



Effects of Aesthetic Brands on the Brand Experience and Consumer Evaluation

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Abstract

Consumers exposed to aesthetic brands can not only experience sensory pleasure but also lead to strong customer loyalty. Furthermore, aesthetic brands can expect to lead to the overall experience of the brand. They include the brand's sensory, emotional, behavioral and intellectual experience. Since aesthetic brands related to the sensory representation of customers, consumers exposed to aesthetic brands can expect to have a meaningful impact on the overall experience of the brand. The study will select aesthetic brands that distributed in Korea and then compare the aesthetic characteristics of each brand. It also seeks to verify the brand attractiveness, consistency, prominence and influence of brand motifs on the brand's sensual, emotional, behavioral and intellectual experience. To verify the influence between variables proposed in this study, we would like to conduct a multiple regression analysis. SAS 9.4 used to verify the hypotheses proposed in this study. Cronbach's α measure to verify reliability of each measurement item. In particular, brand attractiveness and brand motif can verify empirically to confirm that they play an important role in inducing brand experience.

Keyword: Brand Attractiveness, Consistency, Prominence, Sensual, Behavioral and Intellectual Experience

JEL Classifications: M30, M31, M39

1. Introduction

1.1. The Background and Purpose of the Study

With the era of creative economy past the era of empirical economy, many domestic and foreign companies are strengthened their design management. In fact, through aggressive design management, Hyundai Card has secured fast market share despite being a latecomer in the credit card industry and successfully introduced its brand identity. While early design management has shown great interest in the information and communication, fashion and automobile industries, it has also actively introduced in the distribution, finance and food industries recently. In

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fact, SPC Group has started operating one floor of its headquarters building as a design center and introducing aggressive design management. Amid rising uncertainty in the market environment, design management can not only satisfy customers' aesthetic needs but also lead to strong customer loyalty.

2. Theoretical Background

2.1. An Aesthetic Brand

18th century German philosopher (Hollebeek & Chen, 2014) introduced the word aesthetic to express the completion of sensory recognition. Since then, aesthetic has expanded beyond art, philosophy and mathematics to the fields of consumer and business administration. In recent years, aesthetic has become much interested in marketing, and aesthetic marketing has introduced in earnest by (Piehler et al, 2016). They stress that in order to provide an aesthetic experience to consumers, the themes and styles of corporate identity should build. In other words, the company believes that aesthetic marketing can complete only when visual elements that project core themes can successfully deliver to the target customer. Marketing programs with emphasis on aestheticism also lead to favorable reviews for customers, but (Peterson, 2001) also verified that the aesthetic of the product not only causes sensory enjoyment but also can lead to strong customer loyalty. The aesthetic marketing proposed by Schmitt and Simpson suggests useful implications in that they have proposed themes and styles for setting up a company's marketing strategy. However, despite being able to meet aesthetic needs from the brand's representation elements, we were able to confirm that there was a lack of discussion about this. Kemming & Humborg (2010) have pointed out these limitations. They have conceptualized aesthetic brands and derived the components that make them up. They conceptualized "the aesthetic pleasure of consumers sensitively reacting from brand identity elements" as an aesthetic brand. An aesthetic brand is an aesthetic pleasure when each element that makes up the brand introduced into the consumer's sensory organs and harmony. In order to complete an aesthetic brand, it can only be possible if it consists of brand style and brand motif. A description of each configuration concept is as follows. First, the brand style can define as a way for the brand logo, name, color, font, and slogan to express.

2.2. Brand Experience Type

As consumers' appetite for overall experience increases beyond the functional benefits of products, many companies are increasingly trying to build and implement marketing programs for successful customer experience. Saaksjarvi & Samiee (2011) once stated that there are five distinct experience of which customers experience through a company's marketing program. Sense, emotion, cognition, behavior and relationships are components of hands-on marketing. Double sense, emotion, and cognitive experience are the types of experiences customers experience individually, and behavior and relationships considered the types of experiences they experience in social relationships. Anselmsson et al. (2007) also suggested that depending on the goal of a company's experience marketing program, the intensity of each type of experience is different. Wallace et al. (2014) conceptualized the brand experience and verified it empirically beyond the hands-on marketing proposed by Anselmsson et al. (2007). According to their research, customers also experience a variety of experiences through brand design and identity elements. Similar to Schmitt's hands-on marketing, brand experience also includes four organizational concepts: sensory experience, emotional experience, behavioral experience and intellectual experience.

3. Hypothesis Settings

3.1. Causal Relationship between Aesthetic Brand and Brand Experience

In the previous literature, aesthetic brands have conceptualized as brands that can satisfy aesthetic needs of target customers. An aesthetic brand that conveys the brand's core philosophy to target customers through its sensuous brand style can be expected to have a meaningful impact on the brand's overall experience as well. In order for the brand experience to take place, the brand should expose to target customers as a marketing stimulus. An aesthetic brand considered a sensuous brand stimulator. In order for consumers to experience aesthetic qualities through aesthetic brands, the brand must introduce into the consumer's sensory organs. It produced with aesthetic pleasure. Therefore, consumers exposed to aesthetic brands will be able to experience a variety of brand

experiences in the course of the brand's entry-out to consumers' sensory organs. Based on the above discussions, the following assumptions proposed:

H1: Attraction, prominence and consistency, components of aesthetic brand style, will have a significant effect on the overall experience of the brand.

H2: The aesthetic brand motif will have a significant effect on the overall experience of the brand.

3.2. Causal Relationship between Aesthetic Brand and Brand Evaluation

Starting from Western art philosophy, aesthetic has expanded to design, marketing, advertising and public relations, with various discussions on the effectiveness of aesthetic. As a dual marketing program, aestheticism is confirming to lead to a favorable attitude by inducing sensory enjoyment. In fact, Oh et al. (2019) discussed that the aesthetic brand style and motif could not only induce the inherent enjoyment of consumers in the process of increasing perceptual and conceptual fluency, but also positive brand evaluations can make. However, if you look at existing studies, you will find that research that empirically verifies the influence of aesthetic brand components on overall brand evaluation is very rare. Therefore, the study raises the need to verify whether the aesthetic brands that consumed by actual domestic customers can have a positive impact on consumer perception. This study expects that aesthetic brands that emphasize aesthetic benefits based on limitations in existing literature will not only induce sensory enjoyment but also form favorable brand assessments. In particular, the overall brand evaluation expected to be positive because the concept of attractiveness, prominence and consistency that constitutes the style of aesthetic brands is responsible for stimulating consumers' sensory organs and the aesthetic brand motifs are responsible for stimulating brand knowledge. Based on the above discussions, the following assumptions proposed:

H3: Attraction, prominence and consistency, components of aesthetic brand style, will have a significant effect on the brand's evaluation.

H4: The aesthetic brand motif will have a significant effect on brand evaluation.

4. Research Method

4.1. Data Collection Measurement Question

The purpose of this study is to verify the influence of brand style and brand motif, components of aesthetic brand, on brand experience and evaluation. The brand stimulants used in the study named Starbucks, Apple, Nike and Walt Disney among the aesthetic brands proposed by Kemming & Humborg (2010) because they judged that local consumers had sufficient experience. Hollebeek & Chen (2014) states that brand not only stimulates consumers' aesthetic experience, but also has strong brand assets, and is also circulating in the domestic market. In addition, the brand of consumer goods and service products was properly included, so the brand selected as the empirical brand of this research.

4.2. Measurement Questions

Measurement questions for verification of demonstration are as follows. First, aesthetic brands based on studies by Brach (2010) and then Dretsch et al. (2014). The brand's appeal consisted of "expression elements have aesthetic appeal," "sensory good" and "severe expression elements," while the brand's prominence was chosen as "excellent compared to other brands" and "not noticeable compared to other brands." Next, brand consistency was chosen as "stimulating a consistent sense for me," "expression elements are balanced with one another," and "sense is in harmony with one another," while brand motifs were chosen as "I can recall the meaning I want to convey" and "reflect a unique philosophy." Next, the brand experience based on research by Dretsch et al. (2014). First of all sensual experiences left a strong impression on a variety of senses, and "interesting in my senses" were selected, while emotional experiences made me feel special and emotional brands were chosen. Behavioral experiences have been selected as 'causing various behaviors' and 'lead to physical behavior' while intellectual experiences have been selected as 'I have a lot of thoughts' and 'stimulating curiosity'. Finally, the brand evaluation based on a study by Brach (2010). All questions used a 7-point recurrent scale.

5. Analysis Results

SAS 9.4 used to verify the hypotheses proposed in this study. Cronbach's α measured to verify reliability of each measurement item.

Table 1: Analysis of Variance

Source	DF	Sum of Squares	Mean Square	F Value	Pr > F
Model	2	2651.93	132.60	154.86	<.0001
Error	10	8562.07	856.21		
Corrected Total	12	2737.55			
Root MSE		29.26	R-Square	0.97	
Dependent Mean		954.69	Adj R-Sq	0.9625	
Coeff Var		3.06			

Table 2: Parameter Estimates

Variable	D	Parameter Estimate	Standard Error	t Value	Pr > t
Intercep	1	954.69	8.12	117.64	<.0001
Factor1	1	-119.67	8.45	-14.17	<.0001
Factor2	1	-88.19	8.45	-10.44	<.0001

6. Conclusion

This study aimed at identifying the brand style and brand motif's influence on brand experience and brand evaluation that make up aesthetic brands. In other words, the goal was to predict that brands that satisfy aesthetic needs could trigger a variety of brand experiences and verify them. The results of the empirical analysis of this study summarized as follows. First, a comparison of the aesthetic between the brands studied showed Walt Disney's most powerful brand aesthetic, followed by Apple, Nike and Starbucks. Not only did each brand have a strong motif but also it could interpret as having something in common that it has long maintained an attractive brand style. Second, aesthetic brands found to have a meaningful influence on the overall experience of the brand. In particular, brand attractiveness and brand motif can verify empirically to confirm that they play an important role in inducing brand experience.

This is an indication that the brand experience can appear positive only when the major philosophy of the brand described along with the attractive brand style that induces consumers' sensory attention. In particular, brand motif has had a significant impact on both brands' individual types of experience, meaning that the brand's high finite philosophy must reflect along with visual elements in order for the aesthetic brand to be completed. Finally, aesthetic brands found to have a positive static impact on brand evaluation. Existing studies have argued that aesthetic marketing as a marketing program creates sensory enjoyment for customers and leads to favorable customer attitudes. Verification has shown that when exposed to aesthetic brands, consumers can not only experience a variety of brand experiences, but also create positive brand evaluations.

The empirical analysis results of this study provide the following academic implications. First, verification of components of aesthetic brands that lacked discussion in the existing marketing and brand design areas done. In other words, we were able to secure the validity of the aesthetic brand in that we went further from discussing the components of aesthetic brands and verified the diverse influence of aesthetic brands. Second, the causal relationship between aesthetic marketing and hands-on marketing, which Anselmsson et al. (2007) suggested,

could reveal through empirical verification. Academic research on aesthetic and hands-on marketing has been conducted in various ways since the 2000s, but no research has verified causality between the two concepts.

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