

# **Brand image and identity**

Case Lumene Oy

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<p>Abstract:</p> <p>The aim of this research was to introduce the main components and concepts of brand image, identity and brand building to the reader. As a company case the research studied the current brand image and identity of Lumene Oy in Finland. The target population of the study was young women, aged between 19-30 and living in the greater Helsinki region. The empirical research was carried on by a quantitative method.</p> <p>The research had three main research questions aiming to find out the brand identity of Lumene Oy, the current brand image of the firm according to the target population and if the brand identity meets with the current brand image. The research introduced the major brand strategy decisions and the brand identity structure. The brand personality scale (BPS): The Big Five and the theory of the four perspectives by David A. Aaker were presented.</p> <p>The results of the research were discussed in three different parts; the first part analyzed how Lumene Oy aspires to be perceived and studied the brand identity. The second part analyzed the results of the survey, and the current brand image of Lumene Oy. The third part of the discussion studied the differences between the brand identity and image by perceptual maps.</p> <p>Lumene Oy has succeeded in building a good relationship between value and price and the target population was satisfied with the products. Lumene was associated with personality features such as traditional, close-to-nature and arctic by the target population. There was still a slight difference between the desired brand identity and how the target population perceived the brand image as the population of the research didn't find the brand image of Lumene Oy as extreme as what the firm has been marketing itself.</p>	
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<p>Tiivistelmä:</p> <p>Opinnäytetyön tarkoituksena oli esitellä brändi imagon, identiteetin ja brändin rakentamisen pääkomponentit ja käsitteet lukijalle. Tapaustutkimuksessa tutkittiin Lumene Oy:n tämänhetkistä brändi identiteettiä ja imagoa Suomessa. Tutkimuksen kohderyhmä oli pääkaupunkiseudulla asuvat 19-30-vuotiaat naiset. Empiirinen tutkimus toteutettiin kvantitatiivisella menetelmällä.</p> <p>Tutkimuksessa oli kolme pääkysymystä, joiden avulla selvitettiin Lumene Oy:n brändi identiteetti, tämänhetkinen brändi imago tutkimuksen kohderyhmän mukaan ja vastaako yrityksen brändi imago identiteettiä. Tutkimus esitteli tärkeimmät brändien strategiset päätökset ja brändi identiteetin rakenteen. ”The brand personality scale (BPS): The Big Five” -malli ja David A. Aakerin ”the four perspectives” -teoria esiteltiin.</p> <p>Tutkimuksen tulokset esiteltiin komessa osassa; ensimmäinen osa analysoi kuinka Lumene Oy pyrkii tulemaan mielletyksi ja analysoi yrityksen brändi identiteettiä. Toinen osa analysoi tutkimuksessa toteutetun kyselyn tulosten perusteella Lumene Oy:n brändi imagoa. Kolmas osa analysoi brändi identiteetin ja imagon eroja ”perceptual map” – havaintokarttojen pohjalta.</p> <p>Lumene Oy on onnistunut rakentamaan hyvän suhteen tuotteiden hinnan ja laadun välille, ja tutkimuksen kohderyhmä oli kaikenkaikkiaan tyytyväinen tuotteisiin. Persoonallisuusominaisuudet, joihin tutkimuksen kohderyhmä mielsi Lumene Oy:n olivat ”perinteinen”, ”luonnonläheinen” ja ”arktinen”. Yrityksen tavoitteleman brändi identiteetin ja tutkimuksen kohderyhmä mieltämän imagon välillä oli pieniä eroja; tutkimuksen kohderyhmä yhdisti Lumeneen samoja ominaisuuksia, mutta laimeammin.</p>	
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# 1 RESEARCH TOPIC

## 1.1 Introduction

In nowadays environment it's extremely challenging to build brands, and internal and external substantial pressures and barriers may inhibit the brand builder. It's essential to understand these pressures and barriers when making and developing brand strategies. (Aaker 1995 pp. 28-34) According to Aaker (1995 pp. 28-34) there are basically two keys to success when building brands. First of all, it should be understood how to develop brand identities. That is to say, the brand builder should know what the brand stands for, as well as how to express that identity most effectively. The other way is to manage internal forces and pressures. All in all, Aaker states (1995 pp. 28-34), "The need is to recognize organizational biases against true innovation and towards diversification, short-term results, and frequent changes in brand identity or execution."

According to Kotler (2006 p. 148), one of the factors influencing the buying behavior is each person's distinct personality. The personality may be useful when analyzing buying behavior for brand choices or a certain product. Kotler (2006 p. 148) defines personality as "the unique psychological characters that lead to relatively consistent and lasting responses to one's own environment." It's suggested that brands also have personalities, and the brand personalities influence the buying behavior when the consumer chooses which brand to use; consumers are often likely to choose the brands whose personalities match to their own personality features. A brand personality is defined as "the specific mix of human traits that may be attributed to a particular brand" by Kotler (2006 p. 148). It has been identified that there are five different brand personality traits, which include sincerity, excitement, competence, sophistication and ruggedness. It's said that many brands tend to be firmly connected with one of these personality traits. (Kotler 2006 p. 148)

The company case in this research is Lumene Oy, a Finnish beauty and well-being company focusing on skincare products and color cosmetics. Lumene Oy is known from the effective ingredients of the arctic nature the company uses on the products. (Lumene

Oy Homepage 2014) The current brand image and brand identity of Lumene Oy are studied, and it's evaluated how the company appeals to the customers in the public in Finland. This research measured how the current brand image differs from the brand identity of Lumene Oy.

## **1.2 Research aim**

The aim of this research was to introduce the main components and concepts of brand image, identity and brand building to the reader. As a company case the research studied the current brand image and identity of Lumene Oy in Finland. The brand identity was studied by evaluating how Lumene Oy appeals to the customers in public in Finland by investigating and studying several sections, such as values and the way of operating, the appearance in the Finnish magazines, the whole of the corporation and the current product lines and brands. The brand image was studied by preparing a survey to measure the attitudes of the target population and the current image was analyzed based on the results of the questionnaire. The aim of the research was to measure how the current brand image and identity of Lumene Oy differ from each other based on the results of the study. The reader should get a basic understanding of the process of building strong brands and understand the current brand identity and image of Lumene Oy in Finland.

## **1.3 Research questions**

The research had three main research questions:

- What's the brand identity of Lumene Oy in Finland?
- What's the current brand image of Lumene Oy in Finland, according to young women, aged between 19-30 and living in the greater Helsinki region?
- Does the brand identity meet with the current brand image?

## 1.4 Research structure

1. The *introduction* presents the background and the aim of the research. The three main research questions and the company case of the study are introduced briefly to the reader.
2. The theoretical foundation and framework of the research is introduced in the part *Branding*. The theoretical part was divided into two parts; the first part introduces how to build strong brands and presents different models and aspect, such as positioning, brand image, brand identity, brand personality, brand attachment and values and the way of operating. The second part consisted of the four perspectives by David A. Aaker, which includes brand-as-person, brand-as-product, brand-as-organization and brand-as-symbol.
3. The *empirical research* was divided into four different parts; target population and sample, methods, data collection and results. The results of the survey were analyzed by dividing the area into four different parts. First, the basic statistics that consisted of the four first questions of the survey. The second part analyzed the questions 5-19, and the likert scale of the different adjectives that described Lumene Oy. Thirdly, the results of the arguments about Lumene Oy were analyzed and the questions 20-24 were included in this part. The fourth part analyzed the questions 25-29, which consisted of the personal questions.
4. The discussion analyzed the results of the study through the theoretical frame. The discussion was divided into three different parts and each of them answered to one research question that was set for the study.

## 1.5 Company case; Lumene Oy

The case study in this research is Lumene Oy, a Finnish company that provides skincare products and color cosmetics with experience for more than 40 years. Lumene Oy started operations in Finland in the 1940's as a part of Orion Group, a corporation that "develops, manufactures and markets pharmaceuticals, active pharmaceutical ingredients

and diagnostic tests for global markets.” (Orion Corporation Homepage 2014) Lumene Oy was funded in the 1970’s in Finland. Nowadays Langholm Capital LPP, a London-based capital investor, owns 73% of the company. (Lumene Oy Homepage 2014)

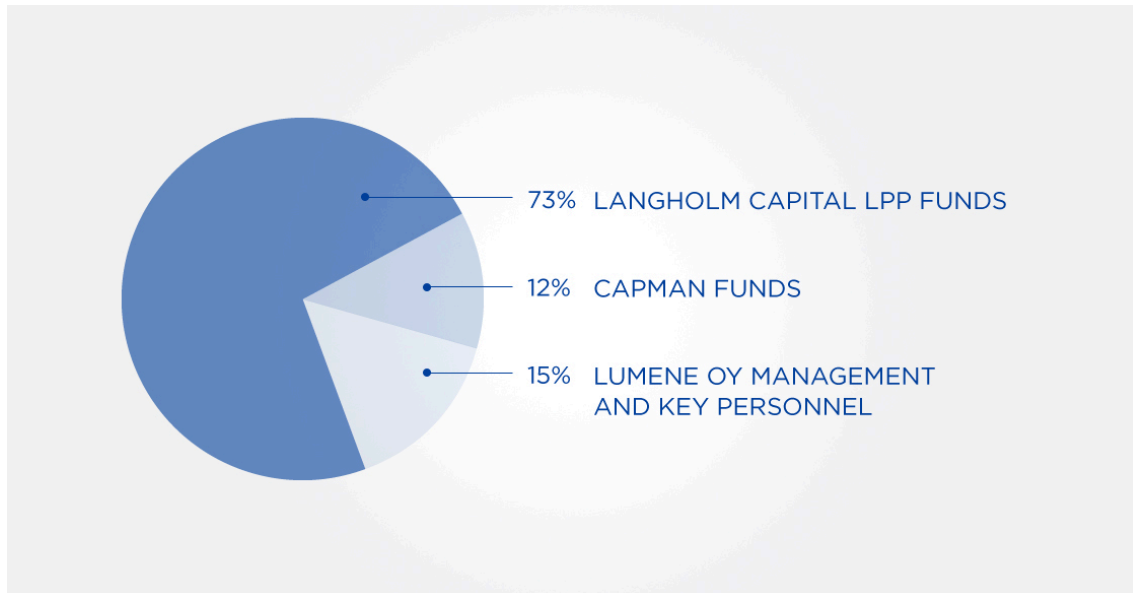


Figure 1. Organization of Lumene Oy

Lumene Oy is currently running three different brands in Finland, which are Lumene, Lumene Lab and Natural Code by Lumene. The brand Lumene is the oldest one and started operations in the 1970’s. From the three brands, the brand Lumene is targeted to mature women and i.e. has anti-ageing products and products to help the skin to look more youthful. Nowadays the brand is international and Lumene Oy states that the main market areas besides Finland are Sweden, Russia and the United States, and 90% of the sales come from these main market areas. Lumene Oy has currently 530 employees, of which 330 work in Finland. (Lumene Oy Homepage 2014)

## 1.6 Previous studies

The main components in this research are brand image, brand identity and brand personality. In the chart above are listed some previous researches about the main components and the case company of this research, Lumene Oy:

Table 1. Previous studies

Author(s)	Year	Focus of study
<b>Brand image, identity and personality</b>		
Hakala, Laura	2012	Case study; Brand image and personality, consumer attitudes and make-up industry
Sulkunen, Solja	2012	Case study; Brand image and identity, brand associations
Anttonen, Jaakko & Hirvi, Henriikka	2008	Case study; Brand image, identity and awareness
<b>Lumene Oy</b>		
Suorsa, Teija	2012	Marketing communications, cultural knowledge, brand image communication
Xueying, Quan	2011	Brand perception, brand launch, cosmetics industry
Hilvonen, Suvi & Vilenius, Julia	2006	Research and development, wild plants

In terms of brand image, identity and personality, Hakala (2012) did a research of L'Oreal Paris and the effect of a make-up artist to the brand image. The research included a survey and two interviews to measure the current image and changes on it. Sulkunen (2012) conducted a study of the brand image of a Finnish nightclub. The study focused on evaluating the current image by considering Keller's CBBE-model and the Brand identity-planning model (the four perspectives) by David A. Aaker. The brand identity-planning model and the four perspectives by David A. Aaker were also chosen for this study, as Sulkunen successfully used the model in the research of the brand image. Anttonen and Hirvi (2008) focused on Viikko-Häme Oy, a Finnish newspaper, and the current brand image and identity and how to develop them in the future. The instrument of the study was a survey that included close-ended questions and a likert scale to measure attitudes and opinions of the respondents.

As for Lumene Oy, Suorsa (2012) analyzed the marketing communications, brand image communications and the cultural knowledge of Lumene Oy. The aim of the research was to evaluate the differences between the marketing communication of Lumene Oy in Finland and Russia. Quan (2011) conducted a study of launching a brand in China and had Lumene Oy as a company case. The research analyzed the brand perception, brand launch and the cosmetic industry in general. Hilvonen and Vilenius (2006) focused on research and development, and the use of wild plants in cosmetic industry. The aim of

the study was to find modern usage of plants and the research analyzed the use of biotechnology in the cosmetic industry.

## **1.7 Definitions**

- Brand - “The company’s promise to deliver a specific set of features, benefits, services, and experiences consistently to the buyers.” (Kotler 2005 p. 250)
- Brand identity - “Brand identity is a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members.” (Aaker 1996 p. 68)
- Brand image – “Brand image is the current view of the customers about a brand. It can be defined as a unique bundle of associations within the minds of target customers. It signifies what the brand presently stands for.” (Management study guide, MSG 2013)
- Brand personality - “A brand personality can be defined as the set of human characteristics associated with a given brand. Thus it includes such characteristics as gender, age, and socioeconomic class, as well as such classic human personality traits as warmth, concern, and sentimentality.” (Aaker 1996 p. 141)

## **2 BRANDING**

The major brand strategy decisions consist of four steps; brand positioning, brand name selection, brand sponsorship and brand development. The first step, brand positioning, includes product attributes, benefits and beliefs and values. However, the strongest brands are positioned on strong beliefs and values, which go beyond product attributes and desirable benefit positioning. The beliefs and values deal with the customers on a deeper level, touching universal emotions. (Kotler 2005 p. 250) A mission for the brand

and a vision of what the brand must be and do should be settled when positioning a brand. Kotler (2005 p. 250) defines a brand as “the company’s promise to deliver a specific set of features, benefits, services, and experiences consistently to the buyers.” However, it may be thought of as a contract to the customer, as the product will deliver value and satisfaction.

Technically brands are also dealing with names, logos and symbols for a product. According to Keller (2003 p. 3) The American Marketing Association, AMA, defines brand as “a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition.”

Even so, the American Marketing Association, AMA, claims that a brand might also be defined, for instance, in terms of having actually created a certain amount of awareness, reputation and prominence in the marketplace. (Keller 2003 pp. 3-4) According to the American Marketing Association, AMA, the key to creating a brand is to “choose a name, logo, symbol, package design, or other attribute that identifies a product and distinguishes it from others.” (Keller 2003 p. 3)

## **2.1 Building strong brands**

The CBBE model claims that the brand building process can be thought of in terms of a sequence of steps. Each step is dependent on achieving successfully the previous step and the brand builder should remember that all steps involve accomplishing certain objectives with customers. These objectives might be already existing or potential to achieve. (Keller 2003 pp. 74-75)

“The steps are as follows:

1. Ensure identification of the brand with customers and an association of the brand in customers’ minds with a specific product class or customer need.
2. Firmly establish the totality of brand meaning in the minds of customers by strategically linking a host of tangible and intangible brand associations with certain properties.
3. Elicit the proper customer responses to this brand identification and brand meaning.

4. Convert brand response to create an intense, active and loyal relationship between customers and the brand.” (Keller 2003 p. 75)

The CBBE model claims that the four steps to building a strong brand can also be seen as a set of fundamental questions, which are asked about brands by the customers. The brand builder should keep in mind that the ordering of the questions is important, as the next step can't be built unless the previous step has been achieved. The first question deals with the brand identity and is “Who are you?” after that comes the brand meaning and the second question, “What are you?” The third question deals with brand responses and asks “What about you? What do I think or feel about you?” and the last question is about brand relationship “What about you and me? What kind of association and how much of a connection would I like to have with you?” (Keller 2003 pp. 75-76)

According to the CBBE model, the first step, brand identity and the question “Who are you?” is about creating brand salience with customers. On the other hand, brand salience relates to the aspect of the brand awareness. Brand awareness is all about “the customers’ ability to recall and recognize the brand, as reflected by their ability to identify the brand under different conditions.” (Keller 2003 pp. 75-76) The brand builder should remember that brand awareness deals with the brand name, logo, symbol etc. and not only about the customers knowing and recognizing the brand. Also, in a more abstract level, brand awareness can be defined as “making sure that customers know which of their “needs” the brand -through these products- is designed to satisfy.” (Keller 2003 p. 77)

David Aaker (1995 pp. 28-34) discusses the different factors that make it difficult to build brands. He states that these factors were pressure to compete on price, the proliferation of competitors, the fragmentation in markets and media, complex branding strategies and brand relation, the temptation to change identity/executions, organizational bias against innovation, pressures to invest elsewhere: the sins of complacency and greed and pressures for short-term results. What it comes to strong brands and building them, Aaker (1995 pp. 28-34) gives ten guidelines what to follow. As a rule of a thumb, the key factors that a brand builder should consider are brand identity, value proposi-

tion, brand position, execution, consistency over time, brand system, brand leverage, tracking brand equity, brand responsibility and investing in brands.

Aaker (1995 pp. 28-34) claims that technically there are two ways to successful brand building. First the brand builder should understand how to develop brand identity that is to say to know what the brand stands for as well as effectively express the acquired identity. The other important factor is to manage internal forces and pressures, in the other words to recognize organizational bias against true innovation and towards diversification and short-term results. However Aaker (1995 pp. 28-34) mentions that the frequent changes in brand identity are inevitable and the brand builder should counter the internal pressures by developing conceptual models and measurements that support a brand-building policies and culture.

### **2.1.1 Positioning for competitive advantage**

It's important for every company to decide which segments of the market it will target as well as which positions it wants to occupy in those segments. (Kotler 2005 p. 216)

#### ***Products market positioning***

According to Kotler (2005 p. 216) a product can be defined as "Anything that can be offered to a market for attention, acquisition, use, or consumption that might satisfy a want or need." Kotler (2005 p. 216) defines product positioning as "The way product is defined by consumers on important attributes -the place the product occupies in consumers' minds relative to competing products." Positioning becomes extremely important when customers need to organize products, services as well as companies into different categories and to position them. All in all, Kotler (2005 p. 217) states a product's position as "the complex set of perceptions, impressions, and feelings that consumers have for the product compared with competing products."

Marketers often plan positions, which would lead their products to the greatest advantage in their target market. Also, in order to create these planned positions, marketers need to design marketing mixes first. It's common that different firms go after the

same position and the firms have to find other ways to set themselves apart. All in all, by building a unique bundle of benefits that appeals to a substantial group within the segment, each firm have to differentiate its offer. (Kotler 2005 pp. 217-218) According to Kotler (2005 pp. 217-218) the positioning process consists of three different steps; first the firm has to identify a set of possible competitive advantages upon which to build a position, after that the firm must select the right competitive advantage and select the overall positioning strategy. After the positioning process the company should effectively communicate and deliver the chosen position to the market.

A product's market position deals more with the expectations of a product performance as communicated by the color, packaging and styling, rather than with the product itself. All in all there are many ways to find out a brand's position in the marketplace. One of the ways is by asking the consumers the attributes that they find more important to them and how they feel about the attributes that the competitors have. By doing this, the brand builder can construct a perceptual map, a picture of where the products or brands are located in consumers' minds. Positioning strategy deals with the elements of the marketing mix, such as product design, price, distribution and marketing communications. The elements of the marketing mix influence the consumer's interpretation of its meaning in the marketplace compared to its' competitors. Many dimensions can be used to carve out a brand's position in the marketplace. These dimensions may include life-style, price leadership, attributes, product class, competitors, occasions, users and quality. (Solomon 2009 pp. 252-255, 106-107)

### ***Brand positioning***

According to Aaker (1996 p. 176) "Brand position is the part of the brand identity and value proposition that is to be actively communicated to the target audience and that demonstrates an advantage over competing brands." The brand identity and value proposition can be developed fully, when a brand position exists. The brand builder should keep in mind that it's possible that the brand identity and the value proposition connect as the brand position. Nevertheless usually the brand identity and the value proposition are broader. Aaker (1996 p. 180) claims, "Like brand identity, brand position is more aspirational, reflecting perceptions that the strategists want to have associated with the

brand.” As a rule of a thumb, the brand position can be changed even if the brand identity or value proposition does not change. (Aaker 1996 pp. 176-180)

The firm should target the brand position to a specific audience, however the firm may also have a primary and secondary target audience. The audience might be a subset of the brand’s target segment, and in case of a primary and secondary target audience, the position strategy shouldn’t antagonize the secondary target audience in any way. (Aaker 1996 pp. 176-180)

### **2.1.2 The brand image**

“Brand image is the current view of the customers about a brand. It can be defined as a unique bundle of associations within the minds of target customers. It signifies what the brand presently stands for.” (Management study guide, MSG 2013)

According to Management study guide, MSG (2013) brand image is consumers’ perception about the product and the organization’s character; the brand image conveys emotional value, in other words it’s not just a mental image. All in all, brand image is on the whole the impression in consumers’ mind. The image is constructed based on all sources and formed automatically; the brand builder should keep in mind that the brand image can’t be created. Management study guide, MSG (2013) claims that all in all consumers are not only purchasing the product but also the image.

“Brand image is the objective and mental feedback of the consumers when they purchase a product. Positive brand image is exceeding the customer’s expectations. Positive brand image enhances the goodwill and brand value of an organization.” (Management study guide, MSG 2013)

According to Aaker (1996 pp. 180-182) it’s useful for the firm to compare the brand identity with the brand image on different image dimension. Technically there are three different communication tasks being reflected in a brand position statement; any brand can be augmented, reinforced and exploited or diffused, softened or deleted.

Aaker (1996 pp. 180-182) claims that augmented image deals with different aspects or dimensions that should be strengthened or added. For instance, a brand image might be directed to one age group or application, and the brand image would add other segments or applications. According to Aaker (1996 p. 181) the brand position would therefore attempt “(1) to add associations to the brand image and (2) to soften restrictive perceptions.” Many times an effective brand position reinforces and exploits the strength of the image. Nevertheless, Aaker (1996 pp. 181-182) claims that decisions to create a new position, which won’t build on a brand’s strengths, are often risky and difficult. On the other hand diffusing an image deals with specifying what the brand is not and based on that defining what the brand actually is.

Hannu Laakso (2003 pp. 109-114) claims that the three most important parts of the Aaker model when analyzing a brand are the heritage of a brand, the strengths and weaknesses of a brand and the current brand image. When analyzing the current brand image there are several ways to analyze the brand from the customer point of view. A successful research describes for instance, what kind of image of the brand the consumers have, which associations are linked with the brand, how the brand differs from its competitors, how the brand image has been transformed within the time, if the brand image differs depending who is asked from and what kind of advantage the consumer experiences by using the product. Basically there are two ways of doing a research about the attitudes towards some specific brand and how the consumer finds the brand image of some specific company. Many times an indirect research method gives a more objective result than a direct research method; usually consumers don’t want to or don’t know how to describe their thoughts and opinions.

### **2.1.3 The brand identity**

According to Aaker (1996 pp. 67-68) a brand identity provides purpose, direction as well as a meaning for the brand.

“Brand identity is a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members. Brand identity should help establish a relationship between the brand

and the customer by generating a value proposition involving functional, emotional or self-expressive benefit.” (Aaker 1996 p. 68)

According to Aaker (1996 pp. 67-70) the first and the most important factor when building a strong brand is the brand identity. Fundamentally the brand builder should have an identity for each brand and there are several perspectives how to give the brand an identity. These perspectives include brand-as-person, brand-as-organization, brand-as-symbol and brand-as-product. Aaker (1996 pp. 67-70) notices that the core identity should be identified and the identity should be modified for different market segments and products if needed. The brand builder should keep in mind the difference between image and identity; an image is how the consumers perceive the brand (current reality), when an identity is how the brand aspires to be perceived (the goal).

### *The brand identity structure*

Aaker (1996 pp. 86-89) suggests that brand identity consists of a core identity and an extended identity. The core identity and the extended identity organize the identity elements and represent the essence of a brand.

#### *The core identity*

David Aaker (1996 pp. 86-89) claims that the core identity represents the timeless essence of the brand and it's central to the meaning and success of the brand. The core identity also contains the associations. According to Aaker (1996 p. 87), the associations are most likely to remain constant as the brand encompasses new products and travels new markets. The core identity tends to answer to questions, such as “What is the soul of the brand?” “What are the fundamental beliefs and values that drive the brand?” and “What does the organization behind the brand stand for?” (Aaker 1996 p. 87) All in all, the core identity is more timeless than the extended identity, and for that reason it's more resistant to changes.

Aaker (1996 pp. 86-88) claims that the core identity should include elements, which make the brand both unique and valuable. On the other hand, for many brands there is a close correspondence between the values of the organization and the core identity. As a

result, the core identity should many times contribute to the value proposition and to the brand's basis for credibility. It's possible that a slogan can capture a part of the core identity but on the other hand, the core identity is usually too multifaceted for a slogan alone to capture.

### The extended identity

In contrast to the core identity, the extended identity includes elements that provide texture and completeness to the brand. The extended identity also adds details, which help to portray what the brand stands for. The extended identity means a stronger brand, which is more memorable, interesting and can be connected to customer's lives. (Zanthus Corp. 2011)

As a conclusion, the extended identity provides useful details to the brand to complete the picture and build a stronger brand. Many times the core identity alone does not contain enough detail to perform all of the functions of a brand identity. Also, the core identity might eventually be too ambiguous or incomplete, even if it was on-target or well thought out. (Aaker 1996 pp. 86-89)

#### **2.1.4 Brand personality**

According to Solomon (2009 p. 252) brand equity includes the consumers' feelings about a brand's personality; brand equity indicates to the extent to which the consumers hold strong, favorable and unique associations with a brand in memory. Generally, consumers are willing to pay more for a product from a specific brand than for a generic product. To be able to compare and contrast the perceived characteristics of a brand in various product categories, different personality dimensions are used. The different personality dimensions include, for instance, more traditional and old-fashioned brands, surprising and lively brands, intelligent and serious brands, glamorous and romantic brands as well as athletic and tough brands. Solomon (2009 pp. 252-253) claims that products, which create and communicate distinctive brand personalities, are likely to stand out from their competitors and inspire years or loyalty. On the other hand, the

brand builder should keep in mind that personality analysis also identifies the brand's weaknesses.

According to Keller (2003 pp. 59-103) consumers often choose and use a brand, which have a personality that they can identify with. That is to say, the brand personality agrees with the consumer's own self-concept. However, Keller (2003 pp. 59-103) reminds that brand builder should be aware that sometimes consumers choose the brand, which personality matches with the consumer's desired self-image rather than with their actual image. When consumers choose brands that are consumed publicly, the fact how other people see the consumer is constant; the consumers are willing to choose the brands that fit the consumption situation if they are sensitive for the fact how others see them. Another issue affecting the consumer behavior when choosing the brand is associations. For instance, personal experiences, past behavior and experiences of friends and family are related to the fact which brand the consumer chooses.

Pitkänen (2001 pp. 100-102) suggests that visual messaging is an important part of the brand personality. Especially what it comes to Finnish small and medium size companies, the visual messaging is often lacking. Again, the values, identity and strategy are the core of visual messages. As an example Pitkänen (2001 pp. 100-102) mentions companies that want to be seen as close-to-nature and organic. The company should message these values also with the materials and working environment they use; the design, packages, brochures, advertisements etc. are also important parts of the visual messages. All in all, the brand builder should commit to the visual message and consider their operations as a whole.

### ***The brand personality scale (BPS): The Big Five***

Just like brand may have personality traits and characteristics, brands may also take on values. Aaker claims that according to the brand personality scale (BPS): The Big Five, brand personalities can be divided into five different dimensions. These dimensions are sincerity (such as down-to-earth, honest and cheerful), excitement (such as up-to-date, daring, spirited), competence (such as reliable, intelligent, successful), sophisticated

(such as upper class, charming) and ruggedness (such as outdoorsy, tough). (Keller 2003 pp. 447-449)

Aaker (1996, pp. 143-145) claims that recent researches have shown that the five distinctive personality dimensions emerge even if the sample of the study is subdivided by age or gender and the subset of the brand are used. Aaker (1996 pp. 143-145) mentions that the Brand Personality Scale (BPS): The Big Five, measures as well with the degree of attitudes toward each brand if compared to other brands within the same product category. For instance, positive attitude was related to ruggedness when analyzing Levi's but on the other hand a negative attitude for McDonald's.

Advertising and marketing have an important role when forming a brand personality, as they may affect the brand personality by the manner how the brand is depicted. Apart from advertising, the user imagery is a prime source of brand personality. (Keller 2003 pp. 83-84) However, the user imagery and brand personality may not be in agreement; as an example Keller (2003 pp. 83-84) mentions Perrier's brand personality, which was "sophisticated" and "stylish", whereas the actual user imagery of the brand was seen as "flashy" and "trendy." What is comes to cosmetics, brand personality and user imagery are much more likely to be related.

### ***Brand personality as a sustainable advantage***

There are many ways how the brand can benefit from the brand personality. According to Aaker (1996 pp. 173-174) the main advantages are that a brand personality can provide a vehicle for customers to express their own identity. However, the brand should have a strong personality in order to the customers to have a more vivid self-expression. Another advantage is that the brand personality metaphor posits the kind of relationship that customers would have with the brand. According to Aaker (1996 pp. 173-174) this relationship is constructed after person-to-person relationship. On the other hand brand personalities serve to represent and implicate product attributes and benefits effectively.

The brand builder should understand the importance of a sustainable point of differentiation what it comes to the brand personality. That is to say, the brand personality is

unique within its product class. That makes the personality often difficult, or even impossible, and ineffective to copy. All in all, a brand personality provides resources to develop an identity, a communication effort as well as a marketing program as a whole. (Aaker 1996 p. 174) On the other hand, Aaker (1996 p. 174) states that brands without personalities are many times “vulnerable, exposed to attacks like stationary fortresses.”

### **2.1.5 Brand attachment**

Vincent (2012) evaluates the success of some world-famous brands and states that one of the major factors is brand attachment. Vincent (2012) claims, that when consumers become attached to brands their behavior changes, on the other hand brand attachment measures how much consumers view the brand as an extension of themselves. Vincent (2012) differentiates brand attitudes and brand attachment; brand attitudes measures how much people like some specific brand, when brand attachment weights how much people say that the brand is like them. That is to say, brand attachment deals with consumers identifying with a brand because it expresses their values as well as resembles in a way they see themselves. When people get attached to some specific brand, the brand becomes part of the consumer’s self-concept. The brand builder should understand how consumers collectively attach a brand to their self-concept, as the attachment “proves to be one of the best drivers of relevance.” (Vincent 2012)

The power of brand attachment is significant, and Vincent (2012) claims that when consumers are truly attached to a brand, they are willing to make compromises in their other consumer and buying behavior in order to keep that specific brand in their life. Vincent (2012) mentions as an example many luxury brands, which have posted record sales when the economic times have been tough. When consumers view the brand as part of their own identity, they are likely to defend it and attack anything that threatens it. All in all, the more consumers view the brand as an extension of their own identity, the more they want to have the brand in their life nearby. (Vincent 2012)

Consumer’s willingness to show off a brand they are using is another proof of the power of brand attachment. When a brand connects strongly with the self-concept of the per-

son, many times the person wants to use it as a way to signal to the rest of the world who and what they are. (Vincent 2012) Also, consumers use brands to shape their self-concept and Vincent (2012) claims that it's common to find consumers who identify with brands they have never even owned nor used. When consumers use brands to display their sense of self, they make a statement about their relationship with the rest of the world.

There are different ways how consumers act in different situations and nowadays also the social media plays a big role what it comes to brands and brand attachment. Vincent (2012) reminds that it's said that every time a consumer includes a brand to their social stream, they signal to their world what they stand for. According to Vincent (2012) when a brand enjoys a high level of attachment, the brand has an obligation to live up to what the brand builder promises. On the other hand, if this doesn't happen there is a risk that the brand becomes irrelevant, or even reviled and outcast.

#### **2.1.6 Values and the way of operating**

Pitkänen (2001 pp. 90-91) claims that the brand identity is important, as the firm should always know what it stands for and what it wants. With the values the firm can profile and support the brand identity. The policy and outlook of the firm are determined based on the brand identity, which affects everything the firm does. According to Pitkänen (2001 pp. 90-91) when determining the brand identity and corporate image the firm should consider questions such as:

- “What are we?”
- “What do we do and with who?”
- “What do we say and look like?”
- “How do we feel like?”

Values and the way of operating help to determine the brand identity, as they help to answer to the questions “who are we?” and “who we are not?” Values can also answer to the question “who would we like to be?” According to Pitkänen (2001 pp. 92-96), the values and the way of operating come from traditions and rituals, which in term, build

and preserve the corporate culture. On the other hand, Pitkänen (2001 pp. 92-96) suggests that the values may direct the corporate image, but the values can't determine it. All in all, the values explain what the firm stands for and appreciate, the way of operating and what the firm strives for. According to Pitkänen (2001 pp. 92-96) the values and the firm's identity are the key factors when building the corporate image and the overall image. Values and the identity tell to the customers what the company stands for, what the company wants to be as well as what it believes it's going to be after few years. All these factors build the corporate culture and make the company more successful.

## **2.2 The four perspectives by David A. Aaker**

According to Zanthus Corp. (2011) David A. Aaker has developed a brand identity-planning model, which consists of a four-fold perspective on the concept of a brand. By using the model, the brand builder can make sure that the brand has depth and texture, add value proposition and credibility as well as improve the brand-customer relationship. A good brand-customer relationship is extremely important and by improving the relationship the brand can have a better brand position. According to the model, the brand strategists should consider the brand in different aspects, such as brand as a product, an organization, a person and a symbol. Each one of these aspects is distinct. The brand identity-planning model may provide benefits, such as help to enrich, clarify and differentiate the identity for the brand by helping the brand builder to regard distinct brand elements and patterns. As a conclusion, when having a more detailed identity, the implementation decisions are guided. (Zanthus Corp. 2011) However, Aaker (1996 p. 78) emphasizes that not every brand identity needs to consider all the four perspectives; the brand builder should find the appropriate perspective that is "helpful in articulating what the brand should stand for in the customer's mind."

Zanthus Corp. (2011) claims, that the strategic brand analysis consists of three parts, which are customer analysis, competitor analysis and self-analysis. When making customer analysis, the different trends, motivation, unmet needs and segmentation are considered. However, competitor analysis consists of analyzing brand image or identity, strengths and strategies as well as vulnerabilities. On the other hand, self-analysis deals

with existing brand image, brand heritage, strengths and capabilities and organizational values. (Zanthus Corp. 2011)

### **2.2.1 Brand-as-person: Brand personality**

When analyzing the brand identity, the perspective on the concept of a brand is divided into four different parts: brand-as-person, brand-as-product, brand-as-organization and brand-as-symbol. Each part deals with different fields. The first perspective, brand-as-person, deals with having a unique personality for the brand and the different personality features. These personality features may be for instance genuine, energetic and natural. (Aaker 1996 pp. 78-84) According to Zanthus Corp. (2011) Aaker claims, “Like a person, a brand can be perceived as being upscale, competent, impressive, trustworthy, fun, active, humorous, casual, formal, youthful, or intellectual.” All in all, the perspective suggests a brand identity, which is more interesting and richer than one based on product attributes.

The brand builder should remember, that brand-customer relationships are part of the perspective. There are technically three ways to create a stronger brand by using the perspective. First of all, the brand should create a self-expressive benefit that becomes a vehicle for customers to express their own personalities. Second, a brand personality can be a basis of a relationship between the brand and the customers, which is basically made the same way that human personalities affect relationships between people. Also, the brand personality can help to “communicate a product attribute and thus contribute to a functional benefit.” (Zanthus Corp. 2011)

### **2.2.2 Brand-as-product**

The second perspective of the four aspects by David A. Aaker is brand-as-product. Aaker (1996 pp. 78-82) claims that however the product-attribute fixation trap should be avoided, the product-related associations are very important part of the brand identity, as they are strongly linked to the brand choice decisions as well as to the use experi-

ence. According to Aaker (1996 pp. 78-82) brand-as-product perspective consists of the product scope, product-related attributes, quality and value, associations with use occasion, associations with users and link to a country of origin.

What it comes to the product scope and associations with product class, Aaker (1996 pp. 80-82) mentions that a strong product class is reached, when the product class is cued and the brand will be recalled. However, Aaker (1996 p. 80) reminds, “the goal of linking a brand with a product class is not to gain recall of a product class when the brand is mentioned.” In other words, it’s more important that the customers satisfy a need, than the ability to link the brand with a product class when mentioned the brand. According to Zanthus Corp. (2011), it’s more important to customers “remember the brand when there’s a need relevant to the product class.”

Aaker (1996 pp. 80-81) mentions that the product-related attributes can create a value proposition by offering something extra. On the other hand offering something better can also create the value proposition. Functional benefits or emotional benefits for customers are provided by attributes directly related to the purchase or the use of a product. However, Aaker (1996 p. 81) claims “the problem is that product attributes tend to be the focus of identity efforts to the exclusion of other perspectives that can add value and distinctiveness to the brand.” The brand builder should keep in mind that the quality and value elements are closely related. Aaker (1996 p. 81) suggests, “The quality element is one product-related attribute important enough to consider separately.”

Use occasions deal with some brands owning the context of a specific application. Aaker (1996 pp. 81-82) claims that by successfully owning a particular use or application, the brand can force its’ competitors to work around that reality. On the other hand, association with users positions the brand by a type of user. It’s said that one way to imply a value proposition and a brand personality is a strong user-type position. Another strategic option that Aaker (1996 p. 82) suggests is to associate a brand with the country of origin, which would add credibility to it. All in all, “the brand’s association with a country of region implies that the brand will provide higher quality, because that country or region has a heritage of making the best within that product class.” However, Aaker (1996 p. 82) reminds that studies have shown, that the product class affects the

country-of-origin effect. As an example Aaker (1996 p. 82) mentions the cosmetics and the brand Chanel, which is seen as incredibly French by the consumers.

### **2.2.3 Brand-as-organization**

The aspect brand-as-organization deals with organization attributes, such as innovation, consumer, concern and trustworthiness as well as the differentiation of local and global attributes. According to Zanthus Corp. (2011) when comparing organization and product attributes, the organizational attributes are more enduring and resistant to competitive claims.

“Organizational attributes can contribute to a value proposition. Associations such as a customer focus, environmental concern, technological commitment, or a local orientation can involve emotional and self-expressive benefits based on admiration, respect, or simple liking. They can also provide credibility for the product claims of sub-brands.” Aaker (1996 p. 83)

### **2.2.4 Brand-as-symbol**

The fourth perspective is brand-as-symbol, which includes visual imagery and metaphors and brand heritage. According to Zanthus Corp. (2011) a strong symbol provides more cohesion and structure to an identity and makes it a lot easier to gain recall and recognition. All in all, its presence may be a key ingredient of brand development and on the other hand its absence can be a substantial handicap. Also, the potential power of the brand is reflected by elevating symbols to the status of being part of the identity. Zanthus Corp. (2011) emphasizes three different types of symbols: visual imaginary, metaphors and the brand heritage.

## **3 EMPIRICAL RESEARCH**

The aim of this research was to study the brand image and identity of Lumene Oy in Finland and evaluate if the brand identity meets with the current brand image. The three main research questions of this study were:

- What's the brand identity of Lumene Oy in Finland?
- What's the current brand image of Lumene Oy in Finland, according to young women, aged between 19-30 and living in the greater Helsinki region?
- Does the brand identity meet with the current brand image?

### **3.1 Target population and sample**

In this research the relevant target population for the study consisted of young women currently living in the greater Helsinki region, aged between 19-30. According to Vilkkä (2007 p. 17), when making a quantitative research the number of the respondents should be at least 100 if statistical methods are applied to the study. In this research the aim was to get 150 responses to the questionnaire. The sampling was done at different universities and libraries in Helsinki:

- The University of Applied Sciences, Arcada
- The University of Applied Sciences, Metropolia
- The Töölö library.

Lumene Oy is currently running three different brands in Finland: Lumene, Lumene Lab and Natural Code by Lumene. Each brand is targeted to a different customer group. However, according to the company, the brands Lumene and Lumene Lab are targeted to women of every age and the brand Natural Code is targeted to young women. This research focused on finding out how young women find the brand image of Lumene Oy and if Lumene Oy has really succeeded in building a strong brand image and identity. This age group was chosen for the research because one of the three brands Lumene Oy currently has is targeted to young women. (Lumene Oy Homepage 2014)

## **3.2 Methods**

The research was carried out as a quantitative research and the research instrument was a questionnaire. According to Iltanen (2000) researches about image are often carried out through interviews, which can be done personally or on the phone, or by preparing a questionnaire. This research was carried out by a questionnaire, which consisted of 29 structured questions. The respondents were given multiple-choice options or a likert scale with options from 1 to 5. The results of this research were analyzed in MS Excel and in IBM SPSS. The basic statistics, tables, charts and perceptual maps were prepared by using Excel. IBM SPSS calculated the frequencies, percentages, means, standard deviations and the reliability.

### **3.2.1 Quantitative research**

Empirical research tests if any hypothesis based on a theory actually realizes in the real life. In order to have a successful empirical research, the selection of the target group and the right research method are extremely important. The research method is usually chosen after setting the research problem and the goal of the study. The research problem is usually a question that the study aims to answer, or finding out reasons for a certain behavior or solutions how to realize something in the real life. (Heikkilä 2004 pp. 13-15)

Quantitative research seeks to find solutions to questions related with numbers and percentages. According to Heikkilä (2004 pp. 15-18) a quantitative research is usually chosen when the sample of the study is large and the results can be presented by using statistics, tables or charts. Also dependences, or changes in a phenomenon can be studied by quantitative researches. Usually a survey or a questionnaire with simple questions and multiple response options carries out the study. The downside of making a quantitative research is that the study doesn't go too deep to the examinee and the researcher might make misinterpretations easily. (Heikkilä 2004 pp. 15-18)

Preparing a quantitative research did this study. The aim of the study was to find out opinions and attitudes of the target population towards Lumene Oy by preparing a questionnaire with multiple response options on it. Because the results of the study were analyzed by using statistics, tables and charts, a quantitative research was the right option. The purpose was to obtain information about attitudes from a big population, and the large number of responses was more important than collecting more accurate information by i.e. personal interviews.

### **3.2.2 Instrument**

There are multiple ways to collect the data for a research, including surveys and questionnaires, interviews and systematic observation. According to Vilkkä (2007 pp. 27-28) a survey is the most efficient way to collect the data if there are many respondents and they are dispersed. A survey/questionnaire is also used when the aim of the research is to measure opinions, attitudes, qualities or behavior. The drawback of using a questionnaire as a research instrument is that sometimes it may take a long time to collect the responses and it might be necessary to re-send the same questionnaire to the chosen sample. Also, the timing to send the questionnaire is important, or the response rate may suffer. (Vilkkä 2007 pp. 27-28)

In this research, the survey instrument was developed in English and Finnish and the survey was divided into four different parts. According to Malhotra (2010) the order of the questions is extremely important to be able to avoid a low response rate and to encourage the sample to respond to the questionnaire. As a rule of a thumb, the first part should include questions that provide basic information and the opening questions should be simple to understand, easy to answer and non-threatening. The opening questions should be followed by classification and the last part should include identification information. Malhotra (2010) claims that difficult questions, or questions that include embarrassing or sensitive information should be placed in the end of the survey.

According to Heikkilä (2004 pp. 49-53) if the sample is large, structured questions that give response options are a good way to collect information. Also, the answers are usu-

ally easy to analyze. On the other hand, structured questions that give response options are fast and easy to answer, which may increase the response rate and encourage answering the survey. The drawbacks of structured questions are that the responses might be given recklessly or the option “I don’t know” is easy to pick. When preparing a survey the researcher should make sure that all the possible response options are given, or alternatively also give an open-ended option for the respondent. (Heikkilä 2004 pp. 49-53)

A likert scale usually gives 4 or 5 options that measure the opinions or attitudes of the respondent and each answer option represents a different opinion. For instance, a likert scale can include 5 different options and the options can be represented as; 1 “Strongly agree”, 2 “agree”, 3 “Do not agree nor disagree”, 4 “Disagree” and 5 “Strongly disagree”. When preparing a likert scale the researcher should consider how to state the answer options. That is to say, which words to use when explaining each option and it’s crucial to mention clearly to the respondent what each answer option stands for. Another matter to consider is how many options to give, however usually it’s between 4 and 9 different option. (Heikkilä 2004 pp. 49-54)

### *The instrument of this research*

The aim of this research was to evaluate the current brand identity of Lumene Oy as well as to find out how young women, aged between 19 and 30 years old, living in the greater Helsinki region find the current brand image of Lumene Oy. Therefore the population of the study was quite large and the reasonable instrument of the research was a survey with different response options. The desirable number of responses to the questionnaire was 150 people, so it would have taken way too much effort to interview each person one by one, or even by groups. (Heikkilä 2004 pp. 15-18)

In this research the first part included four questions providing basic information about the buying behavior of the chosen sample. The questions were designed to find out when did the respondents purchase Lumene cosmetics for the first time, how often and where the respondents purchase Lumene cosmetics and which brand do they find as the biggest competitor of Lumene. All the questions were structured, giving 3-5 answer op-

tions. The 4<sup>th</sup> question was the only question in the whole survey that gave also an open-ended option for the respondents.

The second part of the questionnaire consisted of 15 different adjectives and had a likert scale to find out how strongly the chosen sample linked the given adjectives to Lumene Oy. The likert scale had options from 1 to 5, as 5 “Strongly agree”, 4 “Agree”, 3 “Do not agree nor disagree”, 2 “Disagree” and 1 “Strongly disagree”.

The third part consisted of 5 arguments and a likert scale to find out how strongly the chosen sample linked the given arguments to Lumene Oy. The likert scale gave options from 1 to 5, equal to the scale used in the second part of the study; 5 “Strongly agree”, 4 “Agree”, 3 “Do not agree nor disagree”, 2 “Disagree” and 1 “Strongly disagree”.

The fourth part consisted of 5 questions, to find out more personal information of the respondents. The questions were planned to investigate if the chosen sample was planning on purchasing Lumene cosmetics in the future, as well as the gender, age group, occupation and the current place of residence. All the questions gave 2-5 different options for the respondent and there were no open-ended questions.

### **3.3 Data collection**

In researches where the studied population is large it's necessary to choose a sample, as it's not possible or even necessary to include the whole population in the research. According to Heikkilä (2004 pp. 33-46) the sample should represent the whole target population of the research. The requirements for a representative sample are:

- The persons included in the sample should be chosen randomly
- Every person included in the sample has to meet the requirements set for the population of the research, that is to say i.e. in this study every person included in the sample has to be a woman aged between 19 and 30, living in the greater Helsinki region

- Each person of the population have a chance to be included in the sample (Heikkilä 2004 pp. 33-46)

### **3.3.1 Data collection in this research**

The sampling for this research was done at different universities and libraries in Helsinki, in April 2013:

- The University of Applied Sciences, Arcada
- The University of Applied Sciences, Metropolia
- The Töölö library

The respondents were selected by randomly asking young women if they were interested in participating in a research about Lumene Oy. A brief presentation and the questionnaire including the cover letter were given to each respondent. The purpose of the study and survey, and the target population of the research were explained to every respondent. All respondents were left alone while responding the survey.

The technique used in this research was in-person data collection and the author was the one recruiting the respondents. The aim was to collect 50 answers from each university or library, altogether 150 responses. The questionnaires were collected in one occasion per library, altogether in 3 different occasions. The questionnaires were filled within 3 hours per occasion. Every respondent was given some sweets to thank for her effort, however voluntariness was emphasized in the collection of the questionnaires and selecting the respondents.

### **3.3.2 The reliability**

When preparing a survey the result of the study always includes some random errors and these errors reduce the reliability of the study. The random errors include, e.g. errors the researcher makes when registering the results of the study or errors that are

made while doing the research. These errors might be, e.g. including respondents in the study that don't meet the criteria set for the chosen sample. Also, The respondents might make random errors while answering the survey; surveys that measure attitudes or opinions are affected by the mood swings of the respondents, which may cause random errors in the results. (Alkula *et al.* 1999 pp. 88-99)

There are several different ways to measure the reliability of a study. However, the most common ways are by test-retest, alternative form or by using a Cronbach's alpha. Measuring the reliability by using Cronbach's alpha is often used in studies that measure the quality or features about something. Like in this research, the survey might have a likert scale from 1 to 5 to measure attitudes or opinions of the sample. There are different programs to calculate Cronbach's alpha, and the one used in this study is IBM SPSS Statistics, a software package that is used for statistical analysis. When calculating the reliability the program gives a value from 0 to 1, which measures the reliability, i.e. the closer to 1 the value is the better reliability the research has. According to Alkula *et al.* (1999 p. 88-99) there are several factors that influence the reliability of the study, and for that reason it's difficult to say what kind of reliability actually is good enough. Nevertheless as a rule of a thumb the value should be  $\geq 0,7$ . (Alkula *et al.* 1999 pp. 88-99)

Table 2. Reliability value and internal consistency

Cronbach's alpha	Internal consistency
$\alpha \geq 0.9$	Excellent
$0.7 \leq \alpha < 0.9$	Good
$0.6 \leq \alpha < 0.7$	Acceptable
$0.5 \leq \alpha < 0.6$	Poor
$\alpha < 0.5$	Unacceptable

Table 3. Reliability statistics

#### Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standard- ized Items	N of Items
,790	,768	29

In this research the Cronbach's alpha was attained at 0,8, which is considered to be good.

### 3.3.3 The validity

The validity of a research measures the systematic errors that the result contains. The validity is defined as the ability to measure what the research and the questions are supposed to measure. When the questions connect an abstractive concept to the empirical world the definition of the concept never fully corresponds to the reality, but also covers some parts outside the concept. Consequently the result contains some errors, and these errors repeat themselves over and over again. All in all validity is a process where the researcher uses the knowledge, previous researches and logic to assure the rationality of the indicators. (Alkula *et al.* 1999 pp. 88-99)

There is a relationship between the reliability and the validity and together they build the overall reliability of the research. As a rule of a thumb a low reliability will also decrease the validity of the study, however a low validity does not affect the reliability of the research. (Alkula *et al.* 1999 pp. 88-99)

### 3.3.4 Objectivity

According to Heikkilä (2004 pp. 30-31) a good research should be objective, in other words the opinions or beliefs of the researcher shouldn't have an effect on the outcomes

of the research. That is to say, the outcomes of a research should be equal if another person had prepared the exact same study. What it comes to researches that include interviews, it's even more crucial to remember to be objective; e.g. a leading way when interviewing and asking the questions might affect the outcome and results of the research. Therefore interviews should be done in a neutral, objective way. (Heikkilä 2004 pp. 30-31)

Vilkka (2007 p. 16) claims that the objectivity of a research can be divided into two different parts: impartial investigation process and impartial investigation result. When preparing a quantitative research, the sample is large and one respondent doesn't affect the research the same way as when interviewing. When analyzing the results, there are many possible ways to do the analysis, depending on the context and the framework of the study. However, when doing a quantitative research the objectivity of the analysis is often downgraded. (Vilkka 2007 p. 16)

### **3.4 Results**

The survey was handed out to 150 young women and 132 of the collected answers were analyzed. 18 answers were not analyzed because some of the questions were not answered and consequently these surveys were incomplete. After all the response rate was 88% of all the surveys handed out.

#### **3.4.1 Basic statistics; Questions 1-4**

The first part of the questionnaire and the questions 1-4 were handling the buying behavior of the respondents and the competitors of Lumene Oy. The questions were about:

- When the Lumene cosmetics were purchased for the first time
- How often the respondent purchase Lumene cosmetics
- Where the Lumene cosmetics are purchased
- Who is the biggest competitor of Lumene Oy

The answers for the first question, “When did you purchase Lumene cosmetics for the first time?” ranged from less than a year ago to 5 years ago or over. 10,6% of the respondents had purchased Lumene cosmetics for the first time less than a year ago, 16,7% of the respondents had purchased Lumene cosmetics 1-4 years ago for the first time and the majority and 72,7% of the respondents had purchased Lumene cosmetics for the first time 5 years ago or over.

The second question, “How often do you purchase Lumene cosmetics?” gave three options for the respondents and 9,1% said they have purchased Lumene cosmetics monthly and 37,9% have purchased Lumene cosmetics every two to five months. The majority and 53,0% of the respondents have purchased Lumene cosmetics every six months or less.

The third question was “Where have you mainly purchased Lumene cosmetics?” and 64,4% of the respondents have mainly purchased Lumene cosmetics in department stores, 7,6% in cosmetics boutiques, 22,0% in grocery stores and 6,1% in discount stores.

What it comes to competitors of Lumene and the fourth question, “Which brand do you find as the biggest competitor of Lumene?” 38,6% responded Maybelline and 44,7% answered L’Oreal. 6,8% of the respondents answered The Body Shop and significant was that none of the respondents chose Lancôme. The last option was open-ended where the respondents were able to name their own option. 13 respondents (9,8% of the sample) chose the open-ended option; 4 of the respondents named Nivea as the biggest competitor of Lumene Oy, 4 respondents named Rimmel, 3 respondents named Max Factor, 1 respondent named Vichy and 1 respondent named Gosh.

Table 4. Basic questions; frequency and percent

Variable	Frequency	Percent
1. When did you purchase Lumene cosmetics?		
Less than a year ago	14	10,6 %
1-4 years ago	22	16,7 %
5 years ago or over	<b><u>96</u></b>	<b><u>72,7 %</u></b>
Total	132	100,0 %
2. How often do you purchase Lumene cosmetics?		
Monthly	12	9,1 %
Every 2-5 months	50	37,9 %
Every 6 months or less	<b><u>70</u></b>	<b><u>53,0 %</u></b>
Total	132	100,0 %
3. Where have you mainly purchased Lumene cosmetics?		
Department store	<b><u>85</u></b>	<b><u>64,4 %</u></b>
Cosmetic boutique	10	7,6 %
Grocery store	29	22,0 %
Discount store	8	6,1 %
Total	132	100,0 %
4. Which brand do you find as the biggest competitor of Lumene?		
Maybelline	51	38,6 %
Lancôme	0	0,0 %
L'Oreal	<b><u>59</u></b>	<b><u>44,7 %</u></b>
The Body Shop	9	6,8 %
Something else	13	9,8 %
Total	132	100,0 %

### 3.4.2 Lumene described with adjectives, Questions 5-19

The second part of the survey and the questions 5-19 consisted of different adjectives that described Lumene. The adjectives used in the study were:

- Up-to-date

- Arctic
- Traditional
- Glamorous
- Close-to-nature
- Reliable
- Responsible
- Domestic
- Surprising
- Successful
- Luxury
- Honest
- Different
- Professional
- Young

Above there are two charts (*Figure 1. Lumene described with adjectives, questions 5-11* and *Figure 2. Lumene described with adjectives, questions 12-19*) that show how the respondents found Lumene Oy and how well the given adjectives described Lumene Oy according to the population. The first chart (*Figure 1. Lumene described with adjectives, questions 5-11*) shows the first seven (7) adjectives. Significant was that 9 respondents strongly disagreed and 42 disagreed that “up-to-date” described Lumene Oy. Also 6 respondents strongly disagreed and 22 respondents disagreed that “arctic” described Lumene Oy. However Lumene Oy was seen as very “traditional”, “close-to-nature”, “reliable” and “responsible”.

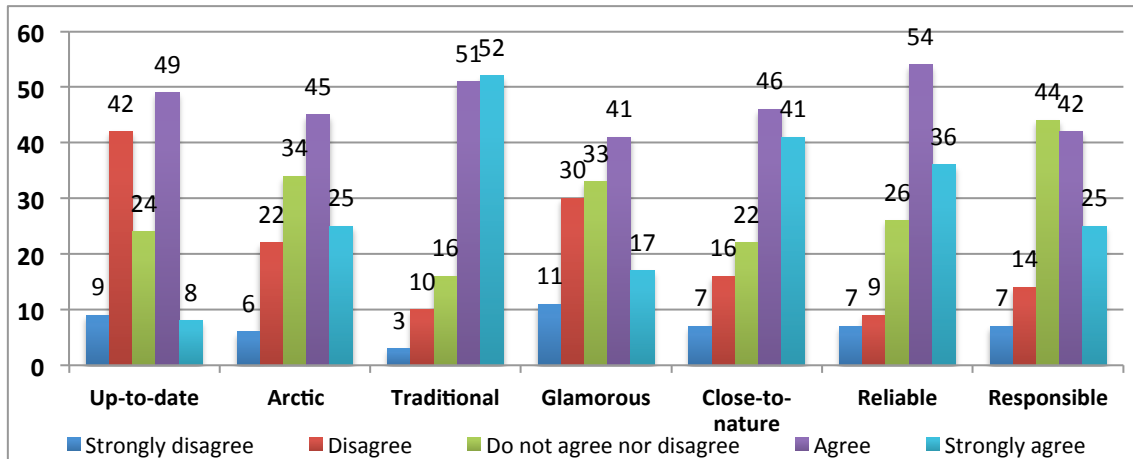


Figure 2. Lumene described with adjectives, questions 5-11

Above, in the second chart (Figure 2. Lumene described with adjectives, questions 12-19), is shown how the last 8 adjectives described Lumene Oy. Significant was that 36 respondents strongly disagreed and 52 disagreed that the adjective “surprising” described Lumene Oy. Also, none of the respondents strongly agreed that the adjectives “luxury” or “young” described Lumene Oy. Only one (1) respondent strongly agreed that Lumene Oy was “different”, however 60 respondents disagreed that “different” described Lumene Oy. Nevertheless Lumene Oy was seen as extremely “domestic” when 78 respondents strongly agreed that it described Lumene Oy, and also “successful” and “honest” had good evaluations.

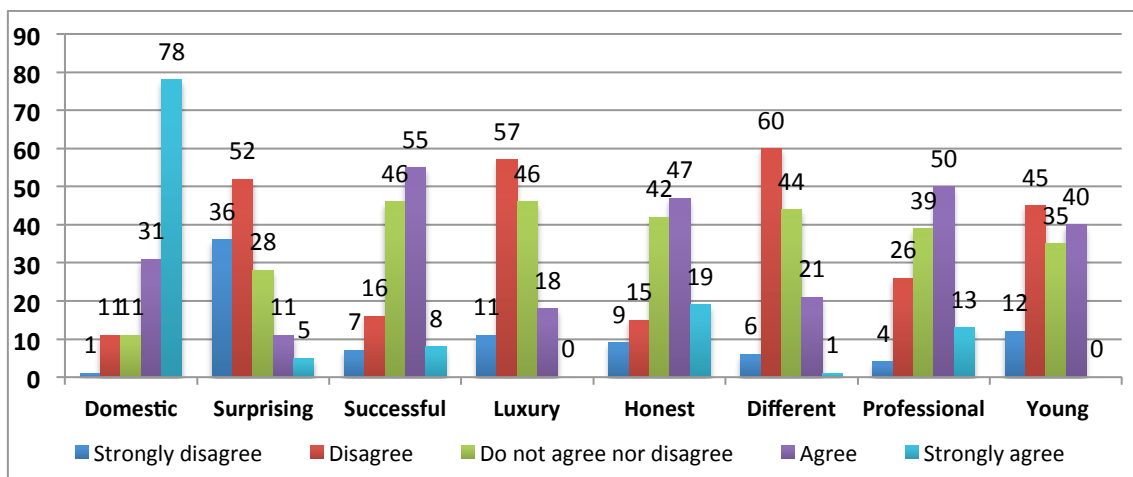


Figure 3. Lumene described with adjectives, questions 12-19

### 3.4.3 Arguments about Lumene, Questions 20-24

The questions 20-24 were aimed to investigate how well the following statements described Lumene:

- Perform as it promises
- Makes me beautiful
- My expectations haven't been fulfilled
- Prevents me from looking cheap
- The relationship between price and quality is good

The responses are shown in the chart above (*Figure 3. Arguments about Lumene*). Significant was that only three respondents strongly agreed that “makes me beautiful” or “prevents me from looking cheap” described Lumene Oy. However “perform as it promises”, “my expectations haven't been fulfilled” and “the relationship between price and quality is good” had good evaluations.

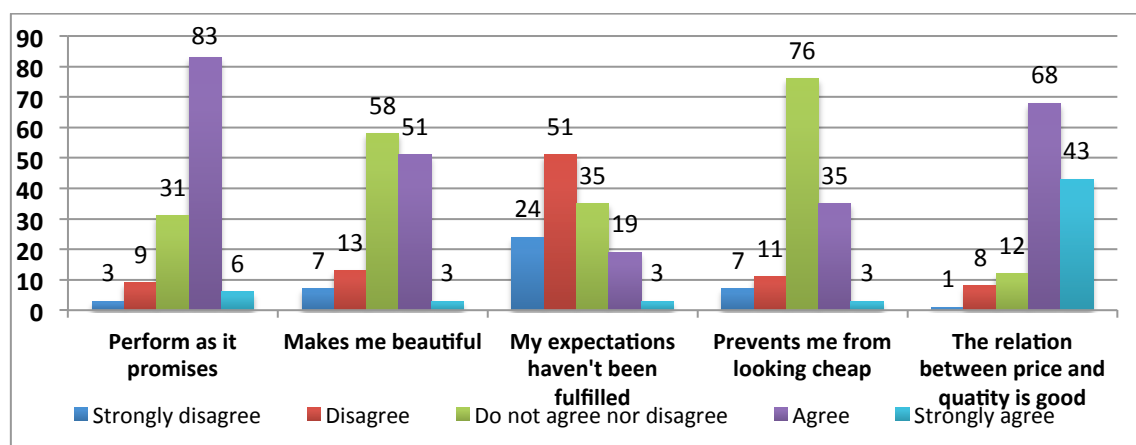


Figure 4. Arguments about Lumene

### 3.4.4 Personal questions, Questions 25-29

The last part of the questionnaire consisted of five questions aiming to find out:

- Whether the respondent was planning on using Lumene cosmetics in the future

- The gender of the respondent
- The age group of the respondent
- The current occupation of the respondent
- The current place of resident of the respondent

The results are shown in the table above (*Table 6. Personal questions; frequency and percent*). The first question “Are you going to use Lumene cosmetics in the future?” had a mean of 1,28 and standard deviation of 0,529. 75,8% (100 respondents) was planning on using Lumene cosmetics in the future, when 20,5% (27 respondents) responded, “I don’t know” and 3,8% (5 respondents) responded “no”.

132 respondents and 100% of the sample were women. The research was directed to young women aged between 19 and 30 years old, and the mean was 2,33 (22-24 years old) with a response rate of 31,8% (42 respondents). 26,5% (35 respondents) was aged between 19 and 21, 24,2% (32 respondents) was 25-27 years old and 17,4% (23 respondents) was 28-30 years old.

What it comes to the occupation, the alternative options were student, working full-time, working part-time and studying, unemployed or other. The mean was 1,77 50,0% (66 respondents) was students and 28,8% (38 respondents) was working fulltime. 15,9% (21 respondents) were studying and working part time and 5,3% (7 respondents) were unemployed. None of the respondents chose the last option “other”.

The last question was the place of residence and 100% of the sample was living in the greater Helsinki region at the time of responding the survey.

Table 5. Personal questions; frequency and percent

Variable	Frequency	Percent
25. Are you going to use Lumene cosmetics in the future?		
Yes	<b><u>100</u></b>	<b><u>75,8 %</u></b>
Maybe	27	20,5 %
No	5	3,8 %
Total	132	100,0 %
26. Gender		
Male	0	0 %
Female	<b><u>132</u></b>	<b><u>100,0 %</u></b>
Total	132	100,0 %
27. Age		
19-21	35	26,5 %
22-24	<b><u>42</u></b>	<b><u>31,8 %</u></b>
25-27	32	24,2 %
28-30	23	17,4 %
Total	132	100,0 %
28. Occupation		
Student	<b><u>66</u></b>	<b><u>50,0 %</u></b>
Working full-time	38	28,8 %
Working part-time and studying	21	15,9 %
Unemployed	7	5,3 %
Other	0	0,0 %
Total	132	100,0 %
29. Place of residence		
Greater Helsinki region	<b><u>132</u></b>	<b><u>100,0 %</u></b>
Elsewhere	0	0,0 %
Total	132	100,0 %

## 4 DISCUSSION

The results of the research are discussed in three different parts; the first part analyzes how Lumene Oy aspires to be perceived and what's the brand identity of the company. The analyses is done according to the website of the company and advertising and mar-

keting Lumene Oy has done in Finnish magazines. The first part of the discussion tends to answer to the first research question: “What’s the brand identity of Lumene Oy in Finland?”

The second part of the discussion analyses the results of the survey and tends to answer to the second research question “What’s the current brand image of Lumene Oy in Finland, according to young women, aged between 19-30 and living in the greater Helsinki region?” by using the models

- The four perspectives by David A. Aaker
- The brand personality scale (BPS): The big five

The third part of the discussion analyses the differences between the brand identity and image by perceptual maps and tends to answer to the third research question: “Does the brand identity meet with the current brand image?”

## **4.1 Lumene; Wild Arctic Nature, Refined by Science**

The current brand identity of Lumene Oy is evaluated by analyzing the website of the company ([www.lumene.com](http://www.lumene.com)) and marketing in Finnish magazines from January 2013 to April 2014.

### **4.1.1 Brands and target groups**

Currently Lumene Oy is running three different brands in Finland, and each brand is targeted to a different customer group:

- Lumene
- Lumene Lab
- Natural Code by Lumene

Like all the other Lumene brands, also the brand *Lumene* believes in the power of the arctic nature and uses the natural ingredients and newest technology in its products. The brand Lumene is the only one that is provided internationally, and it's the oldest of all the brands, as it was established in the 1970's. According to Lumene (Lumene Oy Homepage 2014) the brand is "a market leading skincare and cosmetic brand in Finland". The brand is targeted to women of every age, who want to "illuminate their natural beauty". The brand *Lumene Lab* uses the latest technology and provides anti-age skincare to women of every age. The products are dermatology tested and contain hypoallergenic fragrance. According to Lumene (Lumene Oy Homepage 2014) the brand is designed together with the experts from the medical industry and the brand is only sold in Finland in the pharmacies. The brand *Natural Code by Lumene* offers color cosmetics and follows the latest trends. It's targeted to young women, who want to follow the latest trends but also have their own unique style.

Lumene Oy provides average priced skincare and cosmetics to women of every age, and even has own product line for men. According to Suorsa (2012) Lumene Oy offers close-to-nature and organic cosmetics to women of every age, the company has diverse product lines and is aiming to target several segments from teenagers to aged women. The product lines strengthen the argument that Lumene is aiming to target various segments, as the company provides dermatology tested, hypoallergenic fragrance, color cosmetics that follow the latest trends and are targeted to young women as well as anti-ageing products for more mature women (Lumene Oy Homepage 2014).

#### **4.1.2 The website**

On the website the company provides information about the current product lines, the history of the company and the mission and vision they have. Like mentioned in the theory part of this research, the brand identity deals largely with beliefs and values; according to Pitkänen (2001 pp. 90-91) also the values profile and support the brand identity.

Lumene (Lumene Oy Homepage 2014) provides information about their products designed by using the arctic ingredients and skin science, and a list of all the natural ingredients they use is found on the website. These ingredients include the arctic blueberries, the arctic cloudberries, the arctic lingonberries and the arctic sea buckthorn. Each of these ingredients is introduced and Lumene Oy provides plenty of information about the benefits these components provide to the user. Significant is that the company (Lumene Oy Homepage 2014) claims that each berry is “carefully handpicked to not damage the eco system”, which clearly brings the company even closer to the nature and also provides information about the values and the way of operating. In 2006 Hilvonen and Vilenius conducted a research for Lumene Oy about new, innovative ways of using wild plants in cosmetics, which also proves that the company is interested in finding new plants and berries for the production as well as developing their production. (Hilvonen & Vilenius 2006)

The appearance of the website (Lumene Oy Homepage 2014) supports the arctic and natural image of the brand (see Appendix 8. Pictures from the Lumene Oy homepage). The coloring of the website is mostly white and blue, which can be connected with the colors of the Finnish flag, snow, ice and water. On the other hand the coloring of the website can be connected to features such as domestic, clean, pure and winter. The pictures on the website represent photographs of icy and snowy landscapes, as well as lake landscapes, which represent the most common features of the Nordic nature. Lumene Oy also represents pictures of the berries and the arctic ingredients the company claims to use in their products. The models Lumene Oy shows on its website are Nordic-looking-women, who have blue eyes and white, pale skin. The design of the website and the models that represent Lumene Oy strengthen the image of arctic nature and that the products are designed for women who live in the Northern countries. The language and site options on the website are Finnish, Swedish, Russian, US and international, which also confirms the outcome that the products are targeted to women from the Northern countries and they are expected to visit the website. (Lumene Oy Homepage 2014)

#### **4.1.3 Names of the cosmetics**

What it comes to the names of the cosmetics, every cosmetic and each tone is named after the nature. As an example, Lumene Oy has a lipstick “Lumene Wild Rose”, which has different tones, such as “Heathers”, “Iceberry” and “Clouds”. According to Keller (2003 p. 3) the American Marketing Association, AMA, claims that brands are also dealing with names, as the name should identify the product as well as distinguish it from others. This can be clearly seen in Lumene’s case, as the names of the cosmetics support the central meaning of the brand and help the brand to stand out from the competitors.

#### **4.1.4 Marketing in the Finnish magazines**

The marketing efforts of Lumene Oy in Finnish magazines were analyzed. Five different magazines that are mainly targeted to young women were chosen for the analysis. The publications from January 2013 to April 2014 were analyzed. The magazines were:

- Costume
- Gloria
- Elle
- Olivia
- Cosmopolitan

Altogether there were 8 different advertisements in four (4) magazines; three (3) in Olivia, two (2) in Costume, two (2) in Elle and one (1) in Cosmopolitan (see Appendix 9. Lumene Oy’s advertisements in Finnish magazines). In the magazines the models were young, Nordic-looking women and Finland and nature were emphasized in the advertisements by the pictures and colors. All the advertisements were published in the magazines in spring or summer: in April 2013, June 2013, July 2013 and April 2014. Significant was that clearly majority of the advertisements were positioned in the end of the magazines, i.e. in the last pages with other average priced brands, and the more expensive brands were advertised in the first pages of the magazine. If compared to the

other brands, Lumene's advertisements were less aggressive and the models were more natural and were wearing less make-up.

#### **4.1.5 The core identity**

Like introduced in the theory part, according to Aaker (1996 pp. 85-87), the core identity should include elements that make the brand unique as well as valuable. The core identity represents the timeless essence of the brand and is a central to the meaning and success of the brand. On the other hand, Laakso (2003 pp. 109-114) claims that one important part of analyzing a brand is to analyze how the brand differs from its competitors. What it comes to this research, Lumene Oy clearly tries to differentiate from its competitors by combining technological expertise with nature; the company clearly wants to be seen as a successful, market-leading brand that provides organic cosmetics and make-up with expertise. Lumene Oy (Lumene Oy Homepage 2014) states their mission as "Lumene was created to combine the best of nature with the best of science to illuminate natural beauty in all." Lumene claims the cores of their products are wild, powerful and arctic berries. The combination of the latest technology and the nature is one of a kind, while they combine "scientific expertise from their pharmaceutical roots" with the "Arctic ingredients." According to the company, the brand Lumene was established in 1970's and in three years it became the market leader in Finland, what it comes to skin care and color cosmetics. (Lumene Oy Homepage 2014)

Another part of analyzing the core identity is to evaluate the organization behind the brand. Aaker (1996 pp. 85-87) claims that the core identity tends to answer the question "what does the organization behind the brand stand for?" and Aaker (1996 pp. 86-87) reminds that for many brands there is a close correspondence between the values of the organization and the core identity. If analyzed the organization behind the brand in this research, Lumene Oy is providing lots of information about their responsible actions and the conservation of the nature. What it comes to water and environmental protection, Lumene Oy is cooperating with the Finnish Association for Nature Conservation (FANC) to support the responsible and sustainable activities. In Finland Lumene Oy has a Lumene Watersmart –program, which aim is to reduce the usage of water in their pro-

duction and product development. According to Lumene Oy, they have reduced the usage of water with one third in the past few years and they will continue with the program also in the future in order to improve the efficiency of the usage of water. Lumene Oy claims that all of their operations are reflected by environment and quality care, and all of their offices have an environmental management system that follows the ISO 14001 standard. According to Lumene Oy they also participate the Responsible Care – program in order to improve the product liability and safety. Lumene Oy is known for refusing to use animal testing and instead the company has alternative options to test make up and cosmetics. (Lumene Oy Homepage 2014)

#### **4.1.6 What's the brand identity of Lumene Oy in Finland?**

The first research question was “What’s the current brand identity of Lumene Oy in Finland?” As a conclusion the Lumene brand stands for close to nature approach, technological expertise and responsible actions. What it comes to Lumene Oy and their core identity, the brand is largely built around the arctic nature, and the close-to-nature approach could be the soul of the brand. According to Aaker (1996 p. 82) one strategic option the brand builder can take is to associate the brand with the country of origin and to try to add credibility to the brand by doing so. What it comes to Lumene Oy and this research, one of the strategic options has clearly been to build the brand on a strong relationship with the Northern countries and the arctic nature. Lumene describes itself as “Grounded with one foot in the wild and one in the laboratory, Lumene combines Arctic nature’s finest ingredients with groundbreaking technology to create bioactive skincare and cosmetics to illuminate your natural beauty”. Aaker (1996 p. 87) states a slogan can capture a part of the core identity, which can be clearly seen in Lumene’s case.

## **4.2 The four perspectives and the brand personality scale**

The brand image of Lumene Oy based on the results of the research is analyzed in the following chapter by the four perspectives by David A. Aaker and the brand personality scale (BPS): The Big Five. According to Aaker (1996 p. 79), a strategic brand analysis

consists of three parts, which are customer analysis, competitor analysis and self-analysis. In this research a self-analysis of the brand was conducted to be able to analyze the existing brand image, brand heritage, strengths and capabilities and organizational values based on the results of the research. The four perspectives by David A. Aaker is classically used to analyze the brand identity, however in this research a self-analysis was conducted and the current brand image analyzed by considering the perspectives brand-as-person and brand-as-product of the model. According to Aaker (1996 p. 78) it's important to find the appropriate perspective to analyze the brand and it's not necessary to consider all the four perspectives. Also, the image of Lumene Oy is evaluated by using the brand personality scale (BPS): The Big Five.

#### **4.2.1 Brand-as-person: Brand personality**

The aspect brand-as-person deals with different personality features and gives the brand a personality. According to Aaker (1996 pp. 83-84) the perspective deals with having a unique personality, which is more interesting and richer than one based on product attributes. What it comes to this research and the brand personality of Lumene Oy, the chart above shows which adjectives the target population found to describe Lumene Oy the most. The respondents linked Lumene Oy strongest with the adjectives:

- Domestic
- Traditional
- Reliable
- Close-to-nature
- Responsible
- Arctic

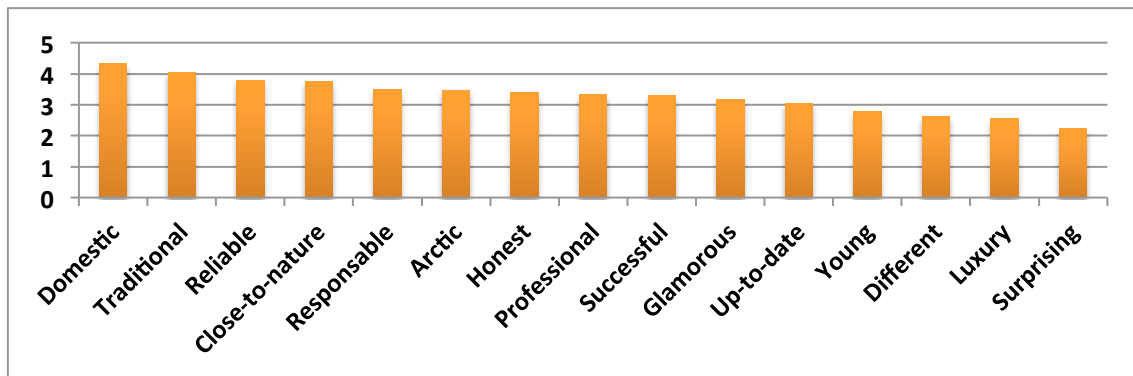


Figure 5. Personality features

The first adjective “domestic” can be related to features such as native and not foreign. The second adjective “traditional” can be related to usual, unadventurous, standard and safe. What it comes to “reliable” and “responsible”, both of them can be related to features such as trustworthy, regular, stable and liable. The respondents rated Lumene as “close-to-nature”, in other words the company is found as natural. “Arctic” in turn can be related to the Nordic countries and cold weather, and is quite close to the features based on the adjective “domestic”.

#### 4.2.2 Brand-as-product

As already introduced in the theory part, Aaker (1996 pp. 78-82) suggests that the brand-as-product perspective consists of aspects such as the product scope, product-related attributes, quality and value, associations with use occasion, associations with users and link to a country of origin.

As shown in the previous chart (see *Figure 4. Personality features*), the target group felt Lumene as extremely “domestic” and the adjective was related to the company strongest of all. According to the results of this research Lumene Oy has succeeded in building the brand around the domestic and arctic image, as the target population linked Lumene Oy also with the adjective “arctic”. On the other hand the purpose of the strategic option that Aaker (1996 p. 82) suggests, is to build the brand around the country of origin in order to add credibility to the brand, and in this case it’s impossible to say if it adds credibility that the brand is seen as domestic and northern, and not foreign.

According to Aaker (1996 p. 81), at the same time the perspective brand-as-product deals largely with the quality and value attributes. In this research the question related to quality and value was the argument “The relationship between price and quality is good”. All in all the respondents were very satisfied with the relationship between price and quality, as only 1 respondent strongly disagreed with the argument, 8 respondents disagreed, 12 didn’t disagree nor agree, 68 agreed and 43 strongly agreed. Also, the argument “perform as promises” measured how satisfied the target group was with the quality. The question had good responses, as only 3 strongly disagreed with the argument, 9 disagreed, 31 didn’t disagree nor agree, 83 agreed and 6 strongly agreed. All in all, the respondents were very satisfied with the relationship between price and quality of the Lumene cosmetics and the majority thought the cosmetics performed as promised. Another factor that proves this was that 75,8% of the respondents said that they would buy Lumene cosmetics in the future. Pricing of the products has been successful and the customers were satisfied with the attributes of the cosmetics.

To be able to find out in which price class the respondents linked Lumene Oy, the respondents were asked to evaluate how strongly they linked the adjectives “luxury” and “glamorous” with Lumene Oy. What it comes to the adjective “luxury” 11 respondents strongly disagreed that it described Lumene Oy, 57 disagreed, 46 didn’t disagree nor agree, 18 agreed and none of the respondents strongly agreed. Therefore clearly the majority of the respondents didn’t link “luxury” with Lumene Oy. What it comes to “glamorous” the responses were more favorable, as 11 respondents strongly disagreed that it described Lumene Oy, 30 disagreed, 33 didn’t disagree nor agree, 41 agreed and 17 strongly agreed.

The questions 3 and 4 asked the respondents to evaluate where they purchase Lumene cosmetics and which brand they find as the biggest competitor. Clearly the majority and 64,4% of the respondents answered they purchase Lumene cosmetics from a department store, which shows that Lumene Oy is seen as an average priced, everyday product; it’s not linked with discount stores with cheaper brands, nor the more expensive cosmetic brands purchased from cosmetic boutiques. The responses to the question of the biggest competitor of Lumene Oy supported the image of an average priced, everyday product.

Clearly the majority felt that L'Oreal (with 44,7% of the responses) or Maybelline (38,6% of the responses) was the biggest competitor and both brands are known as average priced cosmetics and are sold in almost every department store. None of the respondents found Lancôme as the biggest competitor and it's clearly a more expensive, luxury brand. Significant was, that only 9 respondents felt that The Body Shop was the biggest competitor. The Body Shop is known as very close-to-nature and responsible brand, but it's also more expensive than an average priced brand. Even though Lumene Oy was evaluated as close-to-nature and responsible according to the respondents, Lumene Oy was still linked stronger with the middle priced, everyday brands.

#### **4.2.3 The brand personality scale (BPS): The Big Five**

According to Keller (2003 pp.447-449) another way to analyze the brand personality is to analyze the brand by the brand personality scale (BPS): The Big Five. The Big Five suggests there are five different dimensions that the brand can be divided into. These dimensions are:

- Sincerity
- Excitement
- Competence
- Sophisticated
- Ruggedness

What it comes to this research, the brand personality scale was also used to analyze the brand image of Lumene. The chart "*Figure 4. Personality features*", shows which adjectives the target population found to describe Lumene Oy the most. As previously introduced, the target group linked Lumene Oy strongest with the adjectives:

- Domestic
- Traditional
- Reliable
- Close-to-nature

- Responsible
- Arctic

Therefore from the five dimensions sincerity is the one that described Lumene the best, as adjectives such as down-to-earth, honest and cheerful can be connected with the dimension of sincerity. On the other hand, according to the findings of the research the adjectives that least described Lumene were surprising, luxury, different, young and up-to-date. Therefore from the five dimensions excitement and sophisticated described Lumene the least.

#### **4.2.4 What's the current brand image of Lumene Oy in Finland according to the target population?**

The second research question was “What's the current brand image of Lumene Oy in Finland, according to young women, aged between 19-30 and living in the greater Helsinki region?” As a conclusion Lumene Oy was associated with personality features such as domestic, natural, traditional, standard and stable. On the other hand the target population was also aware of the responsible actions and found Lumene Oy all in all trustworthy and safe. When the brand personality scale (BPS): The Big Five analyzed these personality features, the dimension given to the brand was sincerity. Lumene Oy has succeeded in building a good relationship between value and price and the target population was on the whole satisfied with the performance of the products. In the future Lumene could focus on more innovative and up-to-date products, as according to the findings these dimensions were lacking. Significant was that while doing the research every person who was asked to take part to the research and answer the questionnaire knew the brand Lumene and was very aware of the products. This in turn proves that the brand is all in all well-known and successful in Finland.

### **4.3 Perceptual map**

Solomon (2009 pp. 106-107) claims that by constructing a perceptual map the brand builder can analyze how a brand or product is located in consumer's minds. Generally

perceptual maps are used to compare how a brand is located in the marketplace and consumer's minds compared to the competitors. In this research the following perceptual maps compared the results of the research i.e. how the brand identity of Lumene Oy differs from how the target population actually finds the brand image of Lumene. The brand identity and image were analyzed by using MS Excel and by preparing three perceptual maps with different attributes. (Fripp 2013)

The third research question asked if there is a relationship between the current brand identity of Lumene and the brand image according to the target population. Each perceptual map included two attribute pairs, in other words the perceptual maps measured six different attributes. The chosen attribute pairs were:

- Close-to-nature / Not close-to-nature
- Arctic / Tropical
- Domestic / Foreign
- Responsible / Irresponsible
- Professional / Unprofessional
- Successful / Unsuccessful

The brand identity of Lumene was settled on the map based on the analyses made in "4.1. Lumene; Wild Arctic Nature, Refined by Science." The blue ball that said "Lumene" showed the brand identity on the perceptual maps.

The results of the research and the question how the target population finds the brand image of Lumene were settled on the map according to the likert scale and questions that measured the adjectives that described Lumene. By calculating the mean of the responses it was evaluated where the bullet settled on the map. On the perceptual maps the brand image according to the target population was shown in an orange ball that said "Research".

### 4.3.1 Natural and arctic

The first perceptual map consisted of the adjective pares of:

- Close-to-nature / Not close-to-nature
- Arctic / Tropical

As analyzed previously, Lumene aspires to be perceived as extremely close-to-nature and arctic, so the blue bullet that showed the brand identity of Lumene Oy was settled as close to natural and arctic as possible.

As shown on the map above (see *Figure 2. Perceptual Map; arctic and close-to-nature*), Lumene Oy is seen more “arctic” than “tropical” and more “close-to-nature” than “not close-to-nature” by the target population. However, the research showed that there is still a difference between the desired brand identity and the brand image according to the target population of the research. The image of an arctic brand that operates close-to-nature is not so extreme according to the target group of the research.

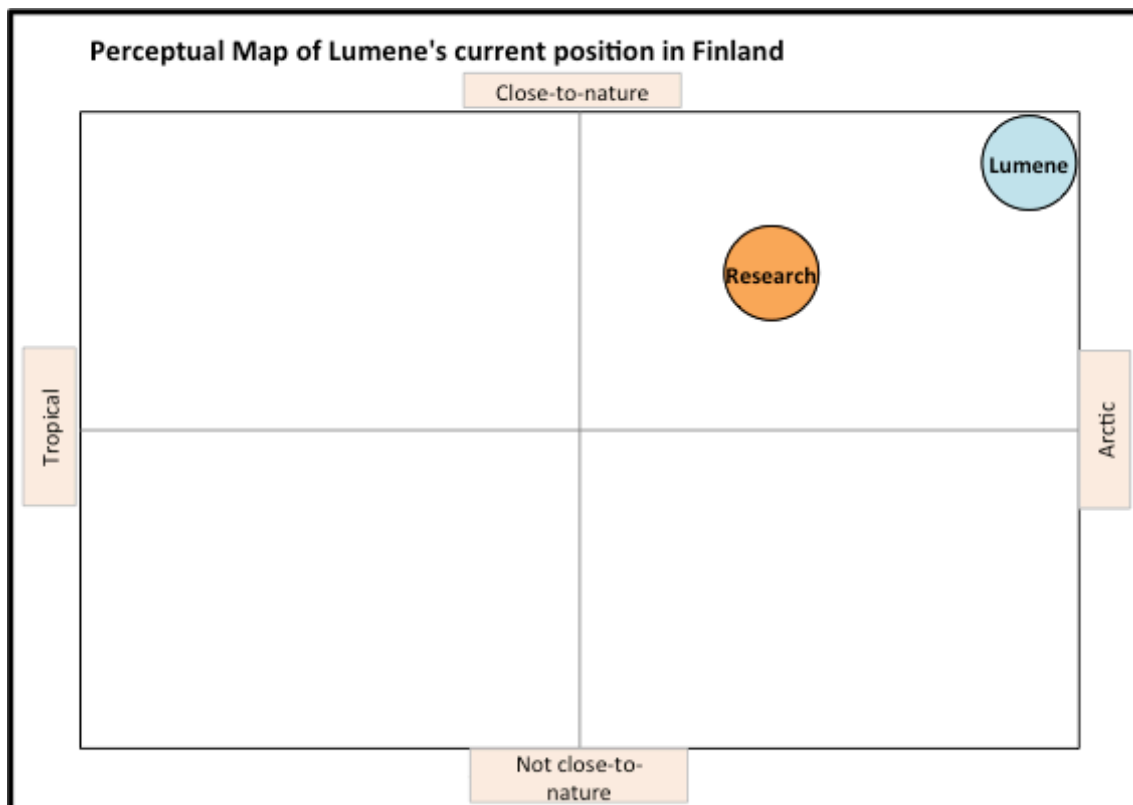


Figure 6. Perceptual Map; arctic and close-to-nature

### 4.3.2 Domestic and responsible

The second perceptual map consisted of attribute pairs of:

- Domestic / Foreign
- Responsible / Irresponsible

Lumene Oy was settled on the map (see *Figure 3. Perceptual Map; domestic and responsible*), as extremely “domestic” and “responsible”, as analyzed previously. Like shown on the map above, Lumene Oy is seen as extremely “domestic” by the target group of the research and Lumene Oy has clearly succeeded in building the image of a domestic company in Finland. However, what it comes to being “responsible”, the target group saw Lumene Oy more “responsible” than “irresponsible”, but on the other hand the target group didn’t find Lumene Oy as responsible as the brand aspires to be perceived.

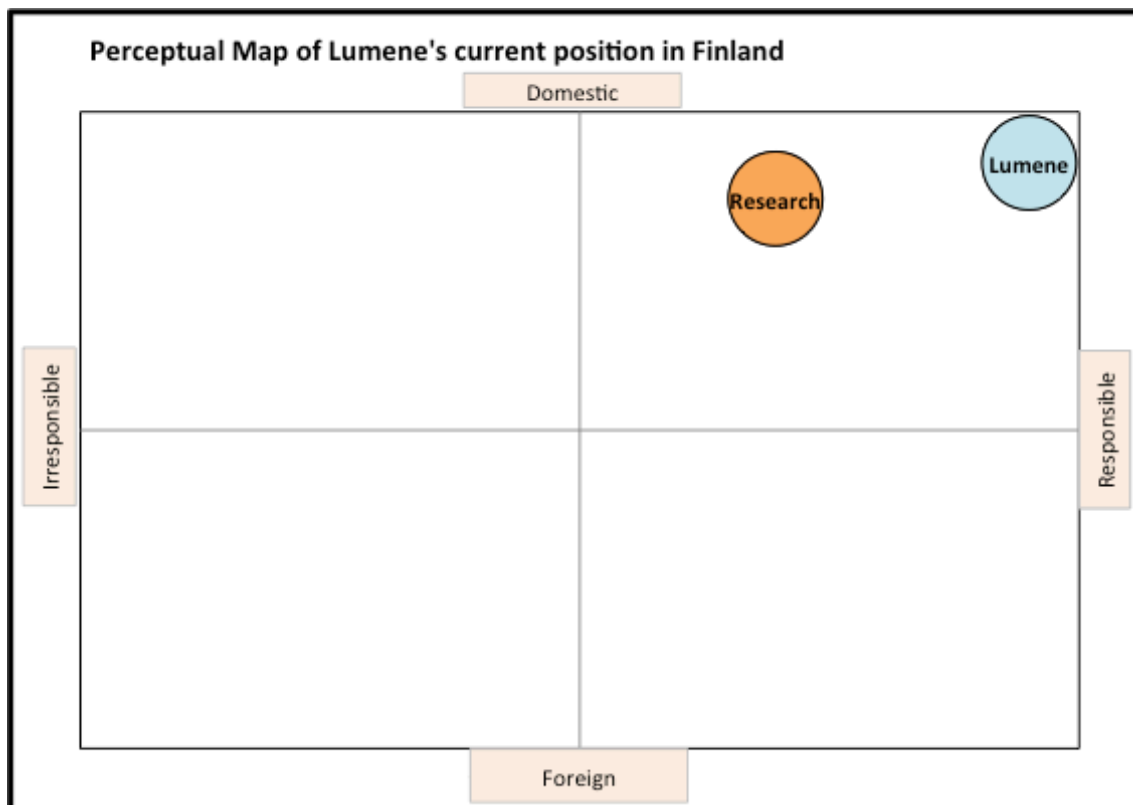


Figure 7. Perceptual Map; domestic and responsible

### 4.3.3 Professional and successful

The third perceptual map analyzed the attribute pairs of:

- Professional / Unprofessional
- Successful / Unsuccessful

As analyzed previously, the brand identity of Lumene Oy is extremely professional and successful according to the firm. Like shown on the map above (see *Figure 4. Perceptual Map; successful and professional*), the target population of the research felt Lumene Oy much more “professional” than “unprofessional” and much more “successful” than “unsuccessful”. However, the target population felt Lumene Oy more “successful” than “professional”, though the difference was slight. On the other hand, the desired identity and the image based on the target population don’t agree completely; the brand image still slightly differ from the identity, as the attitudes of the target population are not so extreme.

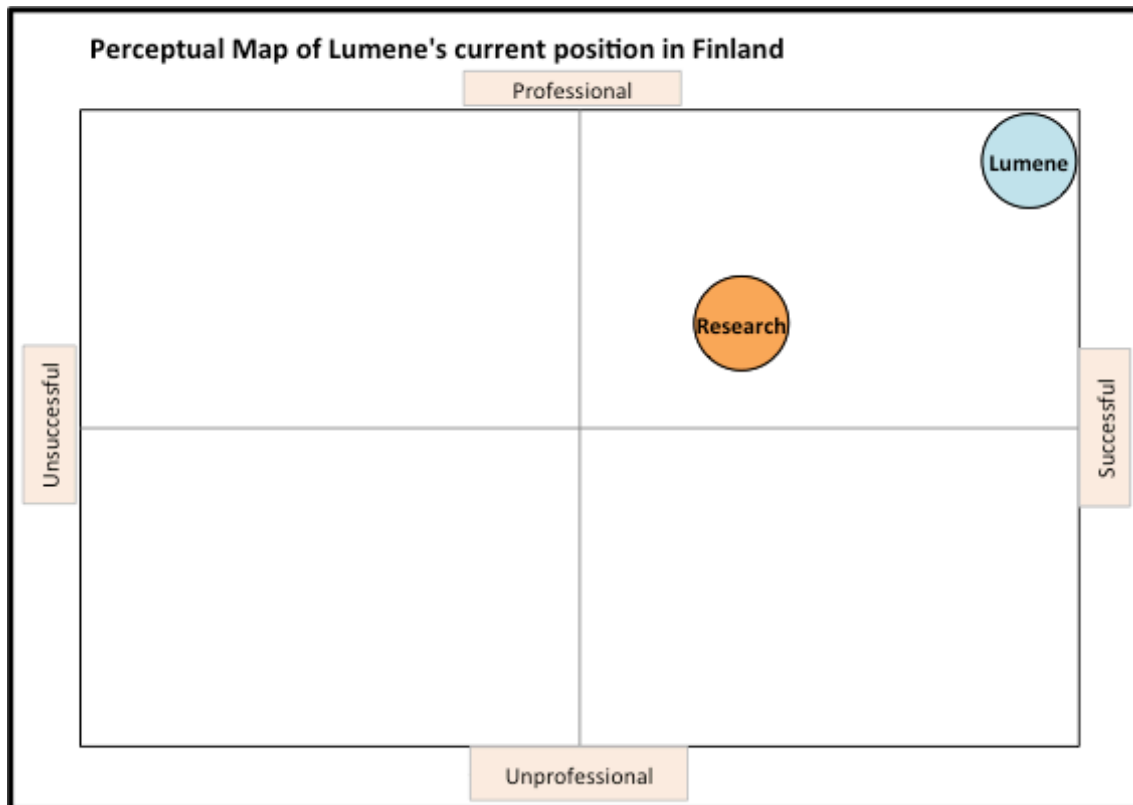


Figure 8. Perceptual Map; successful and professional

#### 4.3.4 Does the brand identity meet with the current brand image?

The perceptual maps show that there is a relationship between the identity and image. The target population didn't find the brand image of Lumene Oy, as extreme as the company has been marketing itself and the target population didn't agree with the attributes completely. On the other hand the company is clearly on the right track and the results were similar how the target population found the brand image of Lumene Oy and how the firm wants the consumers to perceive the brand.

The results of this study show that Lumene Oy has especially succeeded in building the brand on a relationship with the country of origin and the target population found Lumene Oy very "domestic". Nevertheless attributes such as "professional" and "successful" were lacking. Lumene Oy could try to find more innovative ways in the future to market these attributes to the consumers.

## 5 CONCLUSION

The aim of this research was to introduce the main components and concepts of brand identities and brand building. The company case in this research was Lumene Oy and the brand identity was studied by evaluating how Lumene Oy appeals to the customers in the public in Finland. Several sections were studied, such as values and the way of operating, the appearance and the current product lines and brands.

The research had three main research questions:

- What's the brand identity of Lumene Oy in Finland?
- What's the current brand image of Lumene Oy in Finland, according to young women, aged between 19-30 and living in the greater Helsinki region?
- Does the brand identity meet with the current brand image?

The results of the research were discussed in three different parts; the first part analyzed how Lumene Oy aspires to be perceived and what's the brand identity of the firm. The second part analyzed the results of the survey and answered to the second research question. The theories used in this part were:

- The four perspectives by David A. Aaker
- The brand personality scale (BPS): The Big Five

The third part of the discussion analyzed the differences between the identities by perceptual maps and answered to the third research question.

The results of the study were that Lumene Oy stands for close to nature approach, technological expertise and responsible actions. One of the strategic options has clearly been to build the brand on a strong relationship with the Northern countries and the arctic nature. Lumene Oy was associated with personality features such as traditional, close-to-nature and arctic by the target population. On the other hand the population was also aware of the responsible actions of the company. When these features were analyzed by using the brand personality scale (BPS): the Big Five, the dimension given was sincerity.

ty. Lumene Oy has succeeded in building a good relationship between value and price and the target group was satisfied with the products. There is still a slight difference between the desired brand identity and how the target population perceived the brand image. The population of the research didn't find Lumene's brand image and the features as extreme as what the company has been marketing itself.

## **5.1 Suggestions for further research**

Lumene's brand identity could be investigated in the future by analyzing different age groups in Finland and how they find the brand image and personality attributes of Lumene Oy. For instance, how middle-aged women living in the Northern Finland find the brand image of Lumene Oy and does it differ from the results of this study. Also, it could be investigated how women from different Northern countries find the brand image of Lumene Oy and if the culture has an influence on how the brand image is seen; i.e. does Swedish or Russian women see the brand image and the personality features of Lumene Oy the same way than the target population of this study.

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## **APPENDICES**

### **Appendix 1. Letter of introduction (English and Finnish)**

Hey and thank you for participating the questionnaire!

The purpose of this questionnaire is to gather information for my thesis. The aim of the research is to study the current brand image and identity of Lumene Oy in Finland, and how 19-30-year-old women living in the greater Helsinki region find the current brand image.

It will take only few minutes to answer the survey and the information gathered is treated with confidentiality and anonymity. All the information gathered will be used only for the purpose of this research.

---

Sasi Helin

Hei ja kiitos osallistumisestasi kyselyyn!

Tämän kyselyn tarkoituksena on kerätä tietoa lopputyötäni varten. Opinnäytetyöni tarkoituksena on tutkia Lumenen nykyistä brändi-imagoa ja -identiteettiä Suomessa, ja miten 19-30-vuotiaat pääkaupunkiseudulla asuvat naiset näkevät Lumenen brändi-imagon.

Kyselyyn vastaaminen vie vain muutaman minuutin ja kaikki kerätty tieto käsitellään luottamuksella ja anonyymisti. Kaikki kerätty tieto tulee vain tämän tutkimuksen käyttöön.

---

Sasi Helin

## **Appendix 2. Questionnaire (English and Finnish)**

Thesis Survey on Brand identity of Lumene  
Department of International Business. University of Applied Sciences, Arcada  
Spring 2013

***Basic information:***

**1. When did you purchase Lumene cosmetics for the first time?**

- ☐ Less than a year ago
- ☐ 1-4 years ago
- ☐ 5 years ago or over

**2. How often do you purchase Lumene cosmetics?**

- ☐ Monthly
- ☐ Every 2-5 months
- ☐ Every 6 months or less

**3. Where have you mainly purchased Lumene cosmetics?**

- ☐ Department store
- ☐ Cosmetic boutique
- ☐ Grocery store
- ☐ Discount store

**4. Which brand do you find as the biggest competitor of Lumene?**

- ☐ Maybelline
- ☐ Lancôme
- ☐ L'Oreal
- ☐ The Body Shop
- ☐ \_\_\_\_\_

How well from 1 to 5 the following adjectives / statements describe Lumene

- 5. Strongly agree
- 4. Agree
- 3. Do not agree nor disagree
- 2. Disagree
- 1. Strongly disagree

***Adjectives about Lumene:***

- |                           |                            |                            |                            |                            |                            |
|---------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| <b>5. Up-to-date</b>      | 1 <input type="checkbox"/> | 2 <input type="checkbox"/> | 3 <input type="checkbox"/> | 4 <input type="checkbox"/> | 5 <input type="checkbox"/> |
| <b>6. Arctic</b>          | 1 <input type="checkbox"/> | 2 <input type="checkbox"/> | 3 <input type="checkbox"/> | 4 <input type="checkbox"/> | 5 <input type="checkbox"/> |
| <b>7. Traditional</b>     | 1 <input type="checkbox"/> | 2 <input type="checkbox"/> | 3 <input type="checkbox"/> | 4 <input type="checkbox"/> | 5 <input type="checkbox"/> |
| <b>8. Glamorous</b>       | 1 <input type="checkbox"/> | 2 <input type="checkbox"/> | 3 <input type="checkbox"/> | 4 <input type="checkbox"/> | 5 <input type="checkbox"/> |
| <b>9. Close-to-nature</b> | 1 <input type="checkbox"/> | 2 <input type="checkbox"/> | 3 <input type="checkbox"/> | 4 <input type="checkbox"/> | 5 <input type="checkbox"/> |
| <b>10. Reliable</b>       | 1 <input type="checkbox"/> | 2 <input type="checkbox"/> | 3 <input type="checkbox"/> | 4 <input type="checkbox"/> | 5 <input type="checkbox"/> |

<b>11. Responsible</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>12. Domestic</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>13. Surprising</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>14. Successful</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>15. Luxury</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>16. Honest</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>17. Different</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>18. Professional</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>19. Young</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

***Statements about Lumene:***

<b>20. Perform as it promises</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>21. Makes me beautiful</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>22. My expectations haven't been fulfilled</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>23. Prevents me from looking cheap</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>24. The relationship between price and quality is good</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

***Background variables:***

**25. Are you going to use Lumene cosmetics in the future?**

☐ Yes ☐ Maybe ☐ No

**26. Gender**

☐ Male ☐ Female

**27. Age**

- ☐ 19-21  
☐ 22-24  
☐ 25-27  
☐ 28-30

**28. Occupation**

- ☐ Studying  
☐ Working full-time  
☐ Working part-time and studying  
☐ Unemployed  
☐ Other

**29. Place of residence**

☐ Greater Helsinki region ☐ Elsewhere

Opinnäytetyön kysely Lumenen brändi-identiteetistä  
Arcada- Nylands Svenska Yrkeshögskola, International business  
Kevät 2013

***Perustiedot:***

**1. Milloin ostit Lumenen kosmetiikkaa ensimmäistä kertaa?**

- ☐ Alle vuosi sitten
- ☐ 1-4 vuotta sitten
- ☐ 5 vuotta sitten tai yli

**2. Kuinka usein ostat Lumenen kosmetiikkaa?**

- ☐ Kuukausittain
- ☐ 2-5 kuukauden välein
- ☐ Puolen vuoden välein tai harvemmin

**3. Mistä pääosin ostat Lumenen kosmetiikkaa?**

- ☐ Tavaratalosta
- ☐ Kosmetiikkaliikkeestä
- ☐ Ruokakaupasta
- ☐ Halpahallista

**4. Mikä merkki on mielestäsi Lumenen suurin kilpailija?**

- ☐ Maybelline
- ☐ Lancôme
- ☐ L'Oreal
- ☐ The Body Shop
- ☐ \_\_\_\_\_

Kuinka hyvin seuraavat adjektiivit / väittämät mielestäsi kuvailevat Lumenea

5 = Täysin samaa mieltä

4 = Jokseenkin samaa mieltä

3 = En osaa sanoa

2 = Jokseenkin eri mieltä

1 = Täysin eri mieltä

***Adjektiiveja Lumenesta:***

<b>5. Moderni</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>6. Arktinen</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>7. Perinteinen</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>8. Tyylikäs</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>9. Luonnonläheinen</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

<b>10. Luotettava</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>11. Vastuullinen</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>12. Kotimainen</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>13. Yllättävä</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>14. Menestynyt</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>15. Ylellinen</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>16. Rehellinen</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>17. Erilainen</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>18. Ammattitaitoinen</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>19. Nuorekas</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

***Väitteitä Lumenesta:***

<b>20. Tuotteet vastaavat lupauksiin</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>21. Tuotteet tekevät minusta kauniin</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>22. Odotukseni eivät ole täyttyneet</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>23. Tuotteet estävät minua näyttämästä halvalta</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>24. Hinnan ja laadun suhde on hyvä</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

***Taustamuuttujat:***

**25. Aiotko käyttää Lumenen tuotteita tulevaisuudessa?**

☐ Ehdottomasti ☐ En osaa sanoa ☐ En

**26. Sukupuoli**

☐ Mies ☐ Nainen

**27. Ikä**

- ☐ 19-21  
☐ 22-24  
☐ 25-27  
☐ 28-30

**28. Ammatti**

- ☐ Opiskelen  
☐ Työskentelen kokopäiväisesti  
☐ Työskentelen osa-aikaisesti  
☐ Olen työtön  
☐ Muu

**29. Asuinpaikka**

☐ Pääkaupunkiseutu ☐ Jokin muu

## Appendix 3. Basic information

**When did you purchase Lumene cosmetics for the first time?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Less than a year ago	14	10,6	10,6	10,6
1-4 years ago	22	16,7	16,7	27,3
5 years ago or over	96	72,7	72,7	100,0
Total	132	100,0	100,0	

**How often do you purchase Lumene cosmetics?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Monthly	12	9,1	9,1	9,1
Every 2-5 months	50	37,9	37,9	47,0
Every 6 months or less	70	53,0	53,0	100,0
Total	132	100,0	100,0	

**Where have you mainly purchased Lumene cosmetics?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Department store	85	64,4	64,4	64,4
Cosmetic boutique	10	7,6	7,6	72,0
Grocery store	29	22,0	22,0	93,9
Discount store	8	6,1	6,1	100,0
Total	132	100,0	100,0	

**Which brand do you find as the biggest competitor of Lumene?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Maybelline	51	38,6	38,6	38,6
L'Oreal	59	44,7	44,7	83,3
The Body Shop	9	6,8	6,8	90,2
Other	13	9,8	9,8	100,0
Total	132	100,0	100,0	

## Appendix 4. Adjectives about Lumene

**Up-to-date**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	9	6,8	6,8	6,8
Disagree	42	31,8	31,8	38,6
Do not agree nor disagree	24	18,2	18,2	56,8
Agree	49	37,1	37,1	93,9
Strongly agree	8	6,1	6,1	100,0
Total	132	100,0	100,0	

**Arctic**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	6	4,5	4,5	4,5
Disagree	22	16,7	16,7	21,2
Do not agree nor disagree	34	25,8	25,8	47,0
Agree	45	34,1	34,1	81,1
Strongly agree	25	18,9	18,9	100,0
Total	132	100,0	100,0	

**Traditional**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	3	2,3	2,3	2,3
Disagree	10	7,6	7,6	9,8
Do not agree nor disagree	16	12,1	12,1	22,0
Agree	51	38,6	38,6	60,6
Strongly agree	52	39,4	39,4	100,0
Total	132	100,0	100,0	

**Glamorous**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	11	8,3	8,3	8,3
Disagree	30	22,7	22,7	31,1
Do not agree nor disagree	33	25,0	25,0	56,1
Agree	41	31,1	31,1	87,1
Strongly agree	17	12,9	12,9	100,0
Total	132	100,0	100,0	

**Close-to-nature**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	7	5,3	5,3	5,3
Disagree	16	12,1	12,1	17,4
Do not agree nor disagree	22	16,7	16,7	34,1
Agree	46	34,8	34,8	68,9
Strongly agree	41	31,1	31,1	100,0
Total	132	100,0	100,0	

**Reliable**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	7	5,3	5,3	5,3
Disagree	9	6,8	6,8	12,1
Do not agree nor disagree	26	19,7	19,7	31,8
Agree	54	40,9	40,9	72,7
Strongly agree	36	27,3	27,3	100,0
Total	132	100,0	100,0	

**Responsible**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	7	5,3	5,3	5,3
Disagree	14	10,6	10,6	15,9
Do not agree nor disagree	44	33,3	33,3	49,2
Agree	42	31,8	31,8	81,1
Strongly agree	25	18,9	18,9	100,0
Total	132	100,0	100,0	

**Domestic**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	1	,8	,8	,8
Disagree	11	8,3	8,3	9,1
Do not agree nor disagree	11	8,3	8,3	17,4
Agree	31	23,5	23,5	40,9
Strongly agree	78	59,1	59,1	100,0
Total	132	100,0	100,0	

### Surprising

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	36	27,3	27,3	27,3
Disagree	52	39,4	39,4	66,7
Do not agree nor disagree	28	21,2	21,2	87,9
Agree	11	8,3	8,3	96,2
Strongly agree	5	3,8	3,8	100,0
Total	132	100,0	100,0	

### Successful

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	7	5,3	5,3	5,3
Disagree	16	12,1	12,1	17,4
Do not agree nor disagree	46	34,8	34,8	52,3
Agree	55	41,7	41,7	93,9
Strongly agree	8	6,1	6,1	100,0
Total	132	100,0	100,0	

### Luxury

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	11	8,3	8,3	8,3
Disagree	57	43,2	43,2	51,5
Do not agree nor disagree	46	34,8	34,8	86,4
Agree	18	13,6	13,6	100,0
Total	132	100,0	100,0	

### Honest

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	9	6,8	6,8	6,8
Disagree	15	11,4	11,4	18,2
Do not agree nor disagree	42	31,8	31,8	50,0
Agree	47	35,6	35,6	85,6
Strongly agree	19	14,4	14,4	100,0
Total	132	100,0	100,0	

### Different

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	6	4,5	4,5	4,5
Disagree	60	45,5	45,5	50,0
Do not agree nor disagree	44	33,3	33,3	83,3
Agree	21	15,9	15,9	99,2
Strongly agree	1	,8	,8	100,0
Total	132	100,0	100,0	

**Professional**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	4	3,0	3,0	3,0
Disagree	26	19,7	19,7	22,7
Do not agree nor disagree	39	29,5	29,5	52,3
Agree	50	37,9	37,9	90,2
Strongly agree	13	9,8	9,8	100,0
Total	132	100,0	100,0	

**Young**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	12	9,1	9,1	9,1
Disagree	45	34,1	34,1	43,2
Do not agree nor disagree	35	26,5	26,5	69,7
Agree	40	30,3	30,3	100,0
Total	132	100,0	100,0	

## Appendix 5. Statements about Lumene

**Perform as it promises**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	3	2,3	2,3	2,3
Disagree	9	6,8	6,8	9,1
Do not agree nor disagree	31	23,5	23,5	32,6
Agree	83	62,9	62,9	95,5
Strongly agree	6	4,5	4,5	100,0
Total	132	100,0	100,0	

**Makes me beautiful**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	7	5,3	5,3	5,3
Disagree	13	9,8	9,8	15,2
Do not agree nor disagree	58	43,9	43,9	59,1
Agree	51	38,6	38,6	97,7
Strongly agree	3	2,3	2,3	100,0
Total	132	100,0	100,0	

**My expectations haven't fulfilled**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	24	18,2	18,2	18,2
Disagree	51	38,6	38,6	56,8
Do not agree nor disagree	35	26,5	26,5	83,3
Agree	19	14,4	14,4	97,7
Strongly agree	3	2,3	2,3	100,0
Total	132	100,0	100,0	

**Prevents me from looking cheap**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	7	5,3	5,3	5,3
Disagree	11	8,3	8,3	13,6
Do not agree nor disagree	76	57,6	57,6	71,2
Agree	35	26,5	26,5	97,7
Strongly agree	3	2,3	2,3	100,0
Total	132	100,0	100,0	

**The relationship between price and quality is good**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly disagree	1	,8	,8	,8
Disagree	8	6,1	6,1	6,8
Do not agree nor disagree	12	9,1	9,1	15,9
Agree	68	51,5	51,5	67,4
Strongly agree	43	32,6	32,6	100,0
Total	132	100,0	100,0	

## Appendix 6. Background variables

**Are you going to use Lumene cosmetics in the future?**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	100	75,8	75,8	75,8
Maybe	27	20,5	20,5	96,2
No	5	3,8	3,8	100,0
Total	132	100,0	100,0	

#### How old are you?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 19-21	35	26,5	26,5	26,5
22-24	42	31,8	31,8	58,3
25-27	32	24,2	24,2	82,6
28-30	23	17,4	17,4	100,0
Total	132	100,0	100,0	

#### You are currently

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Student	66	50,0	50,0	50,0
Working full-time	38	28,8	28,8	78,8
Working part-time and studying	21	15,9	15,9	94,7
Unemployed	7	5,3	5,3	100,0
Total	132	100,0	100,0	

## Appendix 7. Reliability and item statistics

#### Case Processing Summary

	N	%
Valid	132	100,0
Cases Excluded <sup>a</sup>	0	,0
Total	132	100,0

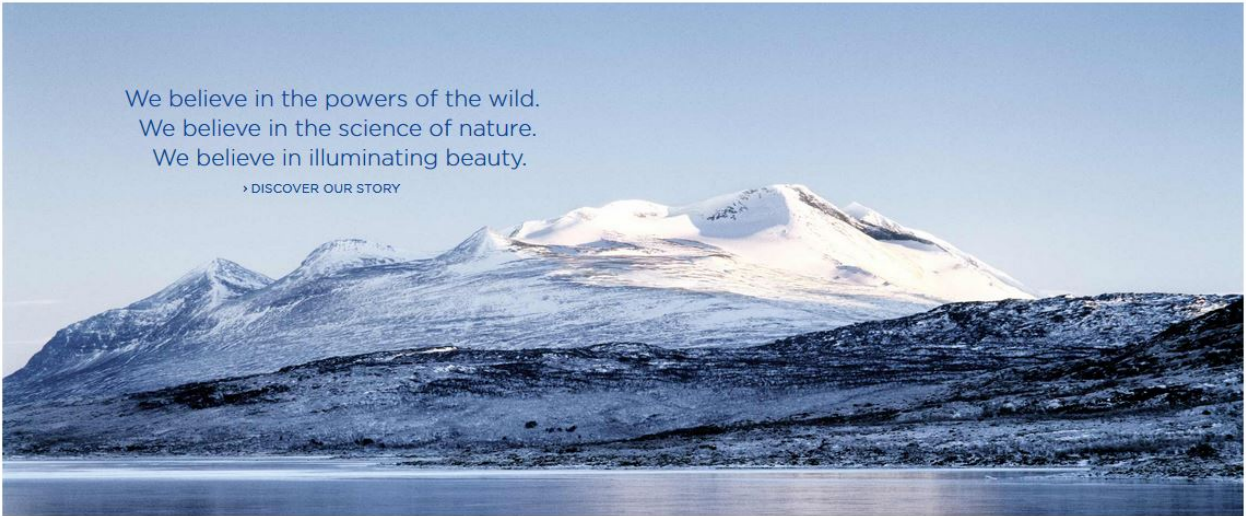
#### Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,790	,768	29

# Item Statistics

	Mean	Std. Deviation	N
When did you purchase Lumene cosmetics for the first time?	2,62	,671	132
How often do you purchase Lumene cosmetics?	2,44	,657	132
Where have you mainly purchased Lumene cosmetics?	1,70	1,011	132
Which brand do you find as the biggest competitor of Lumene?	2,49	1,328	132
Up-to-date	3,04	1,101	132
Arctic	3,46	1,115	132
Traditional	4,05	1,014	132
Glamorous	3,17	1,169	132
Close-to-nature	3,74	1,176	132
Reliable	3,78	1,086	132
Responsible	3,48	1,081	132
Domestic	4,32	,991	132
Surprising	2,22	1,058	132
Successful	3,31	,950	132
Luxury	2,54	,833	132
Honest	3,39	1,083	132
Different	2,63	,833	132
Professional	3,32	,999	132
Young	2,78	,983	132
Perform as it promises	3,61	,779	132
Makes me beautiful	3,23	,861	132
My expectations haven't fulfilled	2,44	1,021	132
Prevents me from looking cheap	3,12	,801	132
The relationship between price and quality is good	4,09	,851	132
Are you going to use Lumene cosmetics in the future?	1,28	,529	132
How old are you?	2,33	1,052	132
You are currently	1,77	,907	132

# Appendix 8. Pictures from the Lumene Oy homepage







## ARCTIC SKIN SCIENCE

### INGREDIENTS

From the unmatched powers of wild Arctic nature.



ARCTIC BLUEBERRY



ARCTIC CLOUDBERRY



ARCTIC LINGONBERRY



ARCTIC SEA BUCKTHORN

STEM CELL  
TECHNOLOGY

SKIN MESSENGER  
MOLECULES™  
TECHNOLOGY

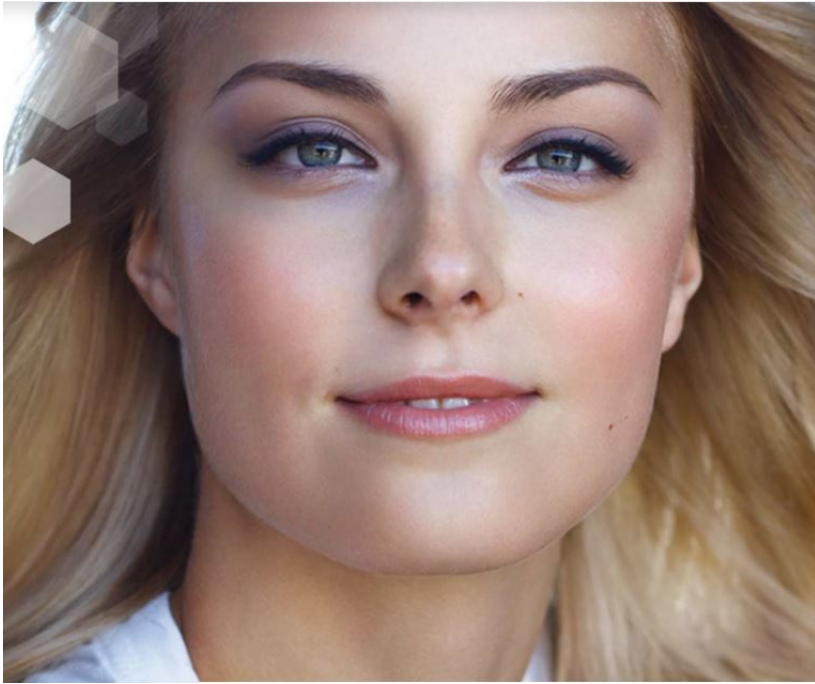
ENCAPSULATED  
VITAMIN C

ANTI-GLYCATION  
TECHNOLOGY

### TECHNOLOGIES

Enhanced by pioneering technologies for effective products.





# TÄYDELLISYYDEN UUSI ULOTTUVUUS

› CC - COLOR CORRECTING SOLUTIONS



## LUMENE

Search

WILD ARCTIC NATURE - REFINED BY SCIENCE

SKINCARE

MAKEUP

OUR STORY

COMPANY

### SKINCARE

#### CATEGORY

Serums  
Day Creams  
Night Creams  
Eye Creams  
Cleansers & Toners  
Scrubs & Masks  
BB  
Special Care

#### BY SKIN NEED

#### BY PRODUCT LINE

› BODY › SUN › FOR MEN



## LIGHT UP YOUR BEAUTY

› BRIGHT NOW - VITAMIN C SKINCARE



## LUMENE - THE COMPANY

Having its foundation in a pharmaceutical company since the late 1940s, Lumene has evolved into the skincare and beauty experts of today. Our products are all a combination of the best ingredients Arctic nature has to offer and the pioneering technological expertise of our skin scientists.



### ABOUT US

As the first cosmetic company in the world to use handpicked, wild Arctic berries in our products, Lumene quickly became the leading skincare and cosmetic brand in Finland. Today, we stand with one foot in the wild and one in the laboratory.

[» READ MORE](#)



### BRANDS

Lumene's brands range from beauty and cosmetics for any age and desire to pharmaceutical expert products for specific skin needs.

[» READ MORE](#)



### OUR COMMITMENT

Utilizing what nature has to offer means our responsibility to care for the environment that surrounds us is even more important.

[» READ MORE](#)

## Appendix 9. Lumene Oy's advertisements in Finnish magazines



**ANNA IHOSI  
SÄTEILLÄ  
POHJOISEN  
LUONNON  
VOIMALLA**

ei, joka tuntuu ja  
lyttää hyvältä ihollasi

Lumene-meikkivoiteet on kehitetty erityisesti suomalaisen naisen ihon tarpeisiin. Ne sisältävät pohjoisen luonnon raaka-aineita, jotka suojaavat ja hoitavat ihoa vaativissa ja muuttuvissa sääolosuhteissa. Täydellisen pehmeät koostumukset sulautuvat kauniisti ihon sävyyn häivyttämällä pienet virheet. Lopputulos iholla näyttää luonnolliselta ja tuntuu hyvältä - kuin meikkivoide ei olisikaan. Löydä juuri sinun ihosi tarpeisiin sopivat Lumene-meikkivoide ja anna ihosi säteillä pohjoisen luonnon voimalla.

**LUMENE**  
F I N L A N D

[www.lumene.fi](http://www.lumene.fi)  
Lumene meikki  
Facebookissa



**UUTTA**

## SEERUMI MEIKKIVOIDE HELEÄ, HOIDETTU IHO

2 IN 1  
SEERUMI  
MEIKKIVOIDE

**Lumene Touch of Radiance Seerumi Meikkivoide** peittää kevyesti ja tuntuu höyhenenkevyeltä iholla. Antaa iholle heleyttä ja tasoittaa sen sävyä. Meikkivoiteen sisältämä seerumi auttaa häivyttämään ryppyjä ja muita ikääntymisen merkkejä. Suojakerroin 20 antaa kasvoille tehokasta suojaa auringon haittavaikutuksia vastaan. Normaali/kuiva iho



PEITTÄVÄ

### MATTAPINTAINEN, KAUNIS IHO

Lumene Triple Stay Mattameikkivoide peittää ihon virheet täydellisesti ja auttaa häivyttämään iho-huokosia. Öljytön koostumus kontrolloi tehokkaasti ihon kiiltoa. Seka-/rasvoittuva iho

### VIRHEETÖN, TASAISEN SÄVYINEN IHO

Lumene Triple Stay Meikkivoide antaa iholle luonnollisen kauniin mattapinnan. Optisesti valoa heijastavat pigmentit tasoittavat ihon sävyä ja saavat ihon näyttämään tasaisemmalta. Normaali iho

LÄPIKULUTAVIN

### LUONNOLLINEN, KUULAS IHO

Lumene Hydra Drops Kosteuttava Meikkivoide tasoittaa kevyesti ihon sävyä ja antaa iholle luonnollista hehkua. Meikkivoiteen koostumus on unelmankevyt ja kosteuttava. Kaikille ihotyypeille

Olivia 2013a, p. 89, Costume 2013, p. 16, Cosmopolitan 2013, p. 40 & Elle 2013, p. 16:



**HUULET,  
JOTKA  
HUOMATAAN  
RASPBERRY  
MIRACLE  
LIP SORBET &  
HUULIPUNA**

Raspberry Miracle Lip Sorbet  
**KIILTOA**

Raspberry Miracle Huulipuna  
**VÄRIÄ**

**Suomalaisen vadelman  
voimaa**

Uusi Lumene Raspberry Miracle  
Lip Sorbet ja Huulipuna sisältävät  
suomalaista vadelman siemenöljyä,  
joka hoitaa huuliasi ja auttaa

pitämään ne pehmeinä. Anna  
huuliesi tulla huomatuiksi Lumene  
Raspberry Miracle -huulimeikeillä.

**LUMENE**  
FINLAND

  
www.lumene.fi  
Seuraa meitä  
Facebookissa



**BLONDIN KOHTALO**  
Vaalennetut hiukset ovat herkkiä vaurioitumaan. Hoitoaine nauturan sisällä suojaa ja hoitaa.

**Parasta ennen.** Sampoot, hoitoaineet ja muut riustuotteet säilyvät avattuina noin vuoden. Säilyvyys on yleensä merkitty purkin kylkeen. Merkintä 12M ja kuva avatusta korkista tarkoittaa, että tuote säilyy 12 kuukautta avaamisesta.



**Jalkihoito**

**PIKAHOITO**  
Goldwellin Sun Reflects -pikanaamiossa on ravitsevaa pasonhedeelmää. Minuutin vaikutusajana se ehti ehyttää aurinkon kuivattamia hiuksia. 18,20 e.

**ÖLJYHOITO**  
Labelm:n Therapy Age-Delaying Radiance Oil -hiusöljyllä voi suojata tukan ja paikata jo syntyneitä vaurioita. Sitä hierotaan pesun jälkeen pyyhkekuivin hiuksiin. 39,90 e.



# KATSEEN- VANGITSEVAT RIPSET RASPBERRY MIRACLE MASCARA

Suomalaisen  
vadelman voimaa



## PITUUTTA & TUUHEUTTA

Vadelma-  
voima &  
suojamäntä

HIGH TECH  
SPONGE-  
KARPA

4  
ARVON  
KORKEUS

**Megatuuheutta**  
Uskomaton pituutta  
Hoidetut ripset

**LUMENE**  
FINLAND

  
www.lumene.fi  
Löydä meitä Facebookista

*Tule mukaan  
vaikuttamaan!*

# LIITY GLORIAN LUKIJAPANEELIIN

Tule mukaan kehittämään lehteä  
kanssamme liittymällä Glorian lukijapaneeliin.

Mielipiteesi ja kehitysehdotuksesi  
ovat meille erittäin tärkeitä. Liittymällä  
lukijapaneeliimme pääset vaikuttamaan  
lehden sisältöön ja ulkoasuun sekä kertomaan  
mielipiteesi mainoksista.

Liittymällä nyt lukijapaneeliin saat Lumenen  
kosmetiikkasetin (55,70 €). Lisäksi kiitoksena  
aktiivisuudestasi kartutat pistetiliäsi,  
jonka täytyessä saat valita ilmaiseksi Sanoma  
Magazinesin muiden lehtien tilauksia.

Tule mukaan yhdeksi meistä  
ja kirjaudu osoitteessa:  
[www.gloria.fi/glorianlukijapaneeli](http://www.gloria.fi/glorianlukijapaneeli).



suhdante-

"OLEN NYT istunut ja nauttinut heinäkuun Gloriasta. Siinä on harvinaisen paljon kiinnostavaa luettavaa, esimerkiksi jutut Laila Snellmanista ja Erja Rautavaara-Kulmalasta. Kauneusjuttuja on myös ihan kiitettävästi, ja kaikki laadukkaista tuotteista, siitä kiitos. Jännittävää muuten, miten sirpaleiseksi monien palstojen visuaalinen ilme on muuttunut. Se on kai nykyä. Mutta mutta, Kirjat-sivusta minulla on huomautettavaa. Hämmästyttävää, että näin korkeatasoinen lehti ei mainitse suomentajan nimeä. Jennifer Egan ja Khaled Hosseini eivät todellakaan ole kirjoittaneet Sydäntormia ja Jo vuonet koikuvot -teoksiaan suomeksi, vaan välittäjänä on rautainen ammattilainen, suomentaja. Hänen panoksensa on vähintään yhtä tärkeä kuin kannen meikin ja hiuksien luojan! Toivon, että jatkossa korjaatte tämän kauneusvirheen." Ritva

Toimitus pohoittelee. Yleensä näin onkin, mutta kyseisestä numerosta kääntäjien tiedot olivat jääneet pois.

"LÖYDÄN LEHDESTÄ ihania pukeutumisideoita, mutta ongelma on, että vaatteet ovat älyttömän kalliita, tuhansia euroja! Juttu Laila Snellmanista oli mielenkiintoinen. Kuinka rohkeasti hän kertoi kokemistaan vastoinkäymisistä. Kiitos myös BB-voide-testistä. Olen kokeillut useita merkkejä ja kaikki ovat olleet liian tummia. Testinne paria tuotetta on kokeiltava!" Marlene

"PARASTA LEHDESSÄ olivat Laila Snellmanin ja Erja Rautavaara-Kulmalan haastattelut. Snellman teki välipäätöksensä ihailtavan avoimesti – tsemppiä liiketoimint! Tällaisia juttuja lukisin mielelläni jatkossakin." Birgitte

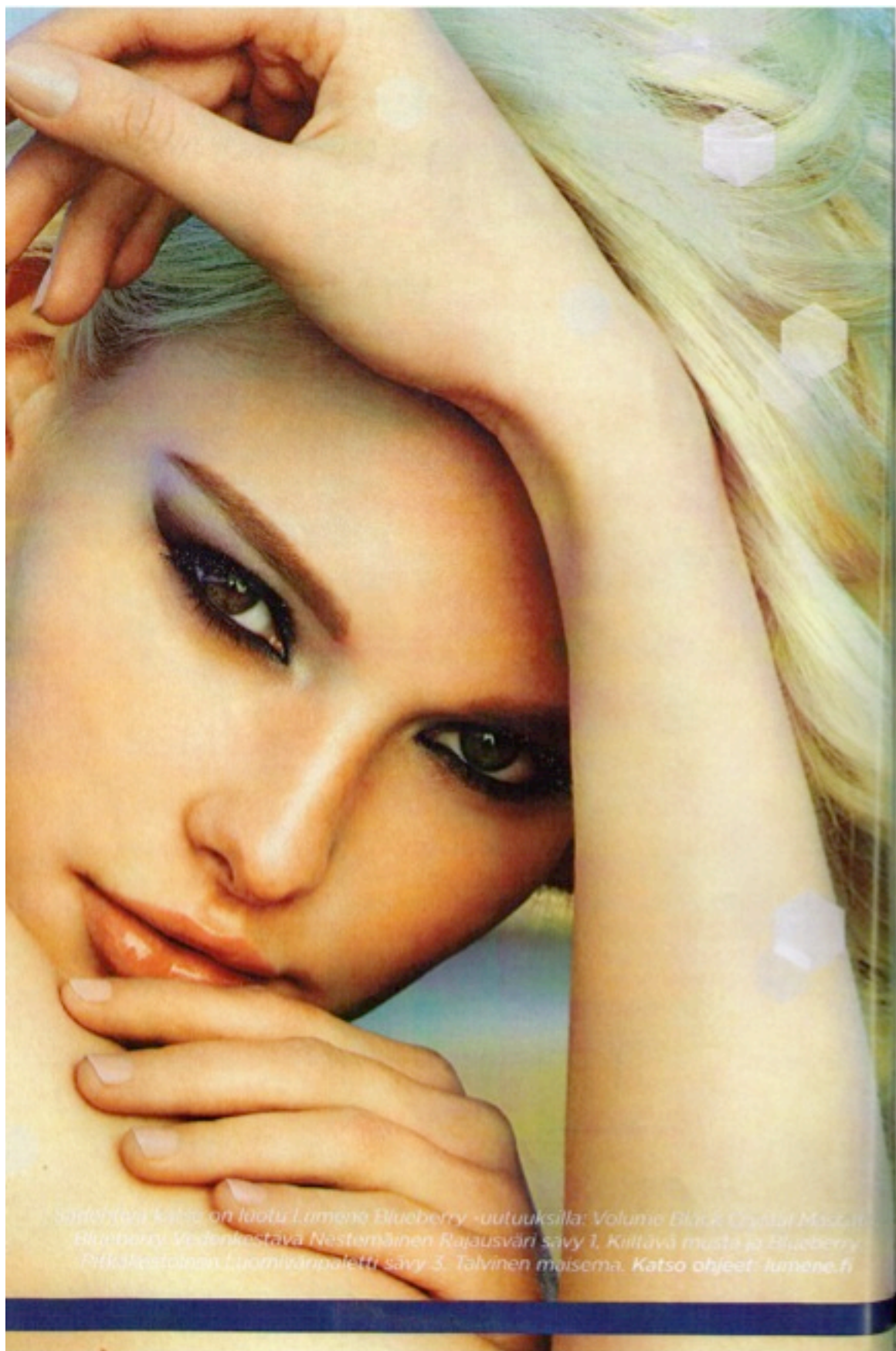
"HEI! KERTOVAT, että voimisteluliikkeet aamulla, illalla ja kerran keskipäivällä tekevät terää vireydelle, mielialalle ja aineenvaihdunnalle. Terveystieteiden-lehdessä oli kerran helppo selkävoimisteluoheje, joka saavutti suursuosion. Tehkää te näppärä jumppaoheje, jonka voi tallentaa vaikka puhelimeen ja saada gloriata aamuun ja iltaan." Sanna H.



*Anna palautetta ja  
voita kosmetiikkaa!*

KERRO, MIKÄ Gloriassa ärsytti tai innosti. Palautetta lähettäneiden kesken arvomme Lumenen Time Freeze -tuotepaketin, joka sisältää päivä- ja yövoiteen sekä pika-käunistäjän (arvo 71,70 €). Läheta palaute 9.8. mennessä osoitteeseen [gloria@sanomamagazines.fi](mailto:gloria@sanomamagazines.fi) tai nettisivujen kautta [www.gloria.fi/palaute](http://www.gloria.fi/palaute). Voit kirjoittaa nimen merkille, mutta liitä viestin myös yhteystietosi. Toimitus pidättää oikeuden lyhentää palautekirjeitä.

Elle 2014, appendixes & Costume 2014, appendixes:





# SÄDEHTIVÄ KATSE

SÄTEILE POHJOISEN TÄHTITAIVAAN KAUNEUTTA  
KRISTALLINHOHTOISILLA SILMÄMEIKEILLÄ

KIILTÄVÄ MUSTA &  
loistavat CRYSTAL-SÄVYT  
BLUEBERRY  
VEDENKESTÄVÄ NESTEMÄINEN RAJAUSVÄRI



kenöiviä KRISTALLIHIUKKASIA &  
YTTÄVÄÄ VOLYYMIA kultuharjalla  
BLUEBERRY  
VOLUME BLACK CRYSTAL MASCARA

KUUKA  
KULUISSEN TAAKSE



LUMENE  
FINLAND



POHJOISEN LUONNON VOIMA - TIETEEN JALOSTAMANA