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The Brand Personality of the Portuguese Retail Sector

Validating Aaker's brand personality scale

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Abstract

In this project, brand personality is studied as a brand construct applied to a specific economic area, the Portuguese retail sector. By considering Aaker's original brand personality scale as its main basis and applying it to the sector, brand personality gets a new meaning through the consumers of the brands that were selected as a representative sample of the universe of the sector. This new meaning is then a result of test of the original scale perceived by the consumers when it comes to the retail sector in Portugal, which then defines what are the dimensions of this original scale are valid to represent the sector, and then resulting into a unique brand personality scale structure exclusive for it.

By applying quantitative and qualitative methodologies (Likert five point scale questionnaire and Exploratory Factor Analysis respectively) it was possible to reach the conclusion that three dimensions from Aaker's original BPS best represent the factor (Sincerity, Excitement and Competence) while the remaining two could not (Sophistication and Ruggedness), although not all the traits within those dimensions were applied for the sector, thus the conclusion was a result for the traits that reached closest. Since then, a new BPS was achieved then for the sector, combining four dimensions and 21 traits derived from Aaker's original BPS.

Keywords: Brand, brand personality, brand equity, retail sector, brand personification, Aaker.

Abbreviations

BPS - *Brand Personality Scale*

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Introduction

Brand personification have been playing a paramount role in brand promotion, mainly by the use of advertising (Cohen, 2014). The imagination of brands as human beings by consumers had led them to be thought as portraying single personality traits just like humans do (Aaker, 1997). Those traits are treated by marketers and advertising professional as tools to approach brands to consumers, when they speak the same language as they do and feel the same feeling they do (Connell, 2013). Therefore, it is important to observe what are the impacts of this occurrences on the brand-consumer relationship and the specific indexes that are most affected by that (Dodoo & Wu, 2015).

The brand personality strategies have been used by several brands world wide mainly throughout advertising (Cohen, 2014). In addition, the brand personality process is considered a normal consumer tendency to attribute human life to brands (Huang & Mitchell, 2013). Therefore it is important to study the effects of this phenomenon which, by analyzing the literature review of this project, had important influences over some elements of the relationship between brand and customers.

In addition, brand personality was stated to be a strategy truly effective when it comes to the consumer-brand relationship establishment, and its maintenance (Huang & Mitchell, 2013). Hence it is important to verify how does this may influence the consumers' relationships with brands, applying previous studies about it and concepts related in order to find out its strength.

Those arguments supports the justificative and relevance of Brand Personality as the main topic and its application in a Portuguese economic sector that emerges in the context of the thesis for the Masters in Marketing degree from Instituto Superior de Gestão.

Chapter 1 - Literature Review

Chapter 1.1 - Themes to define Brand

The dictionary of the American Marketing Association defines brand as a "Name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers". Hence it is right to state that brand is a relative and at the same time wide construct where can be perceived through several sub constructs (name, term, design, symbol).

The classical marketing literature identifies twelve different themes that would help to build the concept of brand (Riley and Chernatony , 1998). They are:

1. "Legal instrument
2. Logo
3. Company
4. Shorthand
5. Risk reducer
6. Identity system
7. Image in consumers' minds
8. Value system
9. Personality
10. Relationship
11. Value adder
12. Envolving entity" (Riley and Chernatony , 1998, p. 418).

Although the author has listed twelve themes, this project shall focus on brand as identity system, image in consumers' minds, brand as a personality and as a relationship.

Kapferer (1992), has stated that brand is not a product, but its essence, meaning and direction. This idea explains how the products or services from a firm are the consequence of the brand and not the opposite. In addition to this idea, the brand would be the identity of the product in time and space (Kapferer, 1992). Therefore, the brand is born with an identity which is an objective and controlled concept (by the marketers' point of view), and would develop a brand

image within the consumers' minds through time, which is a subjective concept and cannot be controlled by the marketers.

The second theme proposed by Riley and Chernatony (1998) to be analyzed is the perception of brand as images in consumers' minds. According to the author, the whole idea of a brand being an image in the consumers' minds puts the definition of the brand in the hands of the consumers. Hence, this idea is one of the most customer-centered, in which brand image is *everything people associate with a brand* (Riley and Chernatony, 1998, p.421) and brand is *a consumer's idea of a product* (Riley and Chernatony, 1998, p. 421).

This idea suggests that the brand can only exist and only start existing when it has the interaction with consumers, in a scenario where the first one cannot exist without the last one. "A brand name is more than the label employed to differentiate among the manufacturers of a product. It is a complex symbol that represents a variety of ideas and attributes. It tells the consumers many things, not only by the way it sounds (and its literal meaning if it has one) but, more importantly, via the body of associations it has built up and acquired as a public object over a period of time" (Gardner and Levy's, 1955, p. 35).

The image of a brand, which would take care of giving it meaning, would be a set of associations inside the consumers' minds depending on the individual factors of each one as described before (culture, relationships, self-identity, personality, projection, physique and reflection) (Riley and Chernatony, 1998).

Furthermore, to differentiate one brand from others is through appealing to psychological values in order to highlight its uniqueness. These values can be, for example, the personas associated with the brand (Riley and Chernatony, 1998). "When choosing between competing brands, consumers assess the fit between the personalities of the brands and the personality they wish to project" (Riley and Chernatony, 1998, p. 422). Riley and Chernatony (1998) suggests that brand as a personality and brand image are co-related once both of them demand the consumer's association process to bring it into existence. In Plummer's (1985) point of view, "brand's personality is primarily the result of the firm's communication, whilst [brand] image is the way consumers perceive the brand's personality." (p.423). For this reason, it would be right to infer that brand personality can be both manipulated and purposely created, meanwhile brand

image is the result of the first one and depends entirely on the consumers' association process and cannot be neither manipulated or created by others, but consumers themselves.

Riley and Chernatony (1998) also states that a respected personality is fundamental to build the relationship between a brand and consumers, where the last one is the consequence of the first. "If the brand can be personified, then consumers would not just perceive them, but would also have relationships with them" (Riley and Chernatony, 1998, p. 423). Following this idea, it is correct to assume that the relationship between consumers and one brand is executable when the brand projects human personality traits.

Following Arnold's (1992) idea that a brand is the result of the relationship between a consumer and a product, a brand is, then, a consequence of a relation in which both parts must exist. Therefore, it would be right to say that a brand is brought to existence only when the consumer interacts with its product/service through any way, not only considering purchasing itself (Arnold 1992).

Chapter 1.2 - Brand Concepts

According to Park, Jaworski and MacInnis (1986) the selection of a brand concept has to be established on the brand consumers' need in a first momentum. In addition, the authors also differentiate the functional needs, the ones that are restricted to a moment of privation, to the symbolic needs, which are internal needs such as self-enhancement, role position, group membership or ego-identification (Park, Jaworski and MacInnis, 1986). Also, the authors identify another kind of needs, the experiential needs, in which the consumers seek for products that would promote sensory pleasure, variety and cognitive stimulation.

Several brands offer products that would solve all three needs, the functional, symbolic and experiential ones. It is important to state that those three types of categories are indicated to classify the image created in a brand, and not the products of it (Park, Jaworski and MacInnis, 1986). The brand image is a perception created and promoted by the marketers, which it is due to the consumers to prove it true or not by consuming its products/services. They also state that every product can be positioned on a functional, symbolic and experiential images.

The brands would produce products that deliver certain benefits to fit the consumers functional, symbolic and/or experiential needs. The brands can have two or more concepts, however they are not suggested. Brands with several concepts would be hard to have their image managed, once different positioning strategies would have to be set (Park, Jaworski and MacInnis, 1986). Nevertheless, having several concepts would not establish concrete and lasting guideline for the brand positioning. Moreover, brand with more than one concept would confuse its consumers when promoting communication efforts, once it would exhibit multiple images in the consumers' minds. When it comes to communicate and manage its image, it is better for a brand to have one concept (Park, Jaworski and MacInnis, 1986).

Another way to a brand to select its concept is by analysing how it would fit the macro environmental trends and the stakeholder. Despite that the brand positioning may vary over its life span depending on the market and the objectives, the brand concept shall remain the same from the moment the brand is created until it comes to an end (Park, Jaworski and MacInnis, 1986). The positioning must be guided by the concept of the brand, which one does not replace the other, but the first is influenced by the last. This idea can be exemplified by a brand that stands on a symbolic concept which should keep it forever despite of changing the associations with symbolic benefits in its communications over the years (Park, Jaworski and MacInnis, 1986). Even when a brand is repositioned in the market, its marketer must take into consideration the brand concept so they may come up and develop the new positioning that would be guided by the brand concept.

Chapter 1.3 - Different Brand Meanings

The brand must be the reflex of a company once it affects everything the firm does and says. A brand is composed by a name, a graphic image or the combination of these two, and the brand name combined with its symbols worth much more than the whole company's tangible assets. Hence, the brand can be a company's most valuable asset (Jones & Bonevac, 2013).

Other meanings for brands found in Jones and Bonevac (2013) point of view are:

- Brand may mean a promise to the consumers:

“Brands are promises that consumers believe in” (Jones & Bonevac, 2013, p. 115). This statement exposes that the whole brand concept can be perceived as the delivery of expectations of its consumers. Nevertheless, not every promise from a company shall be considered a brand. Sometimes the promise of the company’s benefits is implicit in the brand, when it comes to its image and perception by the consumers.

- Brand can also be seen as a personality.

Attributes such as name, price, packaging, advertising and concept of a product directly influence on its personality. Creating an image for a product or a service is not enough without a reasonable argument for purchasing it (otherwise, the brand cannot reduce the risks of an unreferenced purchase) (Jones & Bonevac, 2013).

It is although important to differentiate brand image from brand personality although they are related. Brand image is a subjective concept, once they can only exist in the mind of the consumers (Jones & Bonevac, 2013). Hence, brand image depends exclusively on the customer to think or imagine how an image of a brand would be like. Moreover, brand personality is an objective concept, once it exists in the object/product/service itself. Therefore, different from the brand image, the brand personality does not depend on the customer to exist, but it is a fact as much as the own product exists (Aaker, 1997).

The brand personality can be moulded, created, managed and transformed by some firm’s marketers, while the same brand image depends on its customers' experience with its products/services and what image(s) would be created in their mind. This last one can not be controlled by the firm’s marketers while the first can be (Aaker, 1997).

- Brand as audience perception

In this frequency, the brand exists only in the mind of the customers, perceived as “products, services, theories, ideologies, candidates, nations, institutions or people themselves”. (Jones & Bonevac, 2013, p 116). Brands are owned by the audience, once they determine its values. In most of the time the marketer’s understanding of a brand is not the same as the audience’s. Hence, the main source of a brand perception is what its product/service delivers to its customers.

The brand development is, then, strictly connected with the product/service development. Therefore, a brand is as much perceived and understood as the benefits its products/services delivers to its customers. The gains of a well succeeded brand is also a merit of a well succeeded product development (Jones & Bonevac, 2013).

Chapter 1.4 - Brand Equity

It is very important to previously describe the concept of brand equity, or brand value, once it performs a great influence factor on the decision making process within the consumers' minds (Raj, Sasikumar & Sriram, 2013). Brand preference is a tool to prove that the brand equity (the brand perceived value) is working within the consumers' mind (Liu, Wong, Shi, Chu & Brock, 2014).

Brand equity is generated when "customer have a high level of awareness, positive brand attitudes and unique brand associations" (Keller and Lehmann, 2003, p. 29). Hence, the concept of brand equity is closely linked to the brand association, once brands with the strong and unique associations (with strong brand equity) are the most preferred. Therefore, brand equity and brand association mean brand differentiation from its competitors (Schultz, Block & Viswanathan, 2014). Also, brands have a greater equity when its customer respond positively to its marketing efforts, generating strong and unique brand associations in their minds. These responses are customer' perceptions, preferences and behaviors. The importance of the concept of brand equity here is that, it determines brand preference. Also, that the "no brand preference" phenomenon is associated with the decrease of brand equity (Schultz, Block & Viswanathan, 2014). In addition, higher brand equity generates greater brand preference within customer' consuming habits and decision making process (Cobb-Walgren, Ruble & Donthu, 1995). "...we know that consumers favorably respond to a brand owing to its strong and unique associations [its superior value or brand equity]. Moreover, they do not have a preference, when brands share similar associations or are typical of the category." (Schultz, Block & Viswanathan, 2014, p. 413).

According to Anselmsson, Johansson & Persson (2008), brand equity is a product provided by the comparison of brands within consumers' minds that focus on their uniqueness factor. Therefore, brand equity means that the customers would look for the unique and strong associations with a certain brand. The preference for a brand instead for others is based on the uniqueness of that one, an attribute that the others may not offer or not in the same equity level (Jin & Weber, 2013).

Chapter 1.4 - Brand Personality Definitions

The academic definition was stated by Aaker as "the set of human characteristics associated with a brand" (Aaker, 1997, p. 347). Considering this classic marketing definition, it would be right to infer that brand personality is the extent that symbolizes the brand with human personality traits.

When thinking about the brand positioning as a memory to be related to other symbolic elements within consumers' minds that provide meaning to brands (Sudahakar, Malik & Rahman, 2016), brand personality and brand positioning may be seen as close concepts. Both are conceptualized as the symbolic perception of the brand in the consumer's mind (Dodoo & Wu, 2015). Nevertheless, brand personality is about a human trait, like a positioning that is based on human interactions and their unique features. Therefore, it would be right to infer that brand personality is one type of brand positioning toward human characteristics. It's the marketers job to position their brands onto a human feature or not.

When it comes to the brand identity or the brand positioning, it is a two-way definition, "where organization has its own personality and consumer perceptions of the identity that is communicated [what would be like the ideal positioning] contribute to the responses that are made towards the organization's activities and products" (Dodoo & Wu, 2015, p.4). Hence, a brand's identity is not valid whether its customers do not experiment it when consuming its products or getting in touch, by any means, with the brand.

Chapter 1.5 - Brand Personification to Brand Personality Implications

As it was described in this paper before, the concept of brand personality is important to the brand personification once the ultimate one is the reflex or the representation of the first one (Cohen, 2014). According to Aaker (1997) the formation of brand personality approximates the same impression formation process as that for human beings. Hence it would not be reasonable to analyse brand personification without the understating, even if superficial, of brand personality. When it comes to brand personality, it is possible to trace some conjectures

concerning the impact of a strong positive brand personality over the organisation business. According to Freling & Forbes (2005), it is said to:

- increase consumer preference and usage;
- increase emotions in consumers;
- increase levels of trust and loyalty;
- encourage active processing on the part of the consumer &
- provide a basis for product differentiation [hence brand equity].

By the consumer's point of view, brand personality perception would help them to experience the brand's products or services by providing sensory data about them while guiding them in purchasing this item (Freling & Forbes 2005). That means brand personality would result in implications to the brand perception by customers, helping them at the decision making process by producing a superior brand value (brand equity) and differing it from other brands.

The concept of brand personification was already defined in the Initial Literature Review topic of this paper. However, this theme presents some variations on its usage and on how brands present them to and by their customers. Therefore it is important to once more describe some implications concerning it in this Systematic Literature Review topic.

One good example of the brand personification concept into practice is the Nespresso case. The brand uses the famous Hollywood actor George Clooney to anthropomorphize itself in its advertising campaign. Just like Nespresso, the actor who plays himself in the ads is believed to be the humanized form of the brand, with its own distinct personality traits. Whereas we compare this usage to the classic definition of the concept, as stated in this paper before, it is right to infer that the brand is using the actor to anthropomorphize itself and its own distinct personality.

However, as described by Cohen (2014), the brand personification strategy can be also used by brands in order to portray a situation of privation or previously the consuming of its products or services by their customers. One good example of this strategy is the Danone Danio character: *Familton*¹. This brand-related character represents the hungry privation state, when consumers are disturbed by a very annoying character. Despite Familton not having a defined human form, it is a clear example of a situation that the brand is suitable for.

Despite the brand personification concept "refers to the use by a brand of a character with human-like characteristics in packaging, promotion, public relations, or for other marketing-related purposes" (Cohen, 2014, p. 3), and also being a characterization of a brand, transforming it into a human being (Huang & Mitchell, 2014), the most common usage of the it refers to brands being personified as a character (Cohen, 2014). The brand personification is a set of products or services provided by a brand with a human form, whom attributes, physical appearance and even distinct personality are displayed by the brand-related character in order to facilitate brand recognition, identification, memory, loyalty and sense of relationship by customer (Cohen, 2014).

Still following Cohen's (2014) idea of brand personification, the author gives six types of categories in which the personified character can be related to the brand:

1. The brand personification is a character who personifies the brand.
2. The brand personification is a character who is a spokesperson for the brand.
6. The brand personification is a character who serves as an ambassador for the brand.
6. The brand personification is a character who serves as a mascot for the brand.
6. The brand personification is a character who has some other relationship to the brand.
6. The brand personification is the brand consumer.

Despite of this five categories, when marketers decide to put this strategy into practice it is important to remember that the boundaries between them are blurred; what can allow a brand-related character fits into two or more strategy categories.

Chapter 1.6 - Brand Personality and Self-Congruity

The self-congruity concept is stated by Das (2013) as being the product of the positioning process. Whether a brand can position its personality aligned to its target market [congruent to their needs and desires] the chances to retain these customers are high. Therefore, it is possible to link self-congruity with brand personality, despite some differences. The brand personality focus on the brand and not on its user, whereas self-congruity focus on the user as typical, like a self-awareness (Das, 2013).

According to Das (2013) an individual compares the images of him/herself with the image (or personality) of the brand. This would result in the stereotype of the brand's consumer. The high self-congruity occurs when the image projected of himself in the consumer's mind matches suitable the image, or the positioning or, in some cases, the personality of the brand. This can be used in the process of segmentation and targeting for a brand when choosing its target-market.

One very relevant point of evaluating brand personality is portraying them as masculine and feminine genders (Grohmann 2009). By this point of view, brand would be represented by gender defined traits, which is crucial when determining what are the brand personality traits.

The study of brand personality as genders may be explained by two main reasons: the multidimensional nature of brand personality and the consumers' need to express their masculinity or femininity through the products/services they consume everyday (Grohmann 2009). This last motive would support the idea that brand is seen as an extension of one consumer's personality, or a reflection of it (Aaker 1997).

When defining a brand's personality, the consumer would create a bond with it, helping the understanding of how consuming the products or services of a firm would relate to them, going beyond the satisfaction of their needs (Lin 2010). This relationship between the consumer and the brand would also help the consumer to differentiate this particular brand from the others, which personality traits would be highlighted from others'. When consumers perceive brand personality traits, the relationship between them standards as human relationship, in other words, the brand "becomes a human" with relationship skills (Lin 2010).

Brand personality is defined as "all personality traits used to characterize a person and associated with a brand, is a concept within the field of relational marketing. It helps better understand the development and maintaining of relations between brands and consumers." (Louis & Lombart 2010, p. 2). Therefore, it is crucial to a brand to determine its traits and work on them in order to pass the indented personality when relating to its consumers.

Chapter 1.7 - Uses of Brand Personality

The brand personality studies start with the human personality studies (Louis & Lombart 2010; Aaker 1997). The relationship between these two different concepts that has the same

construct attached to them is based on the idea that personality is a specific theme from the human kind, in other words, brand personality can only be understood through the optic of the human personality (Aaker 1997).

As it was stated in this document before, the brand personality is constructed above the group of personality traits that a brand fits in, and those traits are defined as "stable psychological features giving meaning to human actions and experiences." (Louis & Lombart 2010). This process of giving meaning would help consumers to relate with brands, when putting them on the same level of human beings, and understanding them as a persona.

According to Louis & Lombart (2010) the brand personality phenomena consequences among consumers can be identified as:

- A metaphor for brands, when consumers need to develop affinities with the brands based on their own personality;
- A tool of enhancing the consumer-brand relationship, when aligning the brand personality with their own.
- An opportunity to offer the possibility to give meaning to the brands they consume and the reason why they do that (and also the reason why they reject other brands).
- An offer of new ideas for brand management within relational marketing field of studies.
- Help consumers interact with the brand, as seen as an intangible concept.
- A way to develop differentiation between other brands.

Other uses for brand personality from firms is to create strong emotional bonds with their consumers in order to increase engagement, loyalty and, consequently, financial profitability (Malar, Krohmer, Hoyer and Nyffenegger, 2010). The brand personality traits, when demonstrated through communications initiatives, for example, can help a brand's consumers to develop a deep emotional relationship with the brand.

Although the brand personality traits are seen in almost every brand, not all brands have a personality of their own. This idea leads to think that the genesis of the brand personality does not exist inside the firm's office or meeting rooms, but within the consumers' minds when relating with some brand's product or services (Sung and Kim, 2010).

Chapter 1.8 - Brand Personification

As seen before, brand personification is about thinking of brands as human living-forms with specific characteristics and personality (Cohen 2014). Therefore, brand personality plays an important role within the personification process, once it is the very soul not only of the brand itself, but also of the brand-related character that personifies it (Freling & Forbes, 2005). The academic definition was stated by Aaker as "the set of human characteristics associated with a brand" (Aaker, 1997, p. 347). Considering this classic marketing definition, it would be right to infer that brand personality is the extent that symbolizes the brand with human personality traits.

When thinking about the brand positioning as a memory to be related to other symbolic elements within consumers' minds that provide meaning to brands (Sudhakar, Malik & Rahman, 2016), brand personality and brand positioning may be seen as close concepts. Both are conceptualized as the symbolic perception of the brand in the consumer's mind (Dodoo & Wu, 2015). Nevertheless, brand personality is about a human trait, like a positioning that is based on human interactions and their unique features. Therefore, it would be right to infer that brand personality is one type of brand positioning toward human characteristics. It's the marketers job to position their brands onto a human feature or not.

When it comes to the brand identity or the brand positioning, it is a two-way definition, "where organization has its own personality and consumer perceptions of the identity that is communicated [what would be like the ideal positioning] contribute to the responses that are made towards the organization's activities and products" (Dodoo & Wu, 2015, p.4). Hence, a brand's identity is not valid whether its customers do not experiment it when consuming its products or getting in touch, by any means, with the brand.

Chapter 1.9 - Brand Personality Scale

Aaker (1997) has proposed a scale to determine the level of Brand Personality of brands, based on 5 main factors: sincerity, excitement, competence, sophistication and ruggedness. Each one of these factors were composed by facets that would give meaning to them. In addition, those facets were the summary of a set of personality traits, which determine the brand personality scale.

In order to define the Brand Personality traits scale, Aaker (1997) has developed her methodology based on psychology with the "Big Five" and the 204 unique personality traits

identified by them. This method was added to other personality scales used by academics and practitioners and to a free association, personality traits with some real brands from three categories (symbolic, utilitarian and both symbolic and utilitarian), research in order to reach a number of personality traits to be validated (Aaker 1997).

"Subjects (n=16, 50% female, mean age = 25) were paid 40\$ each to participate in a study on the types of personality associated with brands. Subjects were asked to write down the personality traits that first came to mind when thinking about two brands in three types of products categories."(Aaker 1997, p. 349).

Summarizing, Aaker's first stage of brand personality traits generation came from the psychology's "Big Five" together with the scales from academics and practitioners and the free association study developed by her in order to reach the number of 309 personality traits.

Then, a second stage of the Brand Personality scale was developed based on association again, however this time with no specific brands involved, but before it was used a Likert Scale, which respondents were asked to associate the brands categories with the personality traits, where 1 was not at all descriptive and 7 was extremely descriptive¹. This second stage has reduced the 309 personality traits into 114 traits (Aaker, 1997).

After that, Aaker was able to perform the correlation between the 114 personality traits with themselves in order to organize them by factors, resulting in a five-factor or dimensions solution, and within these factors, 15 facets containing 42 personality traits on total were defined (Aaker, 1997).

¹ Only the traits rating from 6 (ver descriptive) were considered (Aaker, 1997).

Image 1:

“A Brand Personality Scale (Mean and Standard Deviation)” (Aaker, 1997, p. 354).

<i>Traits</i>	<i>Mean</i>	<i>Standard Deviation</i>	<i>Facet</i>	<i>Facet Name</i>	<i>Factor Name</i>	<i>Mean</i>	<i>Standard Deviation</i>
down-to-earth	2.92	1.35	(1a)	Down-to-earth	Sincerity	2.72	.99
family-oriented	3.07	1.44	(1a)				
small-town	2.26	1.31	(1a)				
honest	3.02	1.35	(1b)	Honest			
sincere	2.82	1.34	(1b)				
real	3.28	1.33	(1b)				
wholesome	2.81	1.36	(1c)	Wholesome			
original	3.19	1.36	(1c)				
cheerful	2.66	1.33	(1d)	Cheerful			
sentimental	2.23	1.26	(1d)				
friendly	2.95	1.37	(1d)				
daring	2.54	1.36	(2a)	Daring	Excitement	2.79	1.05
trendy	2.95	1.39	(2a)				
exciting	2.79	1.38	(2a)				
spirited	2.81	1.38	(2b)	Spirited			
cool	2.75	1.39	(2b)				
young	2.73	1.40	(2b)				
imaginative	2.81	1.35	(2c)	Imaginative			
unique	2.89	1.36	(2c)				
up-to-date	3.60	1.30	(2d)	Up-to-date			
independent	2.99	1.36	(2d)				
contemporary	3.00	1.32	(2d)				
reliable	3.63	1.28	(3a)	Reliable	Competence	3.17	1.02
hard working	3.17	1.43	(3a)				
secure	3.05	1.37	(3a)				
intelligent	2.96	1.39	(3b)	Intelligent			
technical	2.54	1.39	(3b)				
corporate	2.79	1.45	(3b)				
successful	3.69	1.32	(3c)	Successful			
leader	3.34	1.39	(3c)				
confident	3.33	1.36	(3c)				
upper class	2.85	1.42	(4a)	Upper class	Sophistication	2.66	1.02
glamorous	2.50	1.39	(4a)				
good looking	2.97	1.42	(4a)				
charming	2.43	1.30	(4b)	Charming			
feminine	2.43	1.43	(4b)				
smooth	2.74	1.34	(4b)				
outdoorsy	2.41	1.40	(5a)	Outdoorsy	Ruggedness	2.49	1.08
masculine	2.45	1.42	(5a)				
Western	2.05	1.33	(5a)				
tough	2.88	1.43	(5b)	Tough			
rugged	2.62	1.43	(5b)				

*Based on n = 9, 910

Other studies concerning brand personality was developed by Aaker, Benet-Martínez and Garolera (2001) in order to apply Aaker's (1997) brand personality traits scale on Japan and Spain, as representatives of Asian and Latin cultures respectively. They intended to verify how Japaneses "perceive the perceptual space of commercial brands as defined by personality attributes. We first generate a set of culture-specific attributes and stimuli, and then identify the perceptual representation of brands through a factor analytic procedure involving attribute ratings on a set of brands by Japanese individuals." (Aaker, Benet-Martínez & Garolera, 2001, p. 5).

Using a free elicitation method, Aaker, Benet-Martínez and Garolera asked 50 participants to write down the personality attributes that first came to their minds when they

think about the brands in the 10 products categories pre-selected by the authors through a random selection process. This process took into consideration the categories of symbolic, utilitarian and both symbolic and utilitarian well-known brands, resulting into 24 brands divided into 6 groups (Jalees, 2006).

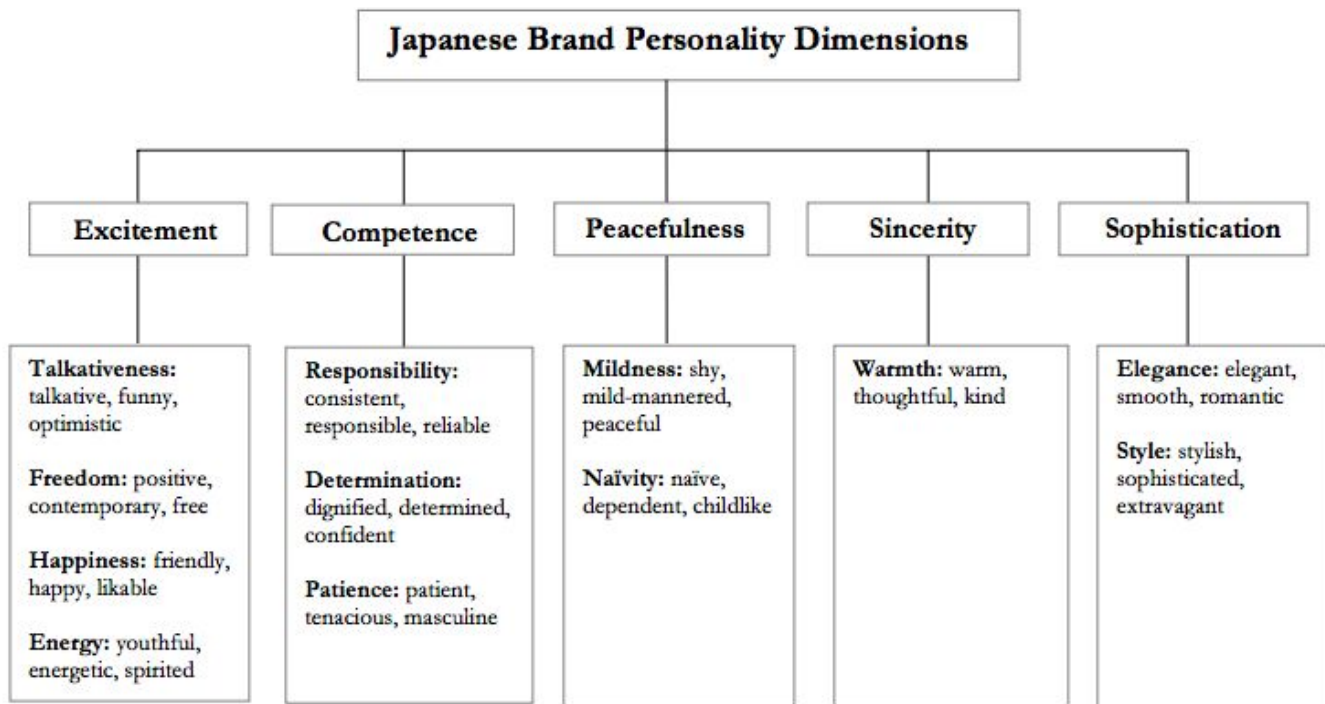
The results form this first stage were added to the results form a Japanese brand personality study and to a list of brands representative of the "Big Five", resulting into 100 brand personality attributes (Aaker, Benet-Martínez and Garolera, 2001). After that, the authors had asked respondents to rate the 100 brand attributes as they describe a particular brand from the 24 brands list.

They came up with the following results:

Image 2:

“Japanese Brand Personality Dimensions” (Aaker, Martinez and Garolera, 2001, p. 500).

2



² The image shows a new BPS scale specific for the Japanese market, with some of its Factors and traits derived from Aaker's original BPS.

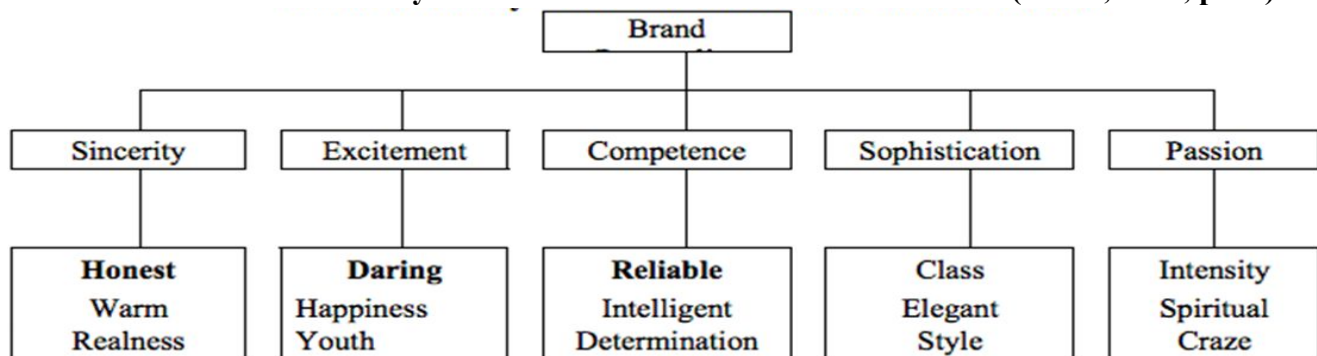
For the third study related to Aaker's brand personality scale, Jalees (2006) had stated the need to develop a very specific brand personality scale, inspired by the previous studies of Aaker (1997) and Aaker, Benet-Martínez and Garolera (2001) for the Pakistan culture and brand category exterminated in his studies (Jalees, 2006).

After feeding his studies from previous ones, Jalees displayed an amount of 39 sub-dimensions (removing redundancy of the traits within them) on a focus group. The participants were asked to think about the mobile services category as a person and rate it according to the representative index of each dimension to it (similar to what Aaker 1997 proposed for one stage of her study).

Dimensions with correlation above .70 were considered meanwhile the ones below it were discarded, producing the following result:

Image 3:

“Brand Personality Framework for Mobile Service Provider” (Jalees, 2006, p. 13).



Chapter 2 – Framework

Chapter 2.1 - Main research question

What is the Brand Personality of the Portuguese retail market?

Question:

What are the Aaker's (1997) brand personality factors that can best represent the Portuguese retail market?

H1.a: Sincerity is a brand personality factor that best represents the Portuguese retail market.

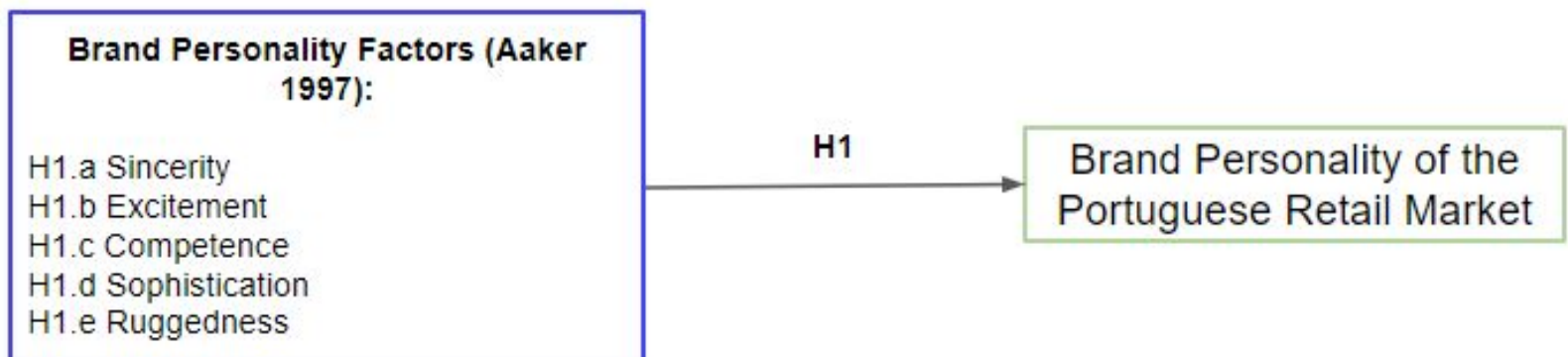
H1.b: Excitement is a brand personality factor that best represents the Portuguese retail market.

H1.c: Competence is a brand personality factor that best represents the Portuguese retail market.

H1.d: Sophistication is a brand personality factor that best represents the Portuguese retail market.

H1.e: Ruggedness is a brand personality factor that best represents the Portuguese retail market.

Therefore, the following investigation framework is:



Chapter 3 - Methodology and Data Analysis

According to the framework chapter of this project, the Methodology should be able to answer to the research question in order to verify the hypothesis H1 and the sub-hypothesis within it, from a to e. Hence, the following methodology is adopted to the hypothesis, based on the method used by Aaker 1997:

H1: Brand Personality Scale questionnaire (Likert scale) (Aaker, 1997)

Chapter 3.1 - First Part: Five-point Likert Scale Questionnaire

In this first part of the research, four players of the Portuguese retail sector (Continente, Jumbo, Pingo Doce and Minipreço) were selected as a representative sample group of the sector to be scored in a Google Forms questionnaire with a five-point Likert Scale, following Aaker's original data gathering for her validation process (1997). The questionnaire covered all the 42 personality traits of the original Aaker's brand personality scale (1997) which respondents had to score from 1 if they consider a brand to be Nothing to 5 if they consider a brand to be A Lot as the traits describe each of them.

At total, 81 respondents had filled in the questionnaire, from which 67% were female and more than 60% of them were less than 34 years-old. Respondents were introduced with the objective of the form and then asked to think of each brand as if it was a single person with human characteristics, before start marking scale in each brand, as can be seen on the example of a question in the image below:

Image 4:

Sample of a question from the five points Likert scale questionnaire applied (extracted from Google Forms).

Think of the retail brands in Portugal as if they were people. This might sound a strange question, but try to imagine that the brands below have characteristics and traits from the human personalities, just like us.

If the brands below were people how much of FAMILY-ORIENTED would you say each one is? *

	Nothing	Almost nothing	Neutro	Some	A lot
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Since the four brands were a representative sample of the Portuguese retail sector, the results of the first part and that later were analyzed did not consider each brand's results, but the all four for each trait unique, hence this research does not point to each brand's personality scale, but the whole retail sector's.

Chapter 3.2 - Second Part: Exploratory Factor Analysis

Chapter 3.2.1 - Principal Component Extraction

Inserting all the data extracted from the first part of the research into software IBM SPSS software, it was possible to run an Exploratory Factor Analysis of them. Firstly a Principal Component Extraction unrotated was run in order to identity mainly the number of factors in which the items are divided into that most explain it.

The first results of the extraction were Kaiser-Meyer-Olkin Measure of Sampling Adequacy test and Bartlett's Test of Sphericity (Alrubaiee & Alkaa'ida, 2011) in order to verify whether the responses collected by the respondent distributed over the four brands as a representative sample of the Portuguese retail sector is adequate. The first one configures the proportion of the variance in the variables (items) by the factors extracted. Since the value rated in this test was .958 (Alrubaiee & Alkaa'ida, 2011), the variance level is considered adequate for the EFA. The second test highlights the level of correlation of the variables extracted, and since the result was .000, the significance value is adequate as well (Alrubaiee & Alkaa'ida, 2011):

Table 1:
KMO and Bartlett's Tests (exported from software IBM SPSS)

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.	0.958	
Bartlett's Test of Sphericity	Approx. Chi-Square	11626.308
	df	861
	Sig.	0.000

When it comes to the main result, 47% of the extraction is explained by the first component (factor) while almost 69% is explained by the first six components, which are the ones with eigenvalues greater than 1.0. This can be seen on the Variance Explained table and on the Screen plot chart below, filtering components factor loading higher than 0.2 for each item. With this result, this part of the research defines that the items can be all divided with a significant level of correlation into six factors, differently of Aaker's (1997) final BPS who divided the traits (items) into five factors.

Table 2:
Total Variance Explained (exported from software IBM SPSS)

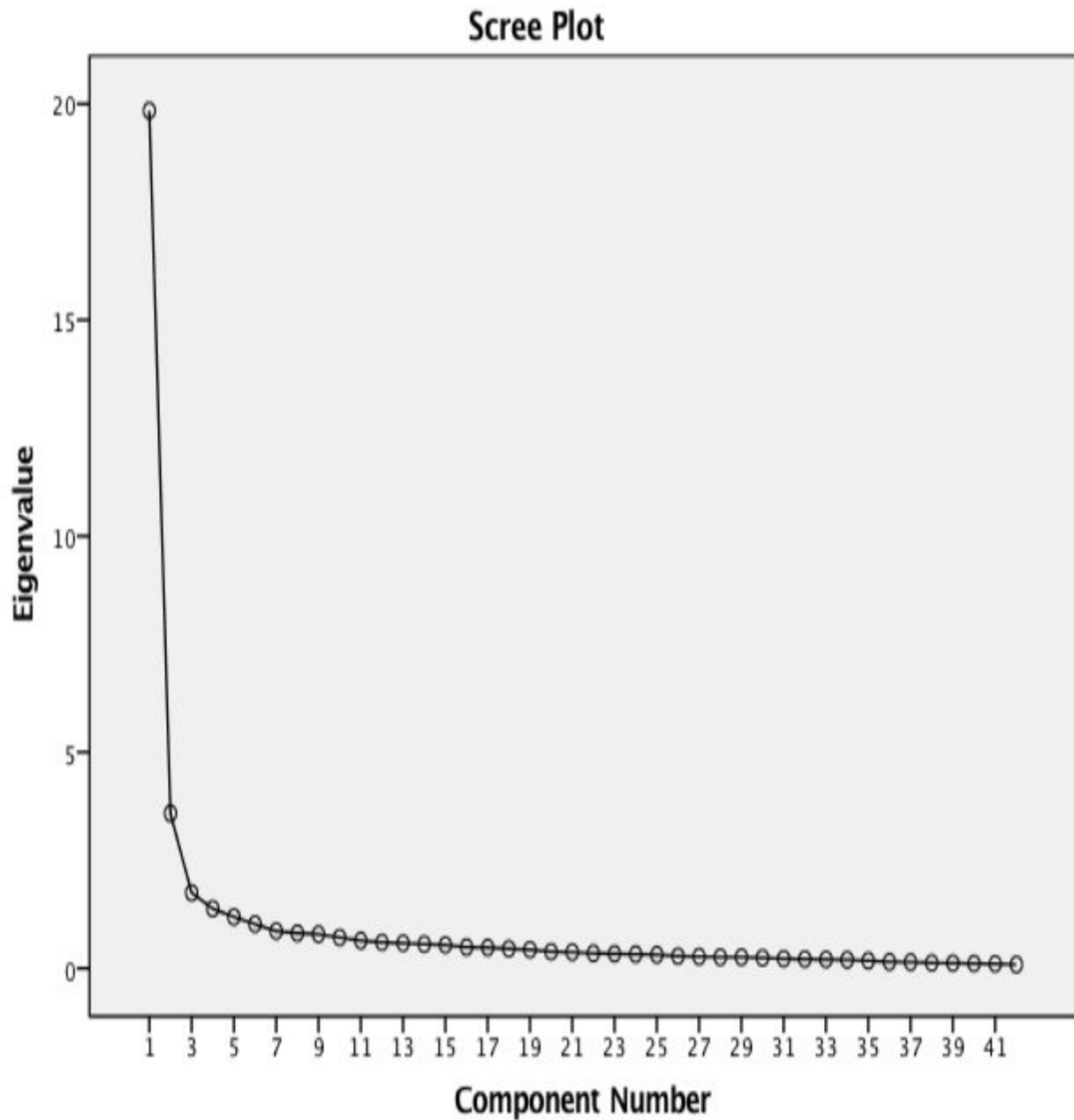
Total Variance Explained						
Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	19.845	47.251	47.251	19.845	47.251	47.251
2	3.588	8.542	55.793	3.588	8.542	55.793

3	1.748	4.161	59.954	1.748	4.161	59.954
4	1.378	3.282	63.236	1.378	3.282	63.236
5	1.189	2.830	66.066	1.189	2.830	66.066
6	1.023	2.435	68.502	1.023	2.435	68.502
7	.861	2.051	70.552			
8	.812	1.934	72.486			
9	.791	1.883	74.369			
10	.714	1.700	76.068			
11	.641	1.525	77.593			
12	.602	1.433	79.026			
13	.583	1.387	80.413			
14	.559	1.331	81.745			
15	.541	1.288	83.033			
16	.489	1.165	84.198			
17	.481	1.146	85.344			
18	.454	1.080	86.424			
19	.435	1.035	87.459			
20	.384	.913	88.372			
21	.375	.892	89.264			
22	.347	.825	90.089			
23	.338	.804	90.893			
24	.327	.779	91.672			
25	.314	.747	92.419			
26	.284	.677	93.097			
27	.273	.650	93.746			
28	.260	.619	94.365			
29	.260	.618	94.984			
30	.243	.578	95.562			
31	.223	.530	96.092			
32	.216	.514	96.606			
33	.207	.493	97.100			
34	.197	.469	97.569			
35	.177	.422	97.991			
36	.149	.356	98.347			
37	.143	.340	98.687			
38	.125	.298	98.985			

39	.121	.288	99.272			
40	.112	.266	99.538			
41	.105	.249	99.788			
42	.089	.212	100.000			

Extraction Method: Principal Component Analysis.

Image 5:
Screen Plot (exported from software IBM SPSS)



When verifying the Component Matrix below it is possible to see how the 42 items (personality traits) from Aaker's original BPS are disposed in each of the six main components (with eigenvalues greater than 1) extracted and their respective factor loadings.

Table 3:
Component Matrix (exported from software IBM SPSS)

Component Matrix						
	Component					
	1	2	3	4	5	6
uptodate	.812	-.278				
contemporary	.801	-.261				
goodlooking	.794	-.209	.328			
intelligent	.793					
wholesome	.789					
glamorous	.787	-.216	.354			
Upper class	.783	-.229	.201			
cheerful	.778					
charming	.772		.435			
cool	.754			-.294		
trendy	.748	-.251				
successful	.743	-.295	-.215	.272		
young	.739					
exciting	.739	-.204	-.216			
rugged	.733					
independent	.728				.274	
original	.725					
friendly	.722	.303				
leader	.722	-.351	-.274	.213		
technical	.721					-.283
Hard working	.720					
secure	.718					
confident	.699	.404				-.258
spirited	.698			-.235	.244	
smooth	.696		.511			
sentimental	.694				.201	.244
corporate	.676					

unique	.672			-.245		
reliable	.669	.517				-.264
daring	.661	-.233				
feminine	.650		.521			
tough	.646			.364	.297	
outdoorsy	.614			.304		
downtoearth	.571	.522				
Family oriented	.536		-.333	.313	-.292	.313
imaginative	.517	-.253		-.314		.376
western	.508			.394	.275	
honest	.525	.715				
sincere	.524	.692				
real	.553	.689				
smalltown	.262	.495		.486	-.220	.339
masculine	.502				.544	

Extraction Method: Principal Component Analysis.

a. 6 components extracted.

Factor loading greater than .2

Chapter 3.2.2 - Varimax Rotation

In order to reduce the quantity of factors and their items (or traits) from Aaker's original BPS, a Varimax rotation (Aaker, 1997) considering the principal components extraction, keeping the eigenvalue above 1.0 however, this time, showing factor loadings higher than .3. The rotation resulted in the Rotated Component Matrix that, following the first extraction results, had configured the components into six main factors and keeping the same ratio of explanation as the first extraction (the first six factors explains almost 69% of it).

Table 4:

Rotated Component Matrix (exported from software IBM SPSS)

Rotated Component Matrix a						
	Component					
	1	2	3	4	5	6
uptodate	.802					

leader	.784			.307		
successful	.775					
contemporary	.738		.367			
trendy	.738					
wholesome	.736					
intelligent	.722					
original	.683					
cheerful	.627				.304	
exciting	.621				.519	
rugged	.589			.381		
Upper class	.589		.572			
daring	.588				.384	
young	.583		.312		.313	
spirited	.541				.514	
technical	.538	.515				
secure	.531	.482				
cool	.512	.360			.440	
independent	.438	.403		.335	.374	
corporate	.404					
honest		.861				
real		.850				
sincere		.821				
reliable	.308	.811				
confident	.359	.710				
downtoearth		.651				.440
friendly	.323	.570			.359	
hardworking	.426	.548				
unique		.461	.418		.330	
charming	.393		.766			
feminine			.762			
smooth			.736			
glamorous	.485		.713			
goodlooking	.498		.702			
masculine				.683		
tough	.477			.608		
western				.603		

outdoorsy	.363		.379	.496		
imaginative			.341		.658	
sentimental	.326	.321		.309	.461	
smalltown		.342				.745
Family oriented	.448					.658

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.a

a. Rotation converged in 7 iterations.

As it is shown in the Rotated Component Matrix, some items had factor loading in more than one factor, hence in order to define the Matrix, the factors with the higher factor loadings were considered for the items, generating a second and following Rotated Components Matrix:

Table 5:
2nd Rotated Component Matrix (exported from software IBM SPSS)

Rotated Component Matrix a						
	Component					
	1	2	3	4	5	6
uptodate	0.802					
leader	0.784					
successful	0.775					
contemporary	0.738					
trendy	0.738					
wholesome	0.736					
intelligent	0.722					
original	0.683					
cheerful	0.627					
exciting	0.621					
rugged	0.589					
Upper class	0.589					
daring	0.588					
young	0.583					

spirited	0.541					
technical	0.538					
secure	0.531					
cool	0.512					
independent	0.438					
corporate	0.404					
honest		0.861				
real		0.85				
sincere		0.821				
reliable		0.811				
confident		0.71				
downtoearth		0.651				
friendly		0.57				
hardworking		0.548				
unique		0.461				
charming			0.766			
feminine			0.762			
smooth			0.736			
glamorous			0.713			
goodlooking			0.702			
masculine				0.683		
tough				0.608		
western				0.603		
outdoorsy				0.496		
imaginative					0.658	
sentimental					0.461	
Small town						0.745
Family oriented						0.658

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a Rotation converged in 7 iterations.

Since factors 5 (with the items imaginative and sentimental) and 6 (with the items small town and family oriented) explains each a very small percentage of the extraction, as can be seen in the previous Screen Plot Chart, being 2.83% and 2.43% respectively, it was decided to remove them and their items, what resulted in a third Rotated Component Matrix below:

Table 6:
3rd Rotated Component Matrix (exported from software IBM SPSS)

Rotated Component Matrix a			
factor 1	factor 2	factor 3	factor 4
cheerful	confident	charming	masculine
contemporary	honest	feminine	tough
exciting	real	smooth	western
intelligent	reliable	glamorous	outdoorsy
leader	sincere	goodlooking	
original	downtoearth		
successful	friendly		
trendy	hardworking		
uptodate	unique		
wholesome			
cool			
corporate			
daring			
independent			
rugged			
secure			
spirited			
technical			
Upper class			
young			

In order to reduce even more the scale and reach a more precise result, each of the four factors had the mean of their items' factor loading set as a cut-off score and items with scores lower than that were removed. It took into consideration that only items with high factor loading, thus with a high level of explaining were left to the scale. The cut-off score of the factors were:

- Factor 1: 0.626
- Factor 2: 0.698
- Factor 3: 0.735
- Factor 4: 0.597

Thus the following items were removed with their respective factor loading: from factor 1 were removed cool (0.512), corporate (0.404), daring (0.588), independent (0.438), rugged (0.589), secure (0.531), spirited (0.541), technical (0.538), upper class (0.589) and young (0.583). From factor 2 were removed down-to-earth (0.651), friendly (0.570), hardworking (0.548) and unique (0.461). From factor 3 were removed glamorous (0.713) and good looking (0.702). From factor 4 was removed outdoorsy (0.496).

After that the scale was reduced from its original 42 items classified into five factors to 21 items into four factors:

Table 7:
Classifications of traits into factors

factor 1	factor 2	factor 3	factor 4
cheerful	confident	charming	masculine
contemporary	honest	feminine	tough
exciting	real	smooth	western
intelligent	reliable		
leader	sincere		
original			
successful			
trendy			
uptodate			
wholesome			

Chapter 3.2.3 - Factors Individual Extraction

Since Aaker had a sub-classification each factor in her original scale (facets), when applying it to the Portuguese Retail Market, the same process was done through a Varimax rotated Individual Extraction of the four Factors (Jalees, 2006). Although the individual extraction of principal components of the New factor 1 only resulted in one component, in order to divide the items of the New Factor 1 into facets, an extraction with Varimax rotation was done setting a fixed number of factors to be extracted as 3. The nomenclature of the facets is going to be represented by the item's in each of them with the highest factor loading according to this last extraction.

Table 8:
4th Rotated Component Matrix (exported from software IBM SPSS)

Rotated Component Matrix a			
	Component		
	1	2	3
cheerful	0.223	0.686	0.478
contemporary	0.468	0.445	0.56
exciting	0.337	0.831	0.18
intelligent	0.573	0.281	0.576
leader	0.848	0.349	0.239
original	0.267	0.236	0.853
successful	0.819	0.291	0.338
trendy	0.482	0.607	0.345
uptodate	0.467	0.525	0.554
wholesome	0.303	0.564	0.611
Extraction Method: Principal Component Analysis.			
Rotation Method: Varimax with Kaiser Normalization.			
a Rotation converged in 6 iterations.			

Once factors 2, 3 and 4 represent a smaller number of traits within them when compared to factor 1, it is not convenient to separate them into facets, determining only on facet for each one, being the nomenclature as the item's with the highest factor loadings. By doing that it was possible to reach into the structure to the Brand Personality Scale for the Portuguese retail sector as shown in the table below. It is important to state that since the items within factors differ, certain factors in higher level than others, mainly for the first one, the name of the factors are also different from Aaker's originals (although the main concept of the traits within factors 2, 3 and 4 were kept similar to Aaker's original factors Sincerity, Sophistication and Ruggedness respectively).

Table 9:
Structure of the BPS for thePortugueses retail sector with new nomenclature of factors.

Factor 1: Victorious	Factor 2: Honesty	Factor 3: Smoothness	Factor 4: Toughness
Leader	Honest	Charming	Masculine
leader	confident	charming	masculine
successful	honest	feminine	tough
Exciting	real	smooth	western
Cheerful	reliable		
Exciting	sincere		
Trendy			
Original			
Contemporary			
Intelligent			
Original			
Up to Date			
Wholesome			

Hence, the final table with the structure of the BPS of the Portugues retail sector displaying its traits, facets and factors and their respective mean and standard deviation is:

Table 10:
Means and standard deviation of the structure of the BPS for thePortugueses retail sector.

Trait	Mean	Std. Deviation	Analysis N	Facet	Mean	Factor	Mean
leader	3.66	1,180	328	1.a	3.77	1	3.57
successful	3.87	1,140	328				
exciting	3.46	1,170	328	1.b	3.46		
cheerful	3.58	1,128	328				
trendy	3.34	1,221	328				
contemporary	3.49	1,155	328	1.c	3.49		
intelligent	3.58	1,078	328	1.c	3.49	1	3.57
original	3.32	1,246	328				
uptodate	3.55	1,137	328				
wholesome	3.51	1,212	328				
confident	3.48	1,095	328	2.a	3.27	2	3.27
honest	3.16	1,148	328				
real	3.16	1,046	328				
reliable	3.45	1,124	328				
sincere	3.10	1,049	328				
charming	3.08	1,187	328	3.a	3.03	3	3.03
feminine	3.00	1,121	328				
smooth	3.02	1,114	328				
masculine	3.19	946	328	4.a	3.18	4	3.18
tough	3.36	1,083	328				
western	2.98	1,066	328				

Chapter 4 - Conclusion

After verifying the application Aaker's original Brand Personality Scale (Aaker 1997) into the Portuguese retail sector, it resulted into a scale with different structure and number of traits, factors and facets (Aaker, Martinez and Garolera, 2001), similar to the result of other applications of that original BPS in other researches for other specific sectors (Jalles, 2006).

Since the framework had proposed 5 hypothesis, each one considering an original BPS factor, in order to find their validation aligned to the new Brand Personality Scale that was generated specific for the sector, an unrotated Principal Component Extraction was ran with the original factor loading of the items but in this time, following the new structure. In this extraction, the Descriptive Statistics data were able to demonstrate that factor 1 was the one with higher mean of factor loadings of its traits, hence it best represents the Portuguese retail sector. When comparing the items within this factor with the factors from Aaker's original BPS, it is possible to conclude that:

- H1.a, H1.b and H1.c are validated since all the items from the Factor 1 of the Portuguese retail sector BPS come in almost equal number from the factors Sincerity, Excitement and Competence within Aaker's original BPS.
- H1.d and H1.e are refuted since no item from the Factor 1 of the Portuguese retail sector BPS comes from the factors Sophistication and Ruggedness within Aaker's original BPS.

However, it is important to highlight that Sincerity, Excitement and Competence do best represent the Portuguese retail sector but not with the total items present in Aaker's original BPS, but they do it when reorganized into a new structure that reduces them into this new BPS.

Chapter 5 - Limitations

The first limitation of the research is related to the brands of supermarket chosen to represent the Portuguese retail sector, since the four of them (Continente, Jumbo, Pingo Doce and Minipreço) have stores in several formats of the retail sector: Continente, Pingo Doce and Minipreço is present in the Hiper, Super and Mini market formats, however Jumbo is present mostly in hiper and in some supermarket formats. Since different formats have different concepts of stores, they may also have different results when it comes to the brand personality traits.

Secondly, the players chosen have several roles in the retail sector, which may have influenced the answers of the respondents of the questionnaire when thinking about the brands: all of them have roles in the food-retail, non-food retail, technology equipment retail, for example. Having different fields of action may not have very defined answers from the respondents, since they have different purchasing behaviors in each brand.

The third limitation concerns the number of brand personality traits used and its scale. The objective of this study was to validate Aaker's (1997) Brand Personality Dimensions in the Portuguese Retail sector, hence it had considered only the traits from Aaker's original scale. That had caused a significant limitation of the number of traits studied.

Chapter 6 -For further research

Limit the research for a specific field of the retail sector, such as food retail, non food retail and also for specific formats, such as hiper, super and mini markets. This could result into more specific and accurate findings and also more applicable to the sector studied.

Gather a bigger range of personality traits either from other methodologies applied, such as free elicitation for instance, either from different fields of study such as or psychology for example. This would extend the number of traits analysed for the personality scale and also expanding the results and the correlation of the items.

Chapter 7 - References

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Chapter 8 - Attachments

Attachment 1 – Questionnaire on Google Forms

Personalidade de Marca do Sector de Retalho Português

Olá!

Este formulário é a pesquisa para a minha tese de mestrado em marketing que tem como tema a Personalidade de Marca do Setor de Retalho Português.

O objetivo é perceber em qual fator da escala de personalidade de marca o setor se enquadra a partir da atribuição de traços da personalidade humana a marcas de supermercados portugueses.

Demora em média 7 minutos para respondê-lo.

Obrigado pela ajuda ;)

Matheus Oliveira

Aluno do curso de Mestrado em Marketing do Instituto Superior de Gestão

NEXT

Introdução

Por favor, preencha os campos com os seus dados básicos abaixo:

Género

- ☐ Homem
- ☐ Mulher
- ☐ Outro

Faixa etária

- ☐ - 18
- ☐ De 18 a 24
- ☐ De 25 a 34
- ☐ De 35 a 44
- ☐ De 45 a 54
- ☐ De 55 a 64
- ☐ + 65

Habilitação académica

- ☐ Primário
- ☐ Secundário
- ☐ Licenciatura/bacharelado
- ☐ Pós-graduação
- ☐ Mestrado
- ☐ Doutoramento

Distrito de morada

Choose ▼

BACK

NEXT

Personalidade das marcas do Sector de Retalho Português - SINCERIDADE

Pense nas marcas de retalho em Portugal como se fossem pessoas. Pode parecer um pedido estranho, mas tente imaginar que as marcas abaixo têm características e traços de personalidade humanas, como nós.

Se as marcas abaixo fossem pessoas, o quão FAMILIAR diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão SIMPLES diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão REALISTA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão HONESTA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão SINCERA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão VERDADEIRA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão ORIGINAL diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão BOM ASPECTO diria que cada uma tem? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão ALEGRE diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão SENTIMENTAL diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão AMIGA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Personalidade das marcas do Sector de Retalho Português - Entusiasmo

Pense nas marcas de retalho em Portugal como se fossem pessoas. Pode parecer um pedido estranho, mas tente imaginar que as marcas abaixo têm características e traços de personalidade humanas, como nós.

Se as marcas abaixo fossem pessoas, o quão DESTEMIDA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão NA MODA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão ENTUSIASTA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão CORAJOSA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão FIXE diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão JOVEM diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão FANTASIOSA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão ÚNICA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão ATUAL diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão INDEPENDENTE diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão MODERNA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Personalidade das marcas do Sector de Retalho Português - Competência

Pense nas marcas de retalho em Portugal como se fossem pessoas. Pode parecer um pedido estranho, mas tente imaginar que as marcas abaixo têm características e traços de personalidade humanas, como nós.

Se as marcas abaixo fossem pessoas, o quão CREDÍVEL diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão TRABALHADORA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão SEGURA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão INTELIGENTE diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão PROFISSIONAL diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão CORPORATIVA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão BEM-SUCEDIDA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão LÍDER diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão CONFIÁVEL diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Personalidade das marcas do Sector de Retalho Português - Sofisticação

Pense nas marcas de retalho em Portugal como se fossem pessoas. Pode parecer um pedido estranho, mas tente imaginar que as marcas abaixo têm características e traços de personalidade humanas, como nós.

Se as marcas abaixo fossem pessoas, o quão SOFISTICADA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão ELEGANTE diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão GIRA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão CHARMOSA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão FEMININA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão DELICADA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Personalidade das marcas do Sector de Retalho Português - ROBUSTEZ

Pense nas marcas de retalho em Portugal como se fossem pessoas. Pode parecer um pedido estranho, mas tente imaginar que as marcas abaixo têm características e traços de personalidade humanas, como nós.

Se as marcas abaixo fossem pessoas, o quão LIGADA AO AR LIVRE diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão MASCULINA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão CAMPESTRE diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão ROBUSTA diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Se as marcas abaixo fossem pessoas, o quão RESISTENTE diria que cada uma é? *

	Nada	Quase nada	Neutro	Algum	Muito
Continente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jumbo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pingo Doce	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Minipreço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>