



LISBON  
SCHOOL OF  
ECONOMICS &  
MANAGEMENT  
UNIVERSIDADE DE LISBOA

**MESTRADO EM**  
MARKETING

**TRABALHO FINAL DE MESTRADO**  
DISSERTAÇÃO

**CHANEL'S PERFUME PERSONALITY:  
THE GAP BETWEEN IDENTITY AND IMAGE**

MELISSA OLIVEIRA RITA

OUTUBRO - 2019



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## ABSTRACT

In recent years, social networks have become a vital component of integrated marketing communications enabling the creation of a strong relationship between organizations and their consumers. The technological revolution has altered behavioural patterns, enabling the exchange of a huge amount of information and opinion among consumers on various digital platforms.

In an age of rapidly changing trends, the luxury sector has begun to look at its consumer classes of the future, being prepared to make significant investments in digital marketing and progressively using social media to attract customer engagement. Thus, to understand customer engagement, we may need to make sure that a brand is passing to consumer the right perception (identity versus image). Brand identity and image may project a different perception from consumers. Brand personality model may be essential for understanding the leverage between firms and consumers brand perceptions.

This research aims to analyse the personality dimensions of online brand communication by luxury brand Chanel, for its most notorious cosmetic products: its fragrances - Coco Chanel Mademoiselle, Chanel Eau Tendre and Chanel N°5; with the purpose of understanding if the identity projected by the brand diverges with the image perceived by consumers.

For the collection of primary data, two digital platforms were chosen: Chanel's official website and 3234 comments from the Influenster website over a one-year period.

In this research we found out that there is no divergence between brand identity and brand image by analyzing all 5 dimensions together. If we look to dimension by dimension (separately), there are gaps that can be significant if we're talking about the divergence between the same dimensions within the identity and brand image.

As a general conclusion, the brand image perceived by consumers is aligned with Chanel's brand identity, revealing good marketing practices and strategies.

**Keywords:** Brand Personality, Brand Identity, Brand Image, Luxury

## RESUMO

Nos últimos anos, as redes sociais tornaram-se um componente vital das comunicações integradas de marketing, permitindo o estabelecer de um forte relacionamento entre as organizações e os seus consumidores. A revolução tecnológica alterou os padrões comportamentais, permitindo a troca de uma enorme quantidade de informações e opiniões entre os consumidores em diversas plataformas digitais.

Numa era de tendências em rápida mudança, o setor de luxo começou a olhar para as classes de consumidores do futuro preparando-se para fazer investimentos significativos em marketing digital e recorrendo progressivamente às redes sociais para criar um maior envolvimento com os seus clientes. Assim, para entender o envolvimento do cliente é preciso garantir que uma marca esteja a transmitir ao consumidor a perceção correta (identidade versus imagem). A identidade e imagem de marca podem projetar uma perceção distinta da pretendida por parte dos consumidores. O modelo de personalidade de marca pode ser essencial para compreender a influência das perceções da marca entre empresas e consumidores.

Esta investigação tem o desígnio de analisar as dimensões de personalidade da marca comunicadas online pela marca de luxo Chanel, pelos seus produtos de cosmética mais conceituados: as suas fragrâncias – Coco Chanel Mademoiselle, Chanel Eau Tendre e Chanel Nº5; com o intuito de compreender se a identidade projetada pela marca diverge com a imagem percecionada por parte dos consumidores.

Para a recolha de dados primários escolheram-se duas plataformas digitais: a página web oficial da Chanel e 3234 comentários do website “Influenster”, num período de um ano.

Com esta investigação, podemos compreender que não existe divergência entre identidade de marca e imagem de marca analisando em conjunto as cinco dimensões. Se considerarmos dimensão por dimensão (separadamente), existem “gaps” que podem ser significativas quando falamos acerca de divergência entre as mesmas dimensões na identidade e na imagem da marca.

Como conclusão geral, a imagem de marca percebida pelos consumidores está alinhada com a identidade da marca Chanel, revelando boas práticas e estratégias de marketing.

**Palavras-Chave:** Personalidade da Marca, Identidade da Marca, Imagem de Marca, Luxo

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## **CHAPTER 1- INTRODUCTION**

### *1.1. Theoretical Contextualization*

In recent years, social networks have become a vital component of integrated marketing communications enabling the creation of a strong relationship between organizations and their consumers (Mangold & Faulds, 2009), which has produced extensive online user-generated content (UGC) or word of mouth (WoM) and hence, attracted marketers' attention (Goh et al. 2013). In an age of rapidly changing trends, the luxury sector has begun to look at its consumer classes of the future, being prepared to make significant investments in digital marketing and progressively using social media to attract customer engagement. To engage customers is essential to have a consistent brand when we consider that every element of a brand helps the audience to identify the business. Consistent branding represents a competitive advantage and true intangible assets for businesses (Aaker, 1991; Keller & Lehmann, 2006).

Nowadays the internet is considered as a crucial element for managing the relationship between companies and their customers (Tiago & Veríssimo, 2014). Access to large amounts and sharing of information across various social media platforms is making consumers increasingly demanding about brand offerings (Kotler & Armstrong, 2011). They rely more on reviews from other consumers than on brand communication itself or even product experience (Lee & Youn, 2009). However, with the appearance of social media networks and online communities, brands no longer have exclusivity in the communication process (Kaplan & Haenlein, 2010). As communication is vital for the success of brand management, the brand (sender) is who communicates identity and the consumer (receiver) is who retains and perceives what the brand wants to convey, building the brand image (Kapferer, 2008). There may be a divergence (gap) between the image that brands intend to project from themselves - according to identity (projected or intended positioning) - and the perceptions developed by consumers - their image of the brand (perceived positioning).

In a growing and competitive market, brands must increase focus on managing communication strategies to verify that the messages they transmit are received and perceived by the target audience in the intended manner and to understand which features are most valued.

Aaker (1997) developed the brand personality concept that supports the deepening of the characteristics and meanings that can influence its understanding (Phau & Lau, 2000). A well-defined brand personality enhances the strengthening of emotional bonds (Biel, 1993), and arouses a preference for consumers (Malhotra, 1981). This concept can be used as an instrument to facilitate understanding of what the brand represents in its various dimensions, particularly in the relationship with consumers (Fournier, 1998).

### *1.2. Research Question*

In this dissertation, it is sought to understand if the identity of the luxury brand Chanel is perceived by consumers as the brand Chanel intends to. Furthermore, it is important to analyse the brand according to its personality dimensions (Aaker, 1997). The purpose is to understand if brand communication through its official website is perceived in the same way as through influencer's websites, more precisely in online communities. Thus, the aim is to answer the following research question: Is there a divergence between brand identity and the consumer's brand image?

### *1.3. Objectives of the study*

This study has the following objectives: firstly, to understand the identity of the brand; Second, how brand identity is perceived by consumers; and finally, to determine whether there is a divergence between the identity that the brand communicates and how it is perceived by consumers.

### *1.4. Relevance of the study*

The analysis of brand personality through consumer and brand perceptions on social networks and online community platforms is still poorly addressed, as these studies have focused mainly on online branding through new methodological approaches (Ekinci & Hosany, 2006; Opoku, Abratt & Pitt, 2006) and products or services from western countries (Aaker, 2000; Aaker, Benet-Martinez & Garolera, 2001).

As a result, it becomes relevant to study the importance of brand personality as a tool to compare the brand identity and brand image. At the same time, brand personality and relationships between brands and consumers are increasingly being more relevant to

marketers. From the business point of view, this research aims to help companies in the management of communication strategies of their brands, noting consumer communication in online communities, being in this case applied to the luxury sector.

### *1.5. Structure of the Dissertation*

The structure of the dissertation is divided into six chapters: introduction, literature review, theoretical framework, methodology, data analysis and discussion, conclusions, contributions, limitations and future studies.

The introduction contains a theoretical contextualization of the subject, the research problem, the objectives of the study, as well as the academic and business relevance of the study. In the literature review chapter, the concepts of luxury, branding and identity are discussed; also, branding in digital media, brand co-creation, brand personality, consumer behaviour in social media, virtual and brand communities, user generated content (UGC) and finally, electronic word-of-mouth (eWoM). The following chapter addresses methodology and data collection, which refers to the type and process of the study. In the chapter of empirical analysis, data are exposed and discussed in general and in each of the personality dimensions of the brand. The last chapter concerns the conclusion and limitations of research, also referred to the contributions of the study as well as clues to future research.

## CHAPTER 2 - LITERATURE REVIEW

### 2.1.1 *Luxury Definition*

What defines and what composes a luxury brand? This is the main question and focus of recent marketing studies (Barnier *et al.*, 2012). Luxury goods and the needs for these differ from society to society (Christodoulides *et al.*, 2009). The degree of luxury of a brand depends on the perception of the context and the people concerned (Kemp, 1998). “Where the ordinary ends and the luxury starts is a matter of degree as judged by consumers” (Tynan *et al.*, 2010: 1157).

Chevalier & Mazzalovo (2008: 11) affirm that “a luxury good must satisfy three criteria: it must have a strong content, it must be the result of craftsmanship; and it must be international”. Luxury is an inherent quality of the product and the intangible quality expressed by the brand (Nueno & Quelch, 1998).

Luxury brands have characteristics such as an experience in the brand's own consumption, the pleasure of acquiring the product, the quality of service provided and the premium image of the product (Keller, 2009). And what are the motivations for the consumption of luxury brands? Vickers and Renand (2003) affirm that there are distinct motivations that lead to a consumption of luxury products such as: functional motivations (such as quality), experimental motivations (such as hedonism) and some reasons related with symbolic interaction (association to a group or affirmation of a social status).

### 2.1.2. *Luxury Classification*

Defining and classifying luxury brands or products is quite difficult (Vignero & Johnson, 1999; Dubois & Duquesne, 1993). It can be classified as luxury consumer and luxury producer. The luxury consumer emphasizes the subjectivity and multidimensionality of the concept of luxury, which means that luxury is mainly conceptualized by pleasure and special feeling (McFerran & Argo, 2014). The luxury producer focuses on luxury brand management and in the creation of a meaning for the brand that is core to the value of luxury brands – this involves numerous dimensions such as product design, strategy, marketing and sales, among others (Gurzki & Woisetschläger, 2017). This perspective represents the main challenge for luxury brands to grow while remaining unique and exclusive (Kapferer & Valette-Florence, 2016).

A luxury brand can also be classified as inaccessible, intermediate and accessible (Alleres, 1991). The inaccessible luxury regards exclusivity, often a luxury product to be unique is handmade in single units. Intermediate luxury corresponds to products that are expensive replicas of individual models. The accessible luxury is about manufacture exceptional products for a wider range of buyers (Fury, 2015), it represents all those products manufactured in factories or workshops in larger series such as perfumes (Alleres, 1991). However, is important to denote that 98% of the luxury business today corresponds to the accessible luxury category and have a turnover in billions (Fury, 2015). It is also important to emphasize that to classify a product as luxury it is necessary to focus on creative processes, to concern for creating an extraordinary customer experience and to have a product with a symbolic value (Fuchs *et al.*, 2013).

### 2.2. Brand Image

Brand Image was a concept that contributed largely to marketing practices (Dobni & Zinkhan, 1990). Brand image is largely a subjective and perceptive phenomenon, formed through consumer interpretation, whether rational or emotional, also is not inherent in the technical, functional or physical concerns of the product. It is affected and shaped by marketing activities, different context variables, and observer characteristics (Dobni & Zinkhan, 1990).

Consumers recognize brands through previous experience with products or services, and whether their needs are inherently met (Kotler & Keller, 2016). They use brands to express themselves in different ways, either through the clothes they choose, what kind of music they listen to, or what they post to their social networks (Kotler *et al.*, 2009).

Keller (1993: 3) defines the brand image as the “perceptions of a brand as reflected by the associations kept in the consumer's memory”. These associations help building brand images in the memory of individuals, influencing purchasing decisions. Brand associations can be classified into three types: attributes, benefits and attitudes (Keller, 1993). Benefits can be functional when they correspond to basic, physiological and safety motivations of consumers; experiential, when satisfying consumers' experiences, such as sensory pleasure or cognitive stimulation or even symbolic, when satisfying the needs of social approval and expression of individuals. Attitudes, on the other hand, are the general assessments of a brand by consumers and determine their behaviours or choices.

Another dimension that contributes to brand awareness is brand perception, which relates with the brand trait in memory, meaning the ease in which a brand appears in consumers' memory (Keller, 1993). Brand personality is linked with attitudes and the image formed in the consumer's memory.

### *2.2.1. Image versus Identity*

Communication is the key to transmitting messages between the brand and the consumers. Not all consumers interpret the same information in a similar way, as their personal experiences may condition the reception of messages (Dobni & Zinkhan, 1990). In the context of brands, the communication between the company and its consumers can be examined in terms of brand identity and brand image.

Monitoring consumer interpretations allows companies to verify the effectiveness of the brand's marketing strategy by adjusting it if gaps exist between the two dimensions (De Chernatony & Riley, 1998). De Chernatony (2001) argues that consumers react to their own perceptions of reality and therefore encourages companies to focus their positioning strategies on consumers. On the other hand, consumers' perceptions do not always match the messages sent, so the company must constantly evaluate them and take action against individual preferences.

### *2.3. Branding and Identity*

Since 1950, several concepts related to corporate marketing have captured the attention of researchers such as identity and branding (Balmer & Greyser, 2006). It was then sought to know the meaning of corporate identity and brand.

Identity refers to what the company is certainly, ie what are the factors that make one entity distinct from another. Includes tangible and intangible assets of the organization, activities, markets, structure, philosophy and corporate history (Balmer & Greyser, 2006). The identity of a brand refers to the organization's philosophy: how it is constituted, what it stands for, how it performs work and activities; to the product: what the organization accomplishes; to the price; to the place - distribution and organizational relationship; performance - quality of products and services; and, finally, the positioning vis-à-vis its competitors (Balmer & Greyser, 2006).

The brand relates with the expressions and images of an organisation's identity, in other words to what is promised and expected by the brand. The brand is the interface between the

organisation's stakeholders and its identity. Stakeholders will judge the brand considering whether the brand has kept its promise and will evaluate the brand's personality in relation to its expectations and requirements (Abratt & Kleyn, 2012). The brand image represents the current and immediate reflection that the stakeholders have on an organization (Bick, Jacobson & Abratt, 2003). It is related to the various attributes that the organization presents such as the name, architecture, variety of products and services, tradition, ideology and the quality cues communicated by the organization's products, services and people (Nguyen & Leblanc, 2001).

Corporate expression links the organisation's corporate identity with its corporate brand and accordingly is classified as part of both constructs. Barney (1991) defined that branding and identity shall ensure the attributes namely: valuable, in the sense that it can exploit opportunities and/or neutralise threats in a firm's environment; rare, among a firm's current and potential competition; imperfectly imitable; have to be strategic in the way that can't substitute any product with the previous attribute sets.

### *2.3.1. Branding in Digital Media*

Social networks have changed the way consumers engage with brands, are transforming marketing and making many of the traditional strategies and structures obsolete. For marketers, the old way of doing business is unsustainable. Consumers want a clear promise of the brand and the offerings they value (Edelman, 2010). Big companies are the biggest users of all major social media channels (Brennan & Croft, 2012). Branding requires strong internal communication as well as consistent external communication to maintain its positioning. A company must apply a clear branding strategy to achieve leadership. To do so, a brand must create social media content that is essential to their communication across multiple channels (Lipiainen & Karjaluo, 2015). The four attributes known as pillars of social media branding to consider are marketing communications, understanding customers, interactivity and content (Simmons, 2007). Therefore, later companies must properly manage social media branding to create brand equity (Simmons *et al.*, 2010), avoiding discrepancies between identity and brand image. In the digital age, the ability to understand brand awareness is minor and it is extremely important to understand how different digital tools can benefit and support brand development and success (Simmons *et al.*, 2010).

Branding embedded in the digital world has certain characteristics and dynamics that need to be understood in order to select the best effective branding tactics and strategies

(Lipiainen & Karjaluo, 2015). With the emergence of social media, brand building has become multidirectional, interconnected and partially beyond the control of marketers, as consumers have many options to participate in brand communities, create and share content (Hennig-Thurau *et al.*, 2010). Social media requires that marketing tells the truth and authentic stories (Fournier & Avery, 2011). Online branding should be oriented toward personalized customer relationships (Hennig-Thurau *et al.*, 2010).

The digital brand model is theoretically based on value creation and brand management in the digital age (Lipiainen & Karjaluo, 2015). For this, the brand value must be formed 1) directly between the brand and its stakeholders; 2) indirectly in the relationship between internal and external stakeholders; 3) the interactions between the various actors of the network, and also 4) through the themes in which the brand is connected. This means that the brand should include three main focuses: internal brand delivery, external brand delivery, and positioning the brand in the relevant media (Lipiainen & Karjaluo, 2015).

### 2.3.2. *Brand Co-Creation*

Co-creation is not a new phenomenon, but its influence on non-production domains is recent. Co-creation is a form of innovation where the stakeholders add value to a brand (Rindfleisch, 2008). It is a challenge for a brand to create relevant, different and surprising marketing experience (Poulsson & Kale, 2004), in order to have an experimental component involving an interactive process between third parties.

According to recent research, customers and suppliers co-create value together as a result of a shift from a product and enterprise-focused value creation vision to one that focuses on personalized brand experiences (Tynan *et al.*, 2010). The brand creates and delivers value to the customer through interaction and dialogue that embeds value in the co-creation process (Payne *et al.*, 2009; Prahalad & Ramaswamy, 2004; Vargo & Lusch, 2004). This provides the opportunity for marketing to co-create value by sharing knowledge with clients and partners (Vargo & Lusch, 2004) at various points of interaction through unique experiences that occur throughout the "life" of the brand, which develops a service orientation based on joint value creation processes (Vargo & Lusch 2004, 2008).

These value-creating interactions can also include stakeholders other than the customer and supplier, such as members of brand communities, shareholders. Prahalad & Ramaswamy (2004: 6) emphasized that value creation for a brand is obtained by the supplier and the

"connected, empowered and active customer" that determines the challenge of value in an exclusive and phenomenological way (Vargo & Lusch, 2008) during consumption.

#### 2.4. Brand Personality

Aaker (1997) affirms that Brand Personality construction is closely related with the association between human characteristics and the brand, having an extended generalization across sets of products. This concept serves symbolic and self-expressive functions, as opposed to attributes related to the product, which serve as an utilitarian function for consumers (Keller, 1993). Trademarks often use personification techniques and consumer imagery in their marketing strategies to create lasting and distinctive personality traits associated with the brand (Aaker, 1997). The author emphasizes that several investigations have confirmed that the greater the congruence between the characteristics that describe the individual and the brands is, the greater the preference for them.

In brand personality studies, Aaker (1997) found that the measurement scales presented were random or based only on human personality scales from psychology, so their use in the marketing context was questionable. Thus, the Author proposed to develop a model that would be reliable, valid and generalizable to measure brand personality in all product categories. First, the researcher isolated the five dimensions related to the personality traits of the brand: sincerity, enthusiasm, competence, sophistication and ruggedness. These dimensions were subdivided into 15 facets, such as honesty, intelligence or success, then Aaker (1997) created a scale of 42 personality items that allow to evaluate any mark in the five mentioned dimensions.

It is important to emphasize that Aaker's methodology (1997) were replaced by other tools that fit the emerging technologies, in order to allow computer analysis of large amounts of information. Opoku *et al.* (2006) investigated the largest possible number of synonyms of the dimensions of Aaker (1997), obtaining a dictionary with 833 words.

## A Brand Personality Framework

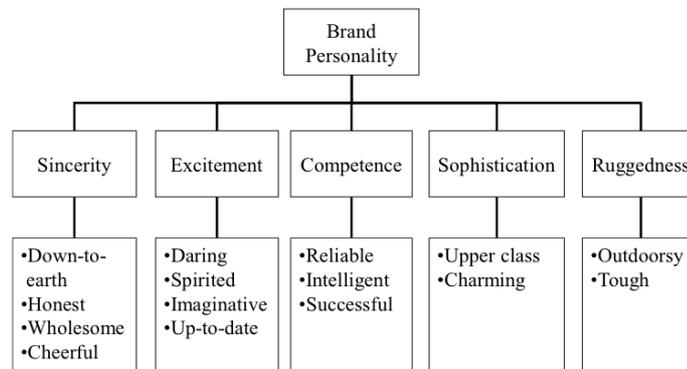


Figure I: Brand Personality Framework (Source: Aaker, 1997)

### 2.6. Consumer Behaviour in Social Media

Social media provides an opportunity for marketers to build more personal relationships with consumers and reach them within their social communities (Kelly, Gayle & Drennan, 2010). Social media has changed the way brand content is created, deployed, consumed through online consumer connections and content (Tsai & Men, 2013), and they play a key role in the success of a luxury brand (Phan *et al.*, 2011). In the end, social media consumption is an active behaviour in which the audience seeks content according to their internal motivations (Daugherty & Eastin, 2005). These internal motivations represent functional sources designed to meet specific consumer needs and influence consumer behaviour (O'Keefe, 2002).

#### 2.6.1. Virtual Community

Virtual communities are defined as a set of people who share the same interests or goals, in which electronic communication is a primary form of interaction (Dennis, Poothari & Natarajan, 1998) this means groups of people who meet regularly to discuss a matter of common interest (Figallo, 1998). This type of computer-mediated communication (CMC) makes possible to locate and dialogue between people who have similar interests, forming and sustaining virtual communities (Hiltz & Wellman, 1997). Online communities besides sharing a common interest, share a common language or sense of expression (Kavoura & Borges, 2016).

Although connecting to others via the Internet is central to a virtual community, it is important to note that the notion of community is not applicable to all online interaction sites (Erickson, 1997; Fernback, 1999). In this way, a virtual community is defined according to the frequency with which its members participate in it. Typically, members become active, connected and frequently visit their communities (Hiltz & Wellman, 1997), sometimes becoming so dependent that they can be described as addicts (Hiltz, 1984).

### 2.6.2. *Brand Community*

Marketers have followed the evolving trend of social media platforms and contributed to the emerging brand communities to engage consumers and facilitate WoM in order to increase information sharing and consequently boost sales (Kozinets, 2002).

A brand community is a specified, non-geographically linked community and play a vital role in the brand's supreme legacy. It is based on a set of social relations between admirers of a brand. Brand communities have three characteristics common to a community: shared consciousness, common rituals and traditions, and a sense of moral responsibility (Muniz & O'Guinn, 2001).

Researchers studied the identification (Algesheimer *et al.*, 2005), participation (Bagozzi & Dholakia, 2006) and consumer communication (Adjei *et al.*, 2010) in a brand community. They found that communities positively affect consumer behaviour in commitment, trust and brand buying behaviour. Brand communities make it easier for customers to share experiences, generate a richer conceptualization of customer loyalty as well as customer integration with the brand (McAlexander *et al.*, 2002).

Consumer involvement in social networking brand communities significantly increases a customer's likelihood to make a purchase (Goh *et al.*, 2013). More than 1.5 million businesses currently have Facebook brand communities for marketing purposes (Gummerus, Liljander, Weman, & Pihlström, 2012).

### 2.6.3 *User Generated Content (UGC)*

User generated content refers to media content created or produced by the general public on the Internet (Daugherty *et al.*, 2008). It can be produced individually or collaboratively, modified, shared and consumed. It is seen as the set of all the ways in which people use social media (Kaplan & Haenlein, 2010).

UGC sites are creating new visualization patterns and social interactions, empowering their users to be more creative and developing new business opportunities (Cha *et al.*, 2007).

With the evolution of Web 2.0, UGC attracts more than 69 million users by creating a vast number of niche markets that generate more than \$450 million in advertising revenue (Verna, 2007). The principal motivation for creating UGC is the social function because concepts of sharing and interacting socially are widespread. But there are more such as the ability to understand the environment of UGC creators, the topic at hand and themselves because they feel a sense of intrinsic wisdom. With UGC creation, creators can minimize their own self-doubts, feel a sense of belonging, feel inherently gratified with a sense of self-esteem because they have created content and become members of an online community that shares the principles, they consider important. It validates and helps them feel good about who they are and what they believe about the world (Daugherty *et al.*, 2008).

### *2.6.4 Electronic Word-of-Mouth (eWoM)*

The arrival of Web 2.0 has opened the door for interactive audience participation on social networks. This brings with it massive and fast user generated content, known as user generated content (UGC), as mentioned before. This content is also known as word-of-mouth (Kaplan & Haenlein, 2010) and, in this case, electronic word-of-mouth (eWoM) because it is electronically generated content. However, it is present in the map of potential customers that when they're facing the need to go through the consumer decision making process, especially when searching for information and evaluating alternatives to decide what to buy.

The importance of WoM in influencing consumer decision making has been well recognized in the marketing literature (Engel *et al.*, 1969; Gilly *et al.*, 1998). WoM is defined as the exchange of information between consumers and plays a key role in changing consumer attitudes and behaviours towards products and services (Katz & Lazarsfeld, 1955 as cited in Kimmel & Kitchen, 2014). Because WoM is created and delivered by a more reliable source of product and brand information than company-generated persuasive messages (Feick & Price, 1987), consumers often rely on it when looking for information on which to base their purchasing decisions.

The evolution of social media has facilitated the development of online WoM - electronic word-of-mouth (eWoM). E-WoM is defined as any positive or negative statements made by potential customers, loyal or old about a product or company, that is made available to the public via the Internet (Hennig-Thurau *et al.*, 2004).

Recent searches by Taheri *et al.* (2019), point out that there is a difference between posted online reviews of a mobile device or a desktop device, both in terms of features and distribution, and argues that mobile eWoM still needs to be studied at a deeper level. Malhotra (2018) argues that traditional survey-based questionnaires to assess consumer perceptions bring with them a self-report bias, as respondents tend to define their answers according to the questions put to them. Therefore, it is a good opportunity to go further in online reviews (Rese *et al.*, 2014).

### CHAPTER 3 - METHODOLOGY

#### 3.1. Purpose and Type of Study

For this research we opted for an approach to the luxury market as it is a growing market and it is concerned with the future digital approaches that will be needed to accompany the most promising generations - Millennials and Gen Z. We wanted to understand if a brand communication is perceived by consumers in the desired way.

The method adopted in this study is exploratory in nature as a useful approach to explore into a given topic in an adaptable manner to various perspectives because it clarifies the understanding of a problem, the precise nature of it and formulate consistent research questions for research (Saunders *et al.*, 2012).

The type of study is qualitative, using the method of content analysis, which aims the textual evaluation of communicated messages (Neuman, 1997). Weber (1988) states that this method allows to encode the text or content in different categories, depending on the selected criteria. To perform the analysis, a data collection process was used directly from the website of Chanel brand and from Influenster website, and then the data were processed in QDAMiner and WordStat.

#### 3.2. Sample

For the present research we opted for an approach to the luxury market, which grew 5% in 2018 (Bain & Company, 2019). Due to the increasing competitiveness present in the luxury sector, business differentiation is essential. Consumers are increasingly present in sharing product experiences on the Internet, showing in their choices greater confidence in content created by previous users (UGC).

More specifically, cosmetics and fragrances market were considered the top-performing sector in FY2017 with 16.1 percent sales growth, which was largely due to the double-digit year-on-year growth of seven companies out of the total 11 in the sector (Deloitte, 2019). In a more personal point of view, this market of fragrances is quite interesting as it reaches a wider target that does not need to be a luxury target audience.

The luxury brand chosen was Chanel, it presents a diversity of product categories such as fashion and accessories, eyewear, fragrance and beauty, fine jewellery and watches; the chosen category was fragrances. The brand choice was tied to Chanel's specialized profile in the luxury market being present in the top 10 on worldwide luxury positioning (Deloitte, 2019). Chanel was founded by Gabrielle Coco Chanel in 1909. Nowadays is the 4th oldest luxury brand in the world, and the company Chanel S.A. is specialized in haute couture, ready-to-wear, luxury goods and fashion accessories, recently revealed that it brought in \$11.12 billion in sales in 2018 (Deloitte, 2019).

The sample were chosen according to the TOP 3 of best sellers Chanel perfumes that are respectively: Chanel No. 5, Coco Chanel Mademoiselle and Chanel Eau Tendre; and was collected over a period of 1 year – from 27/04/2018 to 27/04/2019, in this period the following number of comments were withdrawn:

- Chanel N°5 – 450 comments;
- Coco Chanel Mademoiselle – 1844 comments;
- Chanel Eau Tendre – 940 comments.

Regarding the number of reviews that were made for each product: Coco Chanel Mademoiselle perfume had 6981 reviews, Chanel N°5 had 1065 reviews and Chanel Eau Tendre had 1972 reviews.

### *3.3. Data Collection Process*

The platform chose for secondary data collection were the official website of the brand Chanel and the website "Influenster". The official Chanel website contains information on all products, campaigns, corporate social responsibility actions to date and Chanel Foundation. "Influenster" website is a source for honest product reviews, where we can discover new products, read trending news, watch tutorials, shop and share our favourite products. This social website has over 36 million honest product reviews, over 8 million Helpful Q&A and more than 5.5 million members.

For the purposes of this dissertation, the choice of the "Influenster" website is justified by the fact that it is one of the most used platforms for the evaluation of various types of products, namely cosmetics and fragrances.

The sampling of this study is non-probabilistic for convenience, as the data were selected and collected directly by the investigator, which does not allow to determine the representativeness of the sample (Hair, Bush & Ortinau, 2003). The data collected for this investigation was taken from the content available on Chanel's official website and the reviews published on the Influenster website during the period from April 27, 2018 to April 27, 2019. The data collected accounted for a total of 39 923 words on the Chanel brand website (brand identity plus 3 products, no other Chanel product information was accounted) and a total of 116 174 words in 3234 comments taken from the 3 products on the Influenster website. The text documents with the collected data were separated into Chanel website official information, Coco Chanel Mademoiselle, Chanel N°5 and Chanel Eau Tendre information of Chanel website, as well as information about each of the 3 perfumes present in the reviews; these were then transferred to QDA Miner, a software for qualitative data analysis and, later, to the WordStat software to analyse textual content. WordStat compares a set of words selected in dictionaries (synonyms) with the text placed in the software and indicates the number of times words are repeated in the text (Pollach, 2011). In WordStat was applied the brand personality dictionary developed by Opoku et al. (2006), which contains 833 synonyms, then proceeded to the classification of the words extracted in the five categories of the scale presented by Aaker (1997) - sincerity, enthusiasm, competence, sophistication and ruggedness.

## CHAPTER 4 – EMPIRICAL ANALYSIS

In this section, data analysis, presentation and discussion are performed. The aim was to ascertain whether the brand personality dimensions explored in the literature review were aligned between the data collected from the contents of the Chanel website (brand identity) and the customer online reviews on the Influenster website (brand image).

After applying the brand personality dictionary (Opoku *et al.*, 2006) to the Influenster website comments for one-year timeframe (27 of April 2018 to 27 of April 2019) and content of the studied luxury brand official web page of the 3 fragrances, we identified in total 217 words corresponding to Aaker's dimensions (1997), which occur 4704 times.

Having an overview of this empirical analysis, sincerity is one of the dimensions that stands out in the variables under study from the collected data we can see that this dimension is more present in the official Chanel brand page compared to the review's website. Excitement is present in all dimensions but with a greater focus on Coco Chanel Mademoiselle. Its presence is superior in the brand image when we refer to Chanel N°5 and Chanel Eau Tendre, while in Coco Chanel Mademoiselle its highlight is superior in brand identity, i.e. on the official website. The competence dimension was more evident in the website contents of the product reviews under study compared to the brand's official website. Sophistication stands out most in the brand image (reviews) of Chanel N°5 and Coco Chanel Mademoiselle perfumes, also presenting significant differences of percentage points between the identity and image of these two perfumes. Chanel Eau Tendre has a small percentage difference between the two variables. The ruggedness dimension was the one that did not stand out in the 3 products studied and did not appear in any content of the official Chanel brand website. It is important to note that the words helpful were not counted as it has reference to Q&A on the official Chanel website.

With the results obtained in WordStat, it was possible to define the relations between perfumes and personality dimensions. The Table 1 represents the number of times a given brand personality dimension was associated with the analyzed content, that is, the synonym frequency values for each dimension, as well as the relative percentage of the total analyzed.

## Chanel's Perfume Personality: The Gap Between Identity and Image

Table I: Frequency of personality dimensions of Chanel perfumes

Official website (Identity) - Chanel N°5			Influencer Reviews (Image) - Chanel N°5		
Column1	FREQUENCY	% SHOWN	Column1	FREQUENCY	% SHOWN
SOPHISTICATION	5	17.86%	SOPHISTICATION	221	38.70%
COMPETENCE	1	3.57%	COMPETENCE	124	21.72%
SINCERITY	18	64.29%	SINCERITY	107	18.74%
EXCITEMENT	4	14.29%	EXCITEMENT	104	18.21%
			RUGGEDNESS	15	2.63%

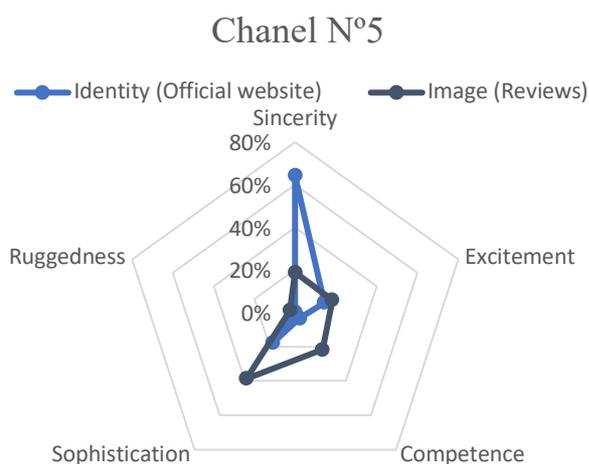
Official website (Identity) - Chanel Eau Tendre			Influencer Reviews (Image) - Chanel Eau Tendre		
Column1	FREQUENCY	% SHOWN	Column1	FREQUENCY	% SHOWN
SOPHISTICATION	9	39.13%	SOPHISTICATION	467	31.70%
COMPETENCE	1	4.35%	COMPETENCE	222	15.07%
SINCERITY	12	52.17%	SINCERITY	297	20.16%
EXCITEMENT	1	4.35%	EXCITEMENT	457	31.03%
			RUGGEDNESS	30	2.04%

Official website (Identity) - Coco Chanel Mademoiselle			Influencer Reviews (Image) - Coco Chanel Mademoiselle		
Column1	FREQUENCY	% SHOWN	Column1	FREQUENCY	% SHOWN
SOPHISTICATION	7	16.28%	SOPHISTICATION	936	37.45%
COMPETENCE	2	4.65%	COMPETENCE	453	18.13%
SINCERITY	19	44.19%	SINCERITY	514	20.57%
EXCITEMENT	15	34.88%	EXCITEMENT	558	22.33%
			RUGGEDNESS	38	1.52%

### 4.1. Chanel N°5 Analysis

After applying the brand personality dictionary (Opoku *et al.*, 2006) to Chanel N°5 Parfum, we can see in the graph that follows the existence of gaps between identity and image considering the same dimensions.



Graphic 1 – Gaps between personality dimensions of Chanel N°5

## Chanel's Perfume Personality: The Gap Between Identity and Image

Regarding the dimension of sincerity, Chanel N°5 has a frequency of 64.29% on the official Chanel brand page, compared to a frequency of 18.74% on the reviews website (Influenster). This perfume has the highest frequency in the sincerity dimension, with a difference of 45.55 percentage points compared to the review site - it should be noted that this perfume also represents the highest percentage on difference rate in the sincerity dimension.

Turning now to the excitement dimension, Chanel N°5 shows a slight divergence between the official site (identity) and the review site (image), with a frequency of 14.29% and 18.21% respectively; with a difference of 3.92 percentage points. The competence dimension was more evident in the content of the product analysis site (Influenster) under study, with a percentage of 21.72% in relation to the official site, where it has a frequency of 3.57%, with a difference of 18.15 percentage points. In the sophistication dimension, Chanel N°5 has a frequency of 17.86% on the brand's official page and 38.70% on Influenster, which represents a difference of 20.84 percentage points. The least representative dimension was robustness and did not appear in the content of the official Chanel brand website (0%). On the reviews page it appears with a frequency of 2.63%.

Table II: Brand personality dimensions of Chanel N°5

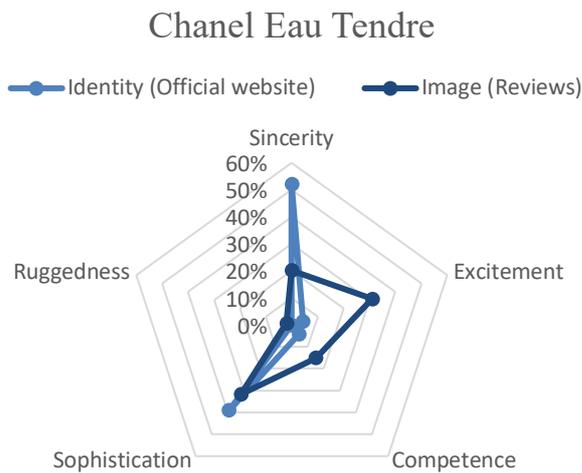
Source	Sincerity	Excitement	Competence	Sophistication	Ruggedness
Chanel N°5 Identity (Official website)	64.29%	14.29%	3.57%	17.86%	0%
Image (Reviews)	18.74%	18.21%	21.72%	38.70%	2.63%
Identity - Image	45.55%	-3.92%	-18.15%	-20.84%	-2.63%

Consumers emphasize in the image of the perfume Chanel N°5 the words fresh, new and recent in the dimension of excitement; the words good and kind in the dimension of sincerity; classy and beautiful in sophistication; strong and long lasting in competence; and lastly, hard in ruggedness.

In brand identity are significantly less words that can be captured for word analysis because the qualitative information we have on its official page refer only to the description of the fragrance, so the most salient words are: fresh and unique in the dimension of excitement, bright and original in sincerity, enchant and extravagant in sophistication, and long lasting in competence dimension.

4.2. Chanel Eau Tendre Analysis

In the empirical analysis of Chanel Eau Tendre perfume there are also gaps between brand identity and perceived image. We applied the brand personality dictionary (Opoku *et al.*, 2006) and analysed dimension by dimension.



Graphic 2 – Gaps between personality dimensions of Chanel Eau Tendre

The dimension of sincerity is present in the Chanel brand page with a frequency of 52.17%, and on the reviews, site has a frequency of 20.16%. Thus, there is a difference of 32.01 percentage points. The frequency of 4.35% present in Chanel Eau Tendre perfume is the smallest within the excitement dimension. This dimension is less salient as is the competence dimension in this perfume under review, both with only 4.35% on the official website. On the review site it shows 31.03% on excitement dimension, a difference of 26.68 percentage points. The competence dimension as mentioned above has a frequency of 4.35% on the brand's official website. This dimension was most evident in the content of the product review site (Influenster) under study, with a frequency of 15.07% for Chanel Eau Tendre perfume which has a difference of 10.72 percentage points from its identity. Sophistication was most prominent on Influenster reviews page in Chanel Eau Tendre perfume with 31.70% frequency and 39.13% on Chanel brand website, registering a difference of only 7.43 percentage points. The ruggedness dimension was once again the least prominent in this product, not appearing in the content of the official Chanel brand website (0%). On the reviews page it appeared with a small frequency of 2.04%.

Table III: Brand personality dimensions of Chanel Eau Tendre

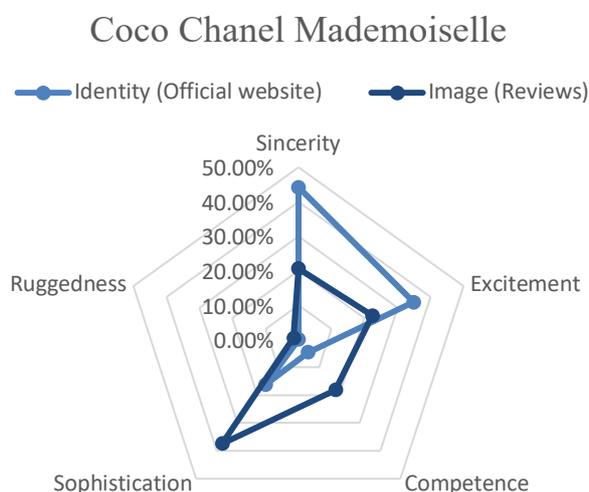
Source	Sincerity	Excitement	Competence	Sophistication	Ruggedness
Chanel Eau Tendre					
Identity (Official website)	52.17%	4.35%	4.35%	39.13%	0%
Image (Reviews)	20.16%	31.03%	15.07%	31.70%	2.04%
Identity - Image	32.01%	-26.68%	-10.72%	7.43%	-2.04%

Consumers emphasize in the image of the perfume Chanel Eau Tendre the words fresh, new and recent in the dimension of excitement; the words good and every day in the dimension of sincerity; beautiful, expensive and feminine in sophistication; strong and long lasting in competence; and hard in ruggedness.

In the brand identity are significantly less words that can be captured for the analysis because the information of the perfumes on its official page refer only to a small description of it, so the most salient words are: modern in the dimension of excitement, direct and generous in sincerity, delicate and beautiful in sophistication and strong in competence.

#### 4.3. Coco Chanel Mademoiselle Analysis

Finally, after the application of the brand personality dictionary in the Coco Chanel Mademoiselle perfume, we also found gaps between brand identity and brand image as we can see on the graph below.



Graphic 3 – Gaps between personality dimensions of Coco Chanel Mademoiselle

Sincerity is the most prominent dimension in Coco Chanel Mademoiselle. On Chanel brand page we had a frequency of 44.19% compared to the reviews website where it has a frequency of 20.57%. It is noteworthy that the frequency of words related to the sincerity

## Chanel's Perfume Personality: The Gap Between Identity and Image

dimension is higher on the brand's official website. We can say that sincerity has a smaller percentage point difference (23.62%) in Coco Chanel Mademoiselle perfume.

In the excitement dimension we have a frequency of 34.88% on the official site and 22.33% on the review site, with a difference of 12.55 percentage points - the dimension with the smallest gap and where its presence is relevant. The competence dimension was more evident in the content of the product analysis site under study, with 18.13% compared to the brand's official website, where it has a frequency of 4.65%, with a difference of 13.48 percentage points. In sophistication dimension we have a higher frequency relative to brand image (reviews) with 37.45%; In the brand identity (official site) we have only 16.28% of frequency so gives a difference of 21.17 percentage points. The ruggedness dimension also did not appear in the contents of the official Chanel brand website (0%). On the reviews page it appeared with only 1.52 % of frequency.

Table III: Brand personality dimensions of Coco Chanel Mademoiselle

Source	Sincerity	Excitement	Competence	Sophistication	Ruggedness
Coco Chanel Mademoiselle					
Identity (Official website)	44.19%	34.88%	4.65%	16.28%	0%
Image (Reviews)	20.57%	22.33%	18.13%	37.45%	1.52%
<b>Identity - Image</b>	<b>23.62%</b>	<b>12.55%</b>	<b>-13.48%</b>	<b>-21.17%</b>	<b>-1.52%</b>

Consumers emphasize in the image of the perfume Coco Chanel Mademoiselle the words fresh, new and recent on excitement dimension; the words good, every day and kind in the dimension of sincerity; beautiful, expensive and elegant in sophistication; strong, long lasting and potent on competence; hard on ruggedness.

On brand identity we have significantly less words that can be captured for the analysis because the information of the perfumes on its official page refer only to a small description, so the most salient words are: fresh, modern, vibrant and young on excitement dimension; the words good and original in the dimension of sincerity; beautiful in sophistication; and strong and long lasting on competence.

## Chanel's Perfume Personality: The Gap Between Identity and Image

### 4.4. Statistical Difference Between Identity and Image

The chi-square test allows to analyse frequencies categories and determine if observed frequencies are statistically different than expected frequencies. This test was applied to study the dependency between two variables. From all the available techniques, the chi-square test was chosen to analyse whether the identity and brand image variables are statistically dependent on each other.

After analysing the following tables, the chi-square test results confirm the existence of an association (statistical dependence) between Image and Brand Identity. Therefore, it seems that there is an alignment between what the brand wants to be and what is perceived by its customers. Thus, there are no significant disparities between Identity and Image, even though some dimensions show distinctive results.

Table IV: Chi-square test

Real Frequency	<b>Coluna1</b>	<b>Sincerity</b>	<b>Excitement</b>	<b>Competence</b>	<b>Sophistication</b>	<b>Ruggedness</b>	<b>TOTAL</b>
<b>Chanel Nº5</b>	Identity (Official website)	18	4	1	5	0	28
	Image (Reviews)	107	104	124	221	15	571
	<b>TOTAL</b>	<b>125</b>	<b>108</b>	<b>125</b>	<b>226</b>	<b>15</b>	<b>599</b>
Expected Frequency	<b>Coluna1</b>	<b>Sincerity</b>	<b>Excitement</b>	<b>Competence</b>	<b>Sophistication</b>	<b>Ruggedness</b>	<b>TOTAL</b>
<b>Chanel Nº5</b>	Identity (Official website)	6	5	6	11	1	28
	Image (Reviews)	119	103	119	215	14	571
	<b>TOTAL</b>	<b>125</b>	<b>108</b>	<b>125</b>	<b>226</b>	<b>15</b>	<b>599</b>
<b>CHI-SQUARE</b>	Sig.	0.00000051	This tells us that there is no statistical independence as Sig. is less than 0.05				
Real Frequency	<b>Coluna1</b>	<b>Sincerity</b>	<b>Excitement</b>	<b>Competence</b>	<b>Sophistication</b>	<b>Ruggedness</b>	<b>TOTAL</b>
<b>Chanel Eau Tendre</b>	Identity (Official website)	12	1	1	9	0	23
	Image (Reviews)	297	457	222	467	30	1473
	<b>TOTAL</b>	<b>309</b>	<b>458</b>	<b>223</b>	<b>476</b>	<b>30</b>	<b>1496</b>
Expected Frequency	<b>Coluna1</b>	<b>Sincerity</b>	<b>Excitement</b>	<b>Competence</b>	<b>Sophistication</b>	<b>Ruggedness</b>	<b>TOTAL</b>
<b>Chanel Eau Tendre</b>	Identity (Official website)	5	7	3	7	0	23
	Image (Reviews)	304	451	220	469	30	1473
	<b>TOTAL</b>	<b>309</b>	<b>458</b>	<b>223</b>	<b>476</b>	<b>30</b>	<b>1496</b>
<b>CHI-SQUARE</b>	Sig.	0.000749	This tells us that there is no statistical independence as Sig. is less than 0.05				
Real Frequency	<b>Coluna1</b>	<b>Sincerity</b>	<b>Excitement</b>	<b>Competence</b>	<b>Sophistication</b>	<b>Ruggedness</b>	<b>TOTAL</b>
<b>Coco Chanel Mademoiselle</b>	Identity (Official website)	19	15	2	7	0	43
	Image (Reviews)	514	558	453	936	38	2499
	<b>TOTAL</b>	<b>533</b>	<b>573</b>	<b>455</b>	<b>943</b>	<b>38</b>	<b>2542</b>
Expected Frequency	<b>Coluna1</b>	<b>Sincerity</b>	<b>Excitement</b>	<b>Competence</b>	<b>Sophistication</b>	<b>Ruggedness</b>	<b>TOTAL</b>
<b>Coco Chanel Mademoiselle</b>	Identity (Official website)	9	10	8	16	1	43
	Image (Reviews)	524	563	447	927	37	2499
	<b>TOTAL</b>	<b>533</b>	<b>573</b>	<b>455</b>	<b>943</b>	<b>38</b>	<b>2542</b>
<b>CHI-SQUARE</b>	Sig.	0.000071	This tells us that there is no statistical independence as Sig. is less than 0.05				

## CHAPTER 5 – CONCLUSION

This section presents the conclusions of the present investigation and compares the results obtained with the existing literature. The following are also presented the limitations and contributions of the study, as well as some suggestions for future investigations.

### *5.1. Discussion*

This study aimed to understand and verify the existence or not of a divergence between the brand identity projected by firms and the image perceived by its consumers in the communication process of their products. To pursuit this objective Chanel brand was chosen as unit of analysis, since its unique characteristics allows analysing a luxury brand widely used and with a truly active virtual community.

From the analysis of the existing literature, it can be deduced that brand identity and image are two distinct concepts in which monitoring consumer perceptions is fundamental to brand marketing strategy (De Chernatony & Riley, 1998). More, considering that brand identify is created by firms (Keller, 1993) and that brand image reflects the user perception of the brand (Bick, Jacobson & Abratt, 2003), it's expectable that these two concepts show differences, especially when considering bigger users contributions as the ones present in virtual communities.

Based on the Aaker brand personality model (1997), content from the Chanel official website and consumer reviews on the Influenster website were analysed using content analysis method in QDA Miner and WordStat software. Thus, the dictionary of personality words developed by Opoku *et al.* (2006), who identified a set of words corresponding to the five personality traits of the brand (competence, enthusiasm, robustness, sincerity and sophistication).

The results showed that the personality dimension of the brand that stands out most in the brand communication process on the official website is sincerity, and sophistication is the most present dimension in the image perceived by its consumers, albeit in different proportions.

Thus, it can be inferred that Chanel's top 3 best-selling perfumes are mostly in line with the brand's identity and its image towards its consumers, since in the results there is no divergence between these variables. Nonetheless, after applying the chi-square test, we can conclude that there is no divergence between brand identity and brand image, although this

test confirms this fact it is also important to highlight that it ends up generalizing when analyzing all 5 dimensions. If we look dimension by dimension (separately), the conclusion may be different, as we can see in the graphs present in the analysis of each perfume, there are gaps that can be significant when we talk about the divergence between the same dimensions within the identity and brand image. These results shed some light into the possibility of having a balance between firms and consumers communication. They also reinforce the relevance of customers contents, since they are larger in number and sometimes emphasize different components.

Hence, Chanel stands out because the existence of gaps between identity and image are increasingly common and become a major risk for the brand (Nandan, 2005). That said, it is important for a brand to study and evaluate the Target it wants to achieve to meet expectations, as more and more customers are demanding and have access to more information. Customers tend to share more opinions over their experiences and interactions with brands' products and/or services in brand and non-brand communities. Although this brings huge benefits like increasing the value creation by empowering the relation with customers and boosting in sales as seen previously, it can also be a worry for brands because consumers are increasingly relying on what they see virtually, and potential customers may consume untrustworthy information, leading to a possible brand image distortion. Consumers' decisions are strongly influenced by impressions changing and brands have nowadays a more difficult task when passing the identity and creating the desired image of themselves on consumers' perception, since stakeholders are expecting that brands fulfil their expectations when evaluating brand's personality (Abratt & Kleyn, 2012). The exponential increase of available choices for consumers when choosing a product or service make brand image a crucial point to assure, also when the time period attention given by costumers has become shorter. Brands try to innovate by changing themselves and improving relations with third parties, marketing experiences and through different process interactions, promoting a deeper knowledge sharing with the aim to create new opportunities to improve and reinvent (Nandan, 2005).

There are different reasons for gaps to exist and Marketing managers have an important role to avoid these situations. The understanding over the market momentum, different contact channels (media fragmentation), overlap between virtual and real marketplace and high competition in the market are very important when trying to achieve gap avoidance and consequently create intended brand loyalty (Nandan, 2005).

### 5.2. Academic Contributions

This research allowed us to deepen our knowledge and understand the differences between brand identity and image in the academic literature, as well as the concept of brand personality in the social media sphere, in the domain of online brand communities. While Aaker (1997) explored brand personality based on consumer perceptions of a brand, the present investigation focused on the possible existence of divergence in brand communication and consumer reviews on the internet.

Thus, Aaker's model (1997) served as an extension of the brand's personality on digital platforms, using data from the Chanel website and the Influenster online community. Although previous investigations have already addressed the brand's personality in the online context (Opoku *et al.*, 2006), the study of this theme in social networks and online communities is recent. Thus, the present research contributes to the knowledge of a theme and methodological approach still little explored.

Finally, contrary to the results of most studies of products and services, this research does not prove that there are significant differences between identity and image, this may be related to the choice of a luxury brand where consumers tend to behave differently from others.

### 5.3. Practical Contributions

This study shows that, in general, the gaps between identity and image are not present on this brand products, which reveals that the uncontrollable factors, increasingly present in social media and that can affect the brand image positively or negatively, arise here positively because brand identity and image are aligned.

Despite companies' continued investment in marketing for their brand to reach the right consumers and be successful in their intended purpose, there are several factors that can affect this success, such as negative word-of-mouth, environmental factors and media publicity (Malaska *et al.*, 2011).

In this study, we can conclude that none of the factors mentioned affected customer perceptions in general accordingly the studied dimensions. Even though, probably the gaps that exist between each of the dimensions may be due to these factors, but the general perception of Chanel brand shows consumer confidence, prestige and brand value.

Brand personality traits are built by any direct or indirect contact a consumer may have with a brand (Plummer, 2000), in this way is important to have a consistent brand personality this means having transparency in what the brand would like to be and what consumers perceive it.

This results can help companies on managing communication strategies of their brands, noting that consumer communication in online communities will be a focus to study and to consider in applying future strategies as it is in this social media platforms that consumers can share their positive or negative experience voluntarily, which will boost their willingness and honesty in sharing information being a good way to obtain information regarding customer experience. Because it is a very useful marketing theme and applicable to any organization that has a digitally communicated brand image, it should be explored by organizations to understand and adopt certain positions or even repositioning their own brand, product or service based on what is really perceived by its consumers.

### *5.4. Limitations*

It would be interesting to explore the profile of the reviewer on the Influenster website (reviews) to understand how reliable the information is and also to have a deeper understanding of the customer's experience. Comments were collected at a specific period so eventual updates are not included in the review.

The collection of reviews could have been done with more social networks so that we could get a larger coverage of the sample - this was not possible due to time constraints of the investigation. It would be interesting to analyse concurrent brands and related products to understand how Chanel's brand personality differs from the direct market competitors.

In addition, the software used only allowed the analysis of textual content.

### *5.5. Future Research*

The study between brand communication (identity) and consumer perception of it (image) through the divergence of the personality dimensions of the brand in its communication process requires further investigation. It may be useful to deepen it in future research and study it in relation to other sectors or even other perfume brands acknowledged by consumers as non-luxury brands.

## Chanel's Perfume Personality: The Gap Between Identity and Image

The brand reputation versus brand image could be a very interesting theme for further research since brand reputation is the general image that costumers have over a brand and it can be influenced by different parties. Inside an organization, it would be interesting to study the employee's image of a company, since it depends directly on the understanding of the company's values and it is crucial to guarantee that employees have a desired brand image, and thereafter avoid a possible gap made by incongruent alignment between company's culture (identity) and image, that could conduct to bad reputation.

Ultimately, other word dictionaries, such as sentiment analysis, could also be applied to this study in order to verify whether communication of brand personality affects the consumer's attitude positively or negatively and new methodologies (qualitative / quantitative) should also be used to triangulate results. Finally, it would also be interesting to apply this study to other business areas and categories of the Chanel brand.

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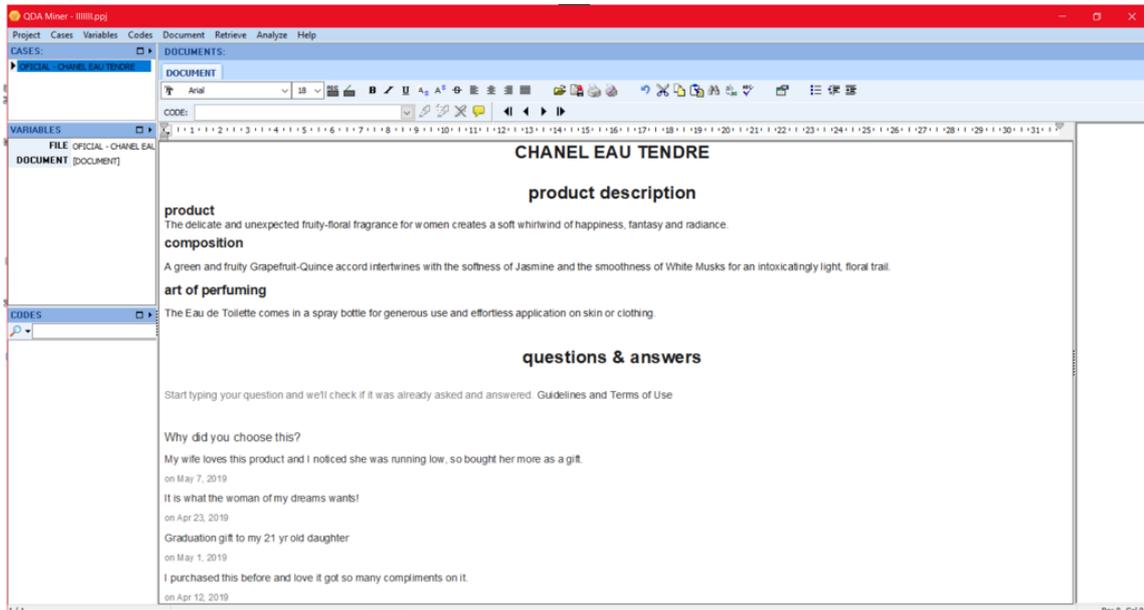
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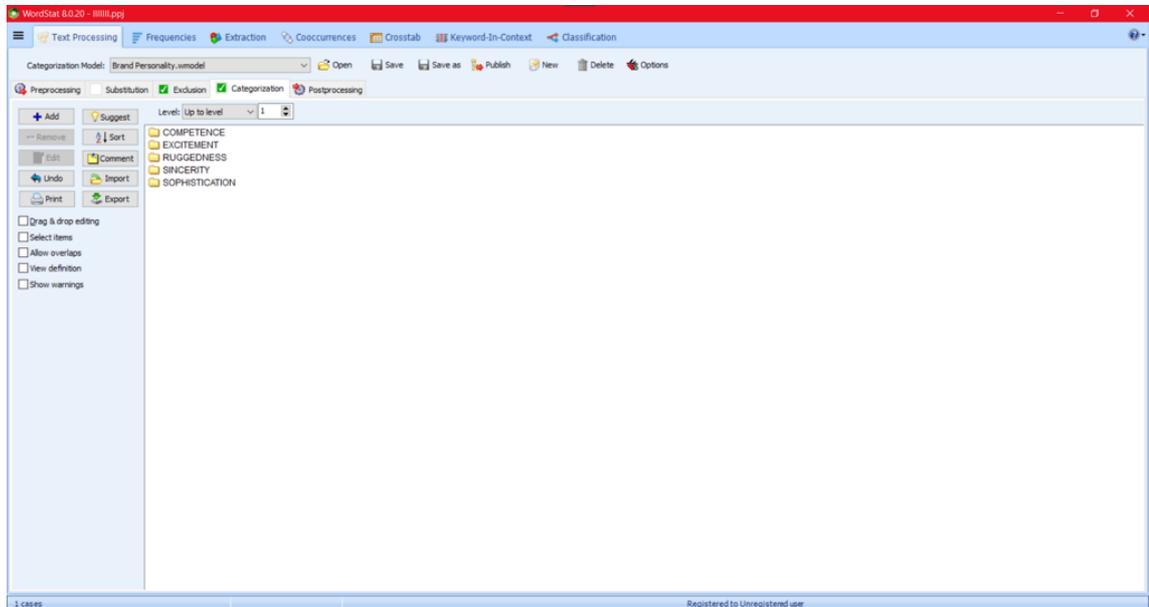
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## APPENDIX

### Appendix 1 – QDAminer screen

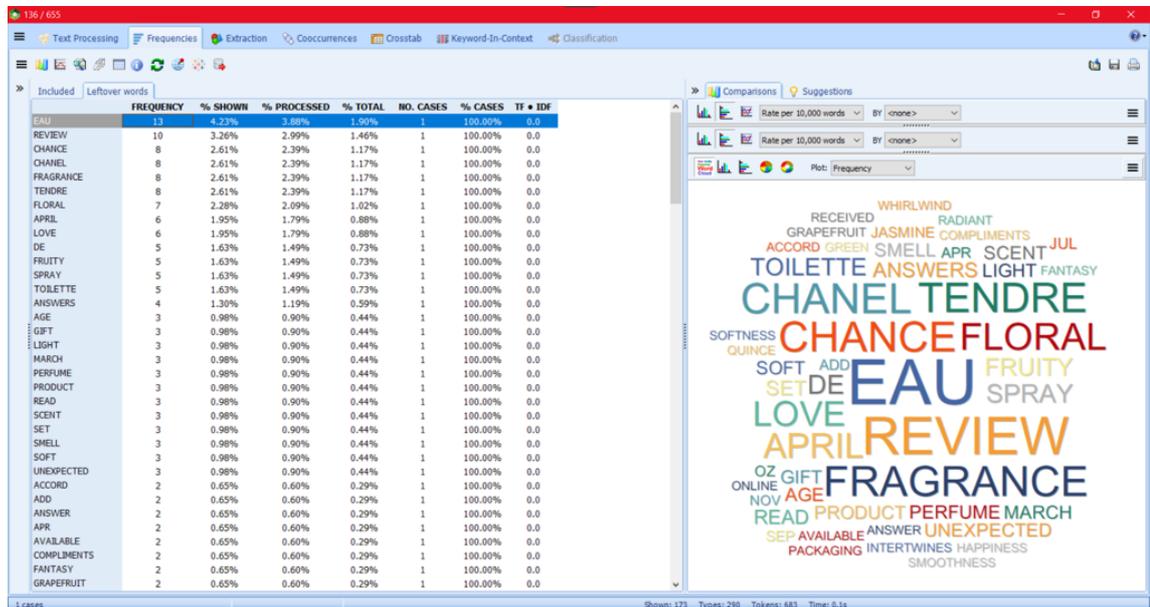


### Appendix 2 – Wordstat screen



# Chanel's Perfume Personality: The Gap Between Identity and Image

## Appendix 3 – Wordstat screen



## Appendix 4 – Wordstat screen

