541-737-3796 | Fax 541-737-0993| <http://www.hhs.oregonstate.edu/dhe>

### **Survey Oral announcement at 2<sup>nd</sup> labtory visiting**

(Before walked in to the labtorary, each one of four images of Eddie Bauer was displaied on screen by instrctor before the class started.)

Hey everyone,

It is good to see you all again. Let me briefly introduce myself and why I am here again.

I am Ivy. I am a gradute student in Merchandiseing Management. I am working on my master thesis with Dr.Burns. The reason I am here today is to invite you all participate in my study of consumers' perception of brands. Your participation is completely voluntary.

I believe that you all already seeing this image of Eddie Bauer at least twice. Now, I hope you can help me out to complete a survey. The survey will take you approximately 5-7 minutes. Your responses will be remaining confidential and your name will not be associated with any collected data. If you do not wish to answer questions, you can refuse to answer them or you can refuse to participate without penalty or repercussion.

Thanks for your time.



**APPENDIX E:**  
**INFORMED CONSENT DOCUMENT**



Design and Human Environment

OregonStateUniversity, 224 Milam Hall, Corvallis, Oregon97331

Tel 541-737-3796 | Fax 541-737-0993 | <http://www.hhs.oregonstate.edu/dhe>

**Project Title:** Consumers' Perceptions of Brands  
**Principal Investigator:** Leslie D. Burns, Ph.D.  
**Student Researcher:** I-Hui, She

---

#### **WHAT IS THE PURPOSE OF THIS FORM?**

This form contains information you will need to help you decide whether to be in this study or not. Please read the form carefully and ask the Principal Investigator or Student Researcher questions about anything that is not clear.

#### **WHY IS THIS STUDY BEING DONE?**

The purpose of this study is to investigate consumers' perceptions of brand personality and brand familiarity. This study is intended for research by the student researcher for the completion of a thesis, and it is being conducted in partial fulfillment of the requirements for the student researcher's Master of Arts program as well. We are studying this because finding from this study may be useful for developing marketing strategies for retailing, and textile and clothing areas, and it is also helpful for your shopping experiences.

#### **WHY AM I BEING INVITED TO TAKE PART IN THIS STUDY?**

You are being invited to take part in this study because you are a college student and 18 years of age or older. **You must be 18 years of age or older as well as OSU student to participate in this study.** Your participation in this study is entirely voluntary and you may refuse to answer any question or stop the survey at any time.

#### **WHAT WILL HAPPEN IF I TAKE PART IN THIS RESEARCH STUDY?**

We ask that you voluntarily complete a paper survey where you will evaluate a mock advertisement for apparel. This questionnaire will present several questions and basic demographic information. The questionnaire will take approximately 7-10 minutes to complete. If you choose to participate in this study, your personal information and answers will be kept confidential. Only those affiliated with this study will have access to your answers.

#### **WHAT ARE THE RISKS AND POSSIBLE DISCOMFORTS OF THIS STUDY?**

There are no foreseeable risks associated with your participation in the study.

#### **WHAT ARE THE BENEFITS OF THIS STUDY?**

Participation in this study is completely voluntary. You will not benefit from being in this study. In the future, we hope that other people might benefit from this study because the results will help consumers and retailers learn how to improve their marketing strategies for retailing. In addition, we hope you find the study interesting.

#### **WILL I BE PAID FOR BEING IN THIS STUDY?**

You will not be paid for being in this research study.

**WHO WILL SEE THE INFORMATION I GIVE?**

The information you provide during this research study will be kept confidential to the extent permitted by law. Research records will be stored securely and only researchers will have access to the records. Federal regulatory agencies and the Oregon State University Institutional Review Board (a committee that reviews and approves research studies) may inspect and copy records pertaining to this research. Some of these records could contain information that personally identifies you.

If the results of this project are published your identity will not be made public.

To help ensure confidentiality, nowhere on the survey asks for any identifying information. Also, all information collected will be securely locked in a filing cabinet and out of view to the public. Therefore, nobody knows who participated in the survey, and there is no ways to identify survey information.

**WHAT OTHER CHOICES DO I HAVE IF I DO NOT TAKE PART IN THIS STUDY?**

Participation in this study is voluntary. If you decide to participate, you are free to withdraw at any time without penalty. You will not be treated differently if you decide to stop taking part in the study. If you choose to withdraw from this project before it ends, the researchers may keep information collected about you and this information may be included in study reports.

**WHO DO I CONTACT IF I HAVE QUESTIONS?**

If you have any questions about this research project, please contact:

Leslie D. Burns, Professor and Chair  
Design and Human Environment  
Oregon State University  
224 Milam Hall Corvallis, OR 97331  
541-737-0983  
[leslie.burns@oregonstate.edu](mailto:leslie.burns@oregonstate.edu)

I-Hui She, Graduate Student  
Design and Human Environment  
Oregon State University  
232 Milam Hall Corvallis, OR  
97331  
[shei@onid.orst.edu](mailto:shei@onid.orst.edu)

If you have questions about your rights or welfare as a participant, please contact the Oregon State University Institutional Review Board (IRB) Office, at (541) 737-8008 or by email at [IRB@oregonstate.edu](mailto:IRB@oregonstate.edu)

Your signature indicates that this study has been explained to you, that your questions have been answered, and that you agree to take part in this study. You will receive a copy of this form.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Printed Name

\_\_\_\_\_  
Researcher's Name and Signature

**APPENDIX F:**  
**FOUR SITIMULATED ADVERTISEMENTS**

Figure 3.  
Stimulus 1: Control Group

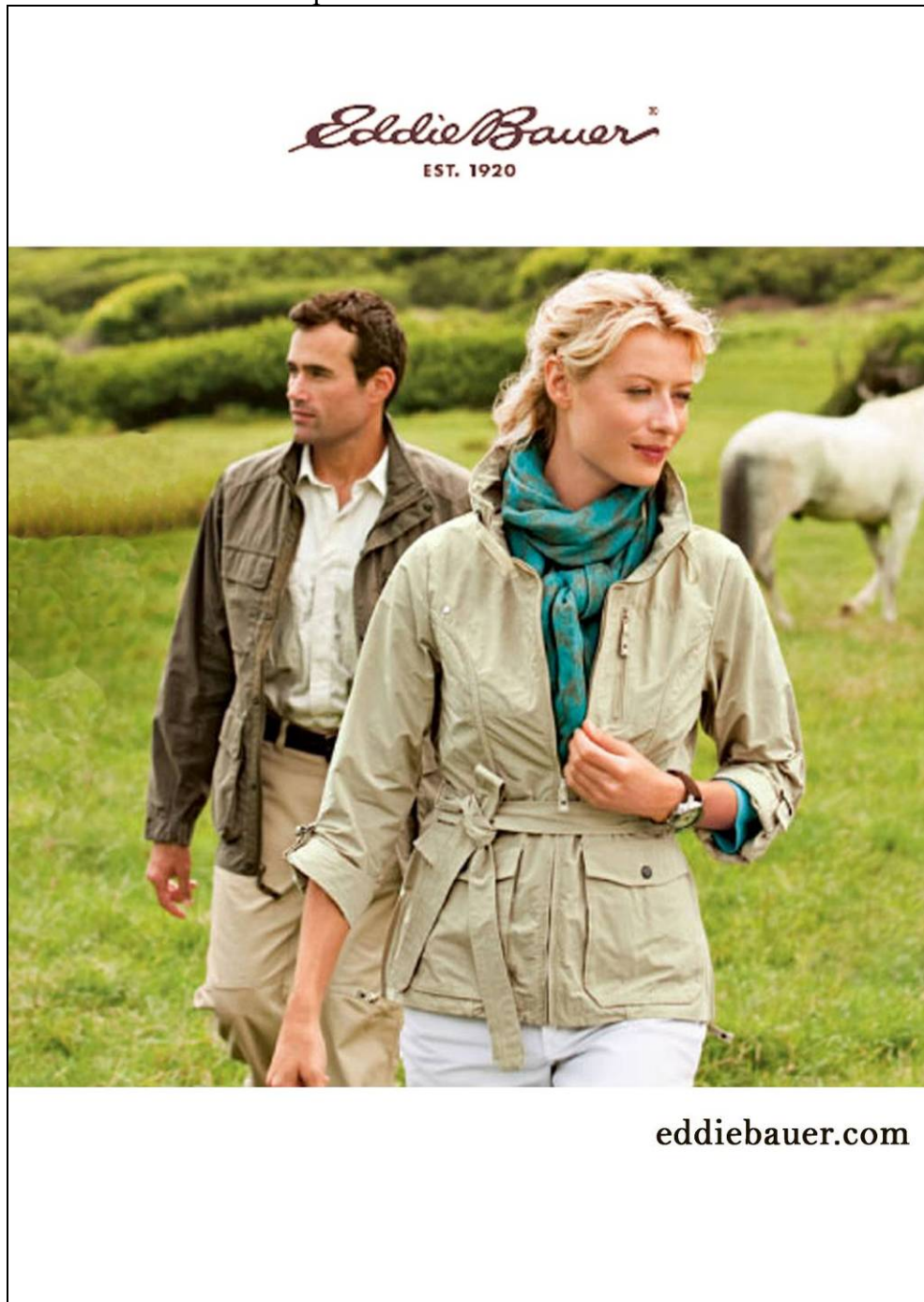


Figure 4 .

Stimulus 2: Rebranding Strategy of Adopting a New Designer

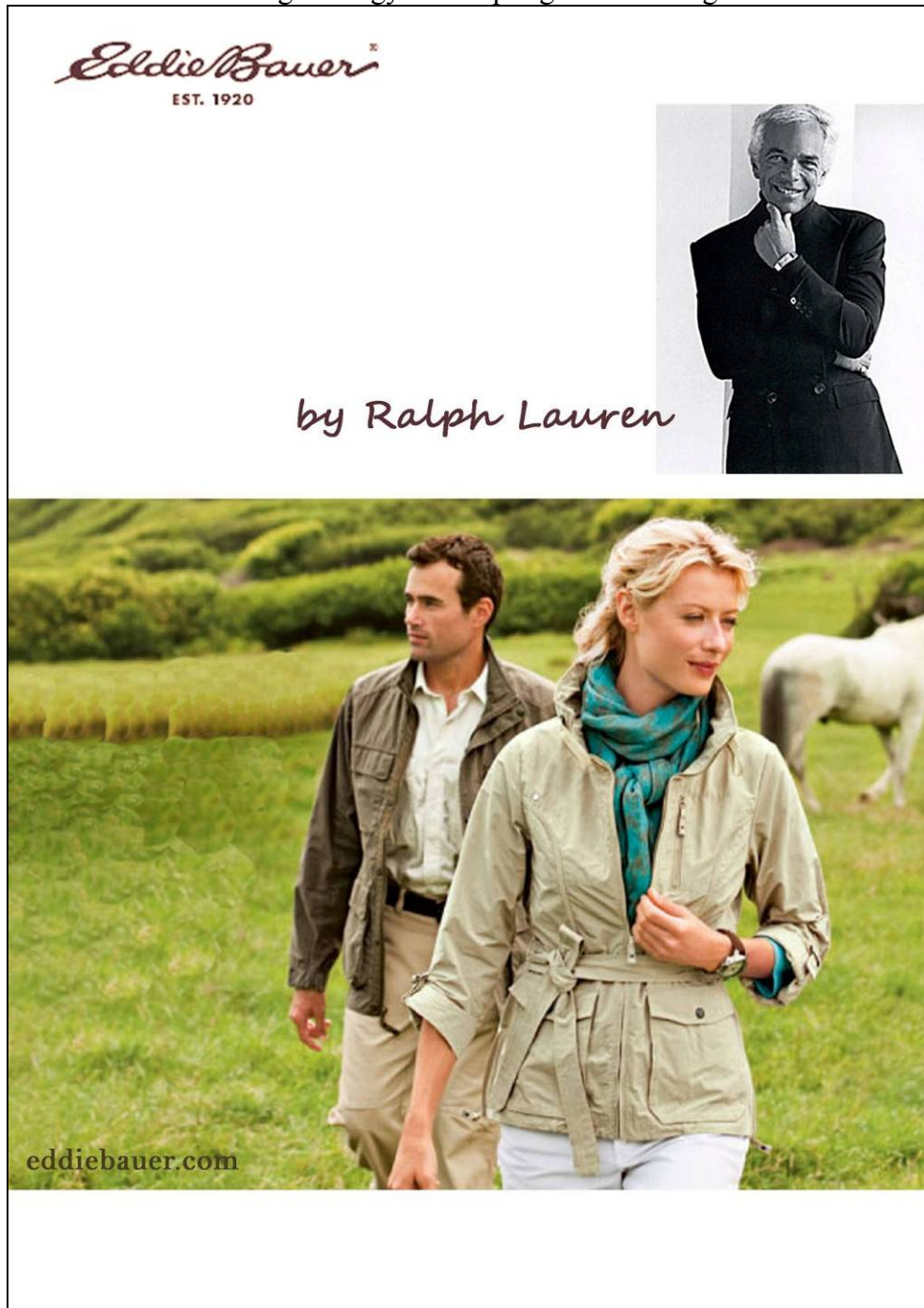




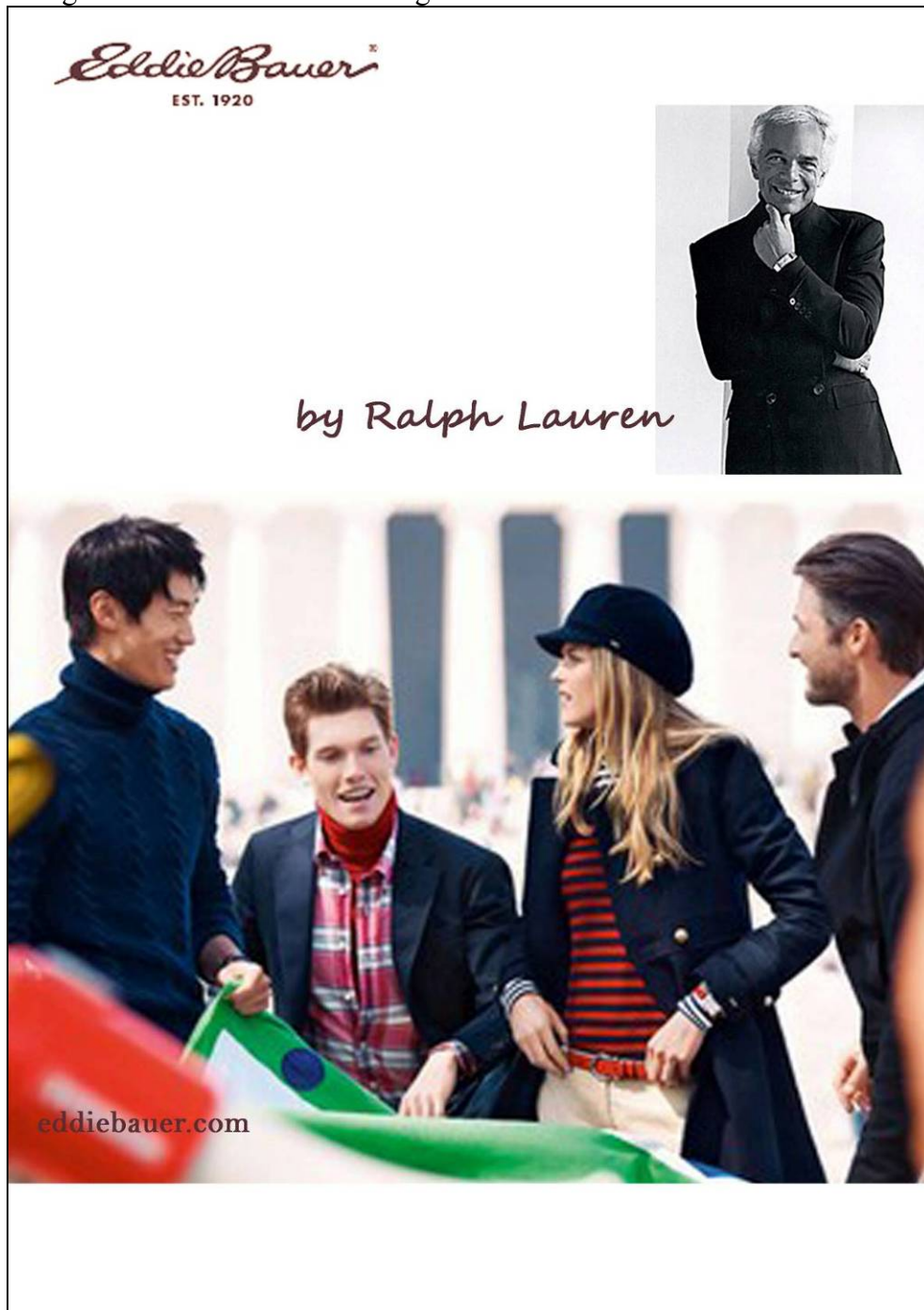
Figure 5.

Stimulus 3: Rebranding Strategy of Adopting a New Product Design Line



Figure 6.

Stimulus 4: A Combination of Two Rebranding Strategies of Adopting a New Designer and a New Product Design Line





**APPENDIX G:**  
**QUESTIONNAIRE**



Design and Human Environment

OregonStateUniversity, 224 Milam Hall, Corvallis, Oregon97331

Tel 541-737-3796 | Fax 541-737-0993 | <http://www.hhs.oregonstate.edu/dhe>

## Questionnaire-1

Please imagine that you are going to shop in the Eddie Bauer store. This is an Eddie Bauer's new advertisement for the upcoming season. You have heard about how it has a variety of popular apparel and accessory items you would like to check out.





## Design and Human Environment

OregonStateUniversity, 224 Milam Hall, Corvallis, Oregon97331

Tel 541-737-3796 | Fax 541-737-0993 | <http://www.hhs.oregonstate.edu/dhe>

Part 1.

1. Can you identify who the designer is in this advertisement? \_\_\_\_\_
2. Can you identify what brand is promoting this advertisement? \_\_\_\_\_
3. After seeing Eddie Bauer's new advertisement, please indicate the extent to which you agree or disagree with the following statements about Eddie Bauer.

On a scale of 1-7 (1=strongly disagree, 2=disagree, 3=somewhat disagree, 4=neutral, 5=somewhat agree, 6=agree, 7=strongly agree), please indicate the extent to which you agree with the following statements.

[illegible]



Design and Human Environment  
 OregonStateUniversity, 224 Milam Hall, Corvallis, Oregon97331  
 Tel 541-737-3796 | Fax 541-737-0993 | <http://www.hhs.oregonstate.edu/dhe>

4. After seeing Eddie Bauer's new advertisement, please indicate the extent to which you agree or disagree with the following statements about Eddie Bauer.

On a scale of 1-7, please indicate the extent to which you agree with the following statements.

			<i>Strongly disagree</i>					<i>Strongly agree</i>
	1	2	3	4	5	6	7	
I am familiar with Eddie Bauer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
I know a great deal about Eddie Bauer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Eddie Bauer make me feel experienced	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Eddie Bauer make me feel knowledgeable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

## Part 2.

This section is to collect demographic information. Please answer the questions.

1. What is your age: \_\_\_\_\_

2. What is your gender?

☐ Male

☐ Female

3. What is your class standing?

☐ Freshman

☐ Sophomore

☐ Junior

☐ Senior

4. Are you of Hispanic, Latino, or Spanish origin?

☐ Yes, I am of Hispanic, Latino, or Spanish origin

☐ No, I am not of Hispanic, Latino, or Spanish origin. Another Hispanic, Latino, or Spanish origin \_\_\_\_\_



Design and Human Environment

OregonStateUniversity, 224 Milam Hall, Corvallis, Oregon97331

Tel 541-737-3796 | Fax 541-737-0993| <http://www.hhs.oregonstate.edu/dhe>

5. What is your Race?

- ☐ American Indian or Alaska Native
- ☐ Asian , please print race (e.g., Chinese, Japanese, Hmong, etc. ) \_\_\_\_\_
- ☐ Black or African-American
- ☐ Native Hawaiian or Other Pacific Islander
- ☐ White
- ☐ Other race, please print race \_\_\_\_\_

**Thank you for your participation!**