



SURNAME AS A LUXURY BRAND: BRAND VALUE PERSPECTIVE

**Barbara Mróz-Gorgoń, Ph.D., Wrocław University of Economics, Faculty of Economics Sciences, Institute of Marketing, Department of Fundamentals of Marketing, Assistant professor, ul. Komandorska 118/120, 53-345 Wrocław, Poland
barbara.mroz-gorgon@ue.wroc.pl**

BIOGRAPHY

Arts brand passionate
doctors' degree in economics

Areas of research: non-profit arts organizations marketing, culture and art brand image creation

Since 2012 **assistant professor** at the Department of Marketing Fundamentals of the Institute of Marketing, Wrocław University of Economics;

2006-2012 **assistant lecturer**, Department of International Economic Relations

Scientific activity:

To date 17 scholarly papers (including articles in academic journals and monograph chapters) devoted mostly to the problems of franchising development in Poland;

To date Participation in 13 conferences (including presenting papers at 5 conferences, among which 6 were international)

SURNAME AS A LUXURY BRAND: BRAND VALUE PERSPECTIVE

Barbara Mróz-Gorgoń, Institute of Marketing, Department of Fundamentals of Marketing, Faculty of Economics Sciences, Wrocław University of Economics, Poland
Email: barbara.mroz-gorgon@ue.wroc.pl

ABSTRACT

Purpose - *This article deals with a type of luxury fashion brand whose name is at the same time the famous surname. The author's views are based on the analysis of the examples excerpted from fashion market.*

Apart from the benefits in the form of a known brand "name" and no necessity to involve great expenditure on promoting the name, the use of a form of a famous artists' surname as a brand can bring the brand managing companies some problems. In case of luxury brands, managers have to face up for instance, to the problem of market segmentation and target group selection. In case of using a famous surname, strictly connected with the world of fashion, determining the target group of consumers to which the market offer will be addressed is a task requiring more subtlety than in the case of other brands.

The purpose of this article is to show the possibilities of making use of famous surnames as luxury fashion brands of products as well as to attempt to verify the thesis put forward by the author that the use of this type of branding and an appropriate marketing strategy can be an excellent form of promoting a given country and culture.

Design/methodology/approach - *The conclusions presented in the paper are based on the literature review, a case study and the results of the author's own research of primary character (sample of 80 respondents) whose aims was to attempt to identify the recognisability of the brands under analysis and to connect their images with the country of origin of a given artist in consumers' consciousness.*

Findings - *The thesis presented in the beginning of the article was confirmed, that the use of this type of branding and an appropriate marketing strategy can be an excellent form of promoting a given country and culture. Both brands (however Kenzo in lesser degree, what results from lower recognition of the brand itself) are respectively associated with culture and Italian and Japanese motives, whereas Versace brand was defined as the one reflecting the Italian climate.*

Originality/value - *Most of researches focus on one instrument of the marketing-mix in that area, that is the promotion of the luxury, fashion brands, their advertising campaign, value of the brand and only few researchers deals with the issue of their business activity. In the literature, one can hardly find the research focusing on the creation of fashion brand identity, by using surname as a brand, which is a very often concept in the fashion and design world, and other elements, such as characteristic national motifs. Most of the authors describe the origin of the brand and its evolution. The study shows, on the examples of Kenzo and*

Versace, that there is a possibility of creating the fashion brand and its identity through the consequent marketing strategy, by using the surname of the designers and traditional, for the specific culture, values and elements.

Keywords: brand, strategy, brand image, brand identity, promotion, design

Classification: Viewpoint

INTRODUCTION

Apart from the benefits in the form of a known brand “name”, the use of a form of a famous artists’ surname, such as Kenzo and Versace, as a brand can bring the brand managing companies problems too. First of all, while the designers are just at the beginning of the career path, it takes time to become recognizable and then- famous (not always). To be able to counteract problems the company should, like every other firm, gain the specific information about the market, the consumers needs and their preferences but in that case- using the surname as a fashion brand, such as Kenzo and Versace, it’s very important to pitch the company offer (4P) to the brand “name” exquisite.

Brand

“Brand” is a very wide concept and the number of the definitions of “brand” which can be found in literature best reflects this complexity. Nowadays, not only the brand researchers attempt to define this term; this concept is often invoked both in specialised – marketing and commerce – literature as well as in everyday life, in which it seems to have become an essential part of every consumer’s dictionary all over the world – irrespective of latitude. As a result of such popularisation, this term is intuitively used by the majority of purchasers. In spite of no specialised knowledge, consumers can instinctively specify what the brand actually is.

Along with the progress of civilisation and the more and more changing environment conditions as well as with the increase in purchasers’ needs, the term “brand” has been evolving and extended. The brand is a name, a symbol, a pattern or a combination of these elements. It is given by sellers or their group in order to identify goods or services as well as to distinguish them against a background of competitive products. (...) The brand thus identifies the product as well as its manufacturer or deliverer (Kotler & Armstrong & Saunders, Wong 2002, p. 626).

Generally speaking, the brand is a unique unit. It is a kind of a shortcut, by means of which people asses how a given company works, what it produces, offers and sells. A well designed and developed brand is a dynamic image in the customers’ minds. (...) Therefore, a powerful brand creates for itself a kind of quasi-monopoly (Barlow & Stewart 2010, p.16).

The brand can also be defined as a product which provides functional benefits plus the added values which certain consumers value to a sufficient extent in order to make a purchase”(Jones 1986:16[in]: Altkorn 2001, p.12) or as a product which has certain features which allow to distinguish it from other products of the same category – that is – the products which fulfil the same need; these differences can be real or symbolic (Keller, 1998, p. 4).

The brand is a name and symbol associated with a known and trustworthy experience which gets both into the head and into the heart (Taylor , 2010, p.95). It is developed in order to precisely identify the product and distinguish from the competitors' offer (Mruk, 2002,p.15).

Taking into consideration the above-quoted definitions, we can notice that they are different from one another in terms of their notional scope and that they show several approaches to the brand. Some of them present the brand in broader terms whereas others narrow down the scope of its meaning. The brand is most often treated as a characteristic aspect of a product and its important, if not the most important, element of the competitive advantage. Such identification in consumers' awareness (product diversity) is, next to cost leadership, the strategy of achieving the competitive advantage. It is worth noticing that many scholars suggest the differentiation strategy with reference to the products which are prone to differentiation (so they are heterogeneous) whereas the cost leadership strategy occurs most frequently in the case of homogenous goods so this concerns such goods which have a slight chance of differentiation or there is no such possibility at all (the so-called the *commodity* strategy). However, the market reality shows that even the homogenous products have the possibility of existing in consumers' minds as one of their kind and of winning the competitive fight and it all is thanks to the creation of a unique brand. "Constructing a brand involves many elements, which together make a comprehensive impression: the product itself, the label on the packaging and the exposition, product name, the manner in which the profits of purchasing the products are presented as well as advertising and promotion. The brand encompasses physical features (smell and taste), aesthetic features (look), rational elements (the ratio of quality to price, utility) and emotional elements (Moi, 2009, p.55).

Brand awareness is the purchaser's ability to recognise to which category of products a given brand belongs as well as the purchaser's ability to recognise the brand. We distinguish two types of brand awareness: spontaneous awareness (*brand recall, spontaneous brand awareness, unaided brand awareness*) and supported awareness (*brand recognition*). Spontaneous awareness informs what percentage of the respondents of a given population spontaneously listed the brand X, when asked about a given product category (Kozielski, 2004, p.260). The modern process of creating brand awareness which we know is the art of instilling and communicating the company's or organisation's values and character through connecting with its logo. Psychology calls it a symbolic connection and regards it as the fundamental learning process. Creating brand awareness is an art, the rules of which change at a fast pace therefore what is recommended is its constant development and openness to widening, deepening or sometimes even changing the line of thought in this respect.

Considering the essence of the brand, it seems vital to refer to other key terms connected with the brand. These are – brand identity and brand image. "Brand identity means the vision of the potential reception of the brand by the customer, or – to put it differently – the desired way of perceiving the brand, created by brand sponsor. It could also be defined as a certain comprehensive message about the brand, sent by the seller to the potential receivers by means of all marketing instruments (Altkorn, 2001, p. 39). Thus, it is a certain emphasised otherness of a given brand, the image of its uniqueness which proves its value. "The task of identity is to define brand importance, intention and vocation" (Kall, 2001, p.25). The defined brand identity established the direction of brand management over time. It is worth stressing that "the marketing name constitutes the most important distinguishing mark which – at the same – co-creates the product brand. It is also the main element of the widely understood brand

identity (*corporate identity, CI*) (Zboralski, 2000, p.38). As claimed by M. Géraldine (Géraldine, 2009,p.52), identity materialises itself only when the whole organisation puts it into action.

Brand image is the collection of feelings connected with brand recognition by its purchasers. In the literature on this topic, we may find the opinions, according to which brand image is a peculiar mental reflection, or even the entirety of the associations with the brand which let distinguish it from analogous products. And although, as stated by J. Altkorn (Altkorn, 2001,p.38), the analogies are most frequently referred to the functional features, this is not appropriate. The associations and convictions connected with the brand pertain to not only the material but also virtual features. Such notions as the “elegant”, “traditional”, “Swiss” brands, apart from the material benefits and attributes, also involve the whole set of relatively permanent ideas about social as well as mental values which are associated with its use. Brand image is the consequence and result of its reception and of consumer’s awareness identity. The father of advertising, Earnest Elmo Calkins (1868-1964), was the first to suggest that the ideals of product purchasers are included in the products. They reflect the aspirations of particular people, their families and social positions (Barlow &Stewart ,2010,p. 38).

One of the most essential components of the brand is its name which may be pronounced, involves letters, digits, words and their combinations. For products and companies, it is like names and surnames for people. It allows consumers to identify and compare the offers of given sellers, considering them worse, better or simply similar to others (Barlow &Stewart, 2010,p. 38). The visual elements of a brand are symbols, trademarks written in a specific way, with the use of specified colours or a specific font(Mruk &Rutkowski, 1999,p.61). Marks, colours as well as fonts and their size can have an enormous influence on the way of brand reception and selected properly, they can enhance the effect of the brand message and make the impression of uniqueness on consumers and therefore become remembered forever. The symbol, the visual element of the brand, is constituted by three key elements:

- typography, so the typeface (logotype),
- graphic elements,
- colours.

Just as a nation's flag expresses the distinct identity of a country, so, too, a logo, helps to establish the name and define the character of a corporation. Effective logos become synonymous with the organizations they portray. They are instantly recognized by millions of people, and help to identify their companies and convey a message about the brands for which they stand (dinesh.com, 2013).

Clothing brands are a status symbol today. Most clothing companies such as Prada, Chanel, Versace, Kenzo, etc make the most of putting their logos on any clothing item that they make.

The next vital element which is sometimes referred to in the definitions of the brand is “product”. The product is all that can be offered in the market in order to fulfil some need (Kotler, 2005,p.409). Having in mind the hierarchy of needs described by Maslow, especially in the context of brands known world-wide, we can pose one question about which needs are satisfied by the very product and which by a given brand? It is obvious that the need of attiring with clothes can be fulfilled by each clothing selected appropriately for weather

conditions but not each clothing will provide people with such feeling or prestige and uniqueness as are given by the attire by Prada.

In the hierarchy of product identification, we can distinguish the following four basic elements: colour, form, name and number. However, it is just the name that is an especially important element because – especially in the era of the Internet – what has no name by and large does not exist and is not noticed by consumers. Today, in the world of global market and the idea of “born global” which motivates the creation of a forming company’s strategy, managers cannot take the liberty of using ill-considered nomenclature. The name should be clear in each language and easy to pronounce.

The use of a surname

Among all the elements of effective symbolism (used during brand construction), there is a parameter which belongs to the most important ones in brand construction: the surname which is a brand itself. Deciding about the adoption of such a specific brand name, the managers of a given company have to make a decision about the way of its graphic representation. There are two possibilities: either in the form of an individual logotype created on the basis of one of the existing typographies – here a good example in Chanel, Kenzo and Versace brand or as a totally individual stylised signature suggesting its authenticity: Guerlain and Cardin.

Irrespective of the fact that the surname used will function in the logotype or signature, they have the advantage over the non-surname brands in the fact that they directly point to a certain set of values comprising their reputation: tradition, know-how, genius’s vision, charisma and frequently also the face – the parameter which is extremely significant in the case of endorsing, for example, the cosmetic products (the signatures of Sabatini, Campbell are a good case in point). In the case of the surname brands, the context of a given person’s individual contribution to the creation of a brand moves to the first place – at least in the first phase of brand life. From the moment of acquiring the surname by banks, funds, stock exchange investors etc., the time of the surname is numbered. It starts to be perceived definitely more like an institution than a person; as a company and not as a human being. What is noteworthy is the fact that it is easier to identify a brand with a person and this unique “aureole” comprising this person’s personality than to create this aureole around a new name and brand. Provided the company takes care of the products it offers, in creating the brand strategy, it is just a well selected surname that can be a guarantee of an excellent standard.

There are many strategies and ways of positioning the brand in a market. However, not all of them are suitable to be used in the global market. In the literature on this topic, the scholars list from seven to ten strategies (ways) of brand positioning. The brand can be positioned with reference to a famous personality (a star) from the world of sports, culture, politics or entertainment. Such person is then called a brand ambassador. It is assumed that the features and opinions of this person will be transferred onto the brand. In view of the above, what is of crucial importance is the appropriate selection of the candidate for the ambassador, especially on an international scale. This person, most of all, has to be commonly known and bring about positive associations. The most frequent figures used for this purpose are athletes (e.g. . Jordan, Z. Zidane, D. Beckham), models (C. Schiffer, N. Campbell), singers (C. Dion,

Madonna). The risk here is connected with the fact that when the selected person loses his/her reputation for different reasons, then the negative associations also become connected with the brand. What is more, the careers of stars, especially of athletes and models (with only a few exceptions), do not last too long therefore such strategy will not provide long-lasting effects (Szwajca, 2009, pp.51-52). In the case of historical figures such as Chanel and Dior such risk is absent. These figures are the icons of high culture, they were outstanding artists and therefore their surnames constitute brands themselves and can successfully accompany the highly emotional (i.e. *high-touch*) products.

The products of both brands Kenzo and Versace use symbols of culture of their creators, however it's their genius that gives them a new form and as an interpretation of these traditional symbols, they are today associated with the names of two greatest designers.

Kenzo Brand

The House of KENZO was founded in Paris in 1970 by Takada Kenzo. Kenzo, a native of Himeiji, Japan, attended Tokyo's prestigious Bunka Fashion College as one of its first male students before making the move from Tokyo to Paris, where he opened his first boutique, "Jungle Jap." He surprised the fashion world with his originality and the apparent celebration of diverse cultures, nature and colors in his designs.

Bold stripes, swirling, chintzy florals, geometric patterns and folkloric scenes were Takada's signatures, blended together in pieces inspired by his native Japan, the American Mid-West and South American art (Walker, 2013). "Jap wrap" become his moniker.

Following his success in the 1970s, he launched a series of new collections for men, women and children. Since 1988, KENZO PARFUMS has been the creator of some of the most groundbreaking fragrances of the past decades.

In 1993, the KENZO brand joined the LVMH (Moet Hennessy Louis Vuitton) company.

In 1999, Takada Kenzo decided to leave the artistic direction of the KENZO brand and set out on a new journey in life. This year also celebrated Kenzo's 30th anniversary in the industry. The year 2000 marked the birth of FlowerbyKenzo, a fragrance that invented the scent of the poppy, and quickly became a classic in the perfume world. Since then KENZO PARFUMS continues to express the original values of the brand: attachment to nature, poetry, mixing of East and West and a playful marriage of contrasts. These elements along with the vagabond spirit of the brand are present in all forms of KENZO PARFUMS, from its magnificent installations of poppy fields around the world, to its faithful dedication to every detail of a fragrance creation.

In 2001, a skincare line, KENZOKI, was launched. Built around four Asian plants (Rice Steam, Ginger Flower, Bamboo Leaf and White Lotus), the range brought a new approach to skincare; a marriage of pleasure and efficiency (Kenzousa.com, 2013).

As a vision and mission statement the company declares, that "KENZO has always worked towards a multicultural world, a world of colours and beauty, with nature as a vibrant, inexhaustible source of inspiration. Classic, contemporary, or visionary, the women's and

men's perfumes Kenzo created are based on values of life, energy, and a deep-rooted equilibrium” .

Kenzo designs are strictly connected with the elements of Japanese culture. The example of such connection is captured in the bottle of perfume called *Flower by Kenzo* which resembles the shape of a Samurai sword – *Wakizashi*.

The image of Kenzo is developed very solicitously. Apart from the mentioned design, the logotype and pictures used by the brand in the communication process with customers, maintain a consistent character. The logotype which at the same time constitutes the surname of the brand creator, resembles the sign of the Japanese alphabet, as an usual font is applied. When reading the history of Kenzo brand which is available on the Kenzo website, the reader will notice that the text is decorated with artistic pictures of Japanese flowers, whereas a great number of advertisements present variations of Japanese kimonos.

Everything created by Takada Kenzo, coherent brand concept and its message attract the best specialists who want to work for this world-known brand. Carol Lim and Humberto Leon stated in the interview for “The Independent” magazine: “We were offered the opportunity to work on a number of different projects, but the Kenzo brand was the most attractive to us. Not only due to us being long-time fans, but because we wanted to participate in the storytelling of the brand to a whole new generation” (Walker, 2013).

Versace brand

The history of Versace started with the vision of one man in Italy and became a family affair. Gianni Versace SpA, usually referred to as just Versace, is a family owned fashion house headquartered in Milan. Gianni Versace started the company in 1978 with the help of his older brother Santo and his younger sister Donatella.

Gianni Versace was born on December 2, 1946, in Reggio di Calabria, Italy. He began designing clothes at the age of 22 when a local garment maker hired him to design a collection. At the age of 26, he moved to Milan to begin a career in fashion. The first Versace signature collection was premiered in March of 1978 and the first menswear collection was presented in September of the same year. Gianni Versace gained worldwide recognition as an innovative fashion designer (Wagley, 2010).

Versace's illustrious career was decorated with numerous awards, including four L'Occhio d'Oros and an American Fashion Oscar in 1993. Some of his most imaginative creations could be found in theatres; the designer was often applauded for his costume designs for such ballets as Richard Strauss' Josephlegende in 1982, Gustav Mahler's Lieb und Leid in 1983 and Bejart's Chaka Zulu in 1989. In 1987, Versace was awarded with theater's Maschera D'Argento prize (Biography.com, 2013).

Since 1982- the beginning of an ongoing collaboration with La Scala Theatre, Milan, designing costumes for Josephs Legende (Richard Strauss, directed by Pier Luigi Veronesi) Versace's costumes are featured in stage events worldwide (Versace.com, 2013).

On July 15, 1997, 50 year old Versace was murdered in his South Beach home in Miami, Florida.

The explosion of colour, the sharply revealing cuts, and luxurious fabrics that characterized the Versace range were geared to those who wanted to be noticed, to assert their wealth and sexuality, to feel they were at the cutting edge of a rock'n'roll lifestyle. Versace offered customers the promise of standing- out, being noticed, and, almost, wearing a price tag. His designs shouted wealth and status through a megaphone. This ostentation was enhanced by lavish advertising that ensured label recognition and public identification of the style (Gundle, 2008, p.360).

Since Gianni Versace has a strong artistic and literary roots run, and fond of ancient Greek mythology, so he used the Greek mythology, the snake made parthenopipes "Medusa" as a brand trademark.

Legend of Medusa connection with the goddess Athena (Athena) Zhengyan Doo Korea, it was Athena punished her and his head into a monster snake. According to legend, if the eye connects with the Medusa would be turned into stone. In this way, Medusa was later used as a "fatal attraction with a woman" symbol.

Gianni Versace did with Medusa logo, Versace may be a glimpse of the brand style: bright, exaggerated and momentum to force people (Allenlin, 2009).

Versace based the development of his brand on the concept derived from Greek mythology, however his creativity (his brand still pays tribute to these patterns) referred to antic Rome, human infatuation and passion. Versace designs keep the balance between elegance and vulgarity, full of colours and Mediterranean motives, are inseparably bound with the Italian culture. The relationship between Versace and Opera, which originates from Italy, emphasised his Italian style in even more explicit way.

Other marker of and next reference to the Italian culture and tradition, in which the family, home and common feast constitute a priority value, is the line Versace home, whose offer includes the entire variety of decorative elements for home, in particular porcelain collections with Jellyfish and other patterns characteristic for this brand.

Results of own research

In March 2013, the author carried out a ballot research on the sample of 80 respondents. The questionnaire included questions concerning the image of examined brands – Kenzo and Versace. The respondents were the students of different fields of study at Wrocław University of Economics studying within the Erasmus program. These were the representatives of the following countries: Portugal, Spain, Hungary, Germany, Austria, Russia, Belarus and Ukraine, between 21-23 years old. The majority were women (68%), and the men (32%) were the remaining part.

From among the respondents, merely 5% did not recognise the Kenzo brand, 95% agreed that Kenzo is a well-known brand, whereas the Versace brand was estimated by all the respondents as the most famous one.



The majority of respondents, i.e. 60% define the Versace brand as an exclusive brand, whereas the Kenzo brand was defined in the same way by merely 45% of the respondents.

The question concerning emotions expressed by a given brand, 80% of the respondents associated the Versace brand with the feeling of happiness and stated that it is a 'romantic' brand and 'for all age categories of both sexes', whereas as far as Kenzo is concerned, the opinions of the respondents were divided: 40% associate it with the feeling of happiness, whereas for 45% of respondents this brand is perceived as a 'sad' brand. The half of the sample defined Kenzo as a mysterious brand and 35% agreed that this is a brand for young women.

The next part of the questionnaire was connected with the image associated with the country of origin of the brand creators, whose surnames are now the names of the brands.

All respondents knew the country of origin of the Versace brand and stated that the designs with the logo of Versace refer to Italian culture and reflect Italian atmosphere.

In case of Kenzo brand, the result was much more complex. A vast group i.e. 25% of respondents determined that it is an American brand, whereas merely 45% of respondents gave a correct answer (brand of Japanese origin), the remaining part (almost 30%) marked the answer "I don't know".

All questioned respondents were able to recognize the creator of the brand and the 'giver' of the tone of its name - Gianiego Versace, whereas in case of Kenzo brand, merely 25% had such knowledge (the majority admitted that the origin of this brand is unknown – 45%, and 30% marked the answer that Kenzo is the name of a flower).

SUMMARY

As a result of carried out research, it may be stated that the Versace brand is commonly recognisable, whereas the Kenzo brand is less known in Europe.

The reception of these two brands is completely different. Versace is perceived in a very positive way, as a romantic brand, associated with the feeling of happiness, whereas Kenzo brand obtained the byname of a sad and mysterious brand. Transferring the feelings of respondents into the language of music, both brands can be defined in the following way: Versace – brand in major key, Kenzo in minor key.

The majority of respondents defined both brands as exclusive ones, however smaller group of respondents perceives the Kenzo brand in this manner, what reflects the expectations of both brands, as it is encompassed in the description of these two brands.

The aim was also achieved in other case. Both brands (however Kenzo in lesser degree, what results from lower recognition of the brand itself) are respectively associated with culture and Italian and Japanese motives, whereas Versace brand was defined as the one reflecting the Italian climate.

On the basis of the analysis of the examples of two chosen brands and studies of the subject literature and own research, it may be stated that the connection of the creator's surname in the combination of the elements of a given culture emerging as the motives of offered products and fixed and characteristic brand elements, constitute an appropriate combination of the directed message of the brand and they commonly strengthen the associations connected with a given brand.

And that is the hypothesis and the direction for further research, in the future.

The thesis presented in the beginning of the article was confirmed, that the use of this type of *branding* and an appropriate marketing strategy can be an excellent form of promoting a given country and culture.

REFERENCES

1. Allenlin A., (2009) "Versace's brand of fame history", available at: <http://www.articlesbase.com/sales-articles/versaces-brand-of-fame-history-1353537.html>, (accessed 25 April 2013).
2. Altkorn J.(2001), *Strategia marki: PWE*, Warszawa , p. 12, p. 38, p. 39
3. Barlow J, Stewart P. (2010), *Markowa obsługa klientów. Nowe źródło przewagi nad konkurencją: Oficyna a Wolters Kluwer business*, Warszawa, p. 16, p. 38
4. Biography.com, (2013) available at : <http://www.biography.com/people/gianni-versace-9517836>, (accessed 25 April 2013).
5. Dinesh.com (2013), available at: http://www.dinesh.com/history_of_logos/clothing_logos.html, (accessed 23 April 2013).
6. Géraldine M (2009) , *Au coeur de la marque. Les clés du management de la marquee*: Wydawnictwo Dunod, Paris, p. 52
7. Gundle S. (2008), "Glamour: a history", Oxford University Press, Oxford, p. 360
8. Kall J. (2001) , *Slina marka: PWE*, Warszawa , p. 25
9. Keller K.L. (1998), *Strategic Brand Management: Prentice Hall*, New Jersey, p. 4
10. Kenzousa. com (2013), available at : <http://www.kenzousa.com/about-kenzo>, (accessed 23 April 2013).
11. Kotler Ph. (2005), *Marketing : Wydawnictwo Rebis* , p. 409
12. Kotler Ph, & Armstrong G. & Saunders J., & Wong V. (2002), *Marketing. Podręcznik europejski: PWE*, Warszawa , p. 626
13. Kozielski R. (ed.) (2004), *Wskaźniki marketingowe: Oficyna Ekonomiczna*, Kraków, p. 260
14. Moi A., (2009), *Marketing i Public Relations w małej firmie: wyd. Helion One Press*, Gliwice, p. 55
15. Mruk H. (2002), *Zarządzanie marką, Wyższa Szkoła Zarządzania i Bankowości w Poznaniu*, Poznań, p. 15
16. Mruk H. & Rutkowski I, (1999), *Strategia produktu: PWE*, Warszawa, p. 61
17. Szwajca D. (2009) „Pozycjonowanie marki na rynku globalnym – możliwości i ograniczenia” [in:] *Ekonomia i Zarządzanie* , Wyd. Politechnika Białostocka, pp. 51-52
18. Taylor D. (2010) , *Wizja marki. Jak zachęcić pracowników do wpływania na rozwój firmy?: Oficyna a Wolters Kluwer business*, Warszawa , p. 95
19. Versace.com, (2013), available at: <http://www.versace.com/en/history>, (accessed 25 April 2013).



**Proceedings of 2013 International Conference on
Technology Innovation and Industrial Management
29-31 May 2013, Phuket, Thailand**

20. Wagley A., "History Of Versace", (2010), available at:
<http://www.mademan.com/mm/history-versace.html#vply=0>, (accessed 25 April 2013).
21. Walker H, "Kenzo: it takes two to make a brand go right" , available at:
<http://www.independent.co.uk/life-style/fashion/features/kenzo-it-takes-two-to-make-a-brand-go-right-8555526.html> , (accessed 24 April 2013).
22. Zboralski M. (2000), Nazwy firm i produktów: PWE, Warszawa 2000, p. 38