

## **Brand Pyramid: An Exploratory Study on Brand Culture<sup>1</sup>**

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### **Abstract**

Extant literature has extensively investigated the role of both brand and culture in management. However, prior research on culture has focused on national culture and organizational culture, and little is known about the cultural components of brand. The authors apply the grounded theory approach to conduct a rigorous study, and establish a pyramid model of brand culture after 32 in-depth interviews and 4 focus-group interviews. The results show that organizational culture, product attributes, brand personality, and attachment are the four core dimensions of brand culture. Though brand culture roots in organizational culture, brand culture is a more encompassing concept including both firm-level and product-level attributes. Furthermore, brand culture emphasizes the emotionally-laden relationship between a brand and its users, demonstrating that attachment is the eventual goal of brand management. A following large-scale empirical study demonstrates satisfactory reliability and validity, giving further support to the brand culture model.

Key Words: Brand Culture, Organization Culture, Qualitative Study, Grounded Theory Approach

As markets continue to mature and competition within industries grows fiercer, companies will not succeed purely on the basis of what products or services they offer. Although the core functions of the business are unquestionably still crucial, other aspects such as culture and brand have increased in relative importance in determining a company's ability to compete. Since the 1980s, when firms realized the financial value of brands (Murphy 1992), branding has attracted considerable interest amongst both managers and researchers (e.g. Shocker, Srivastava and Ruekert 1994). At the same time, culture has been a hot topic in management research. National culture is found to cause differences in work values, beliefs and orientations of organizations across different countries (Hofstede 1991, 2001; Inglehart et al. 1998; Trompenaars, 1994; Black and Mendenhall 1989). And, organizational culture can affect how people think, perceive, feel and act (Hansen and Wernerfelt 1989; Schein 1990), which may, in turn, exert considerable influence in organizations particularly in areas such as performance and commitment (Deal and Kennedy 1982; Peters and Waterman 1982).

Although both brand and culture have been widely recognized and examined, culture at the brand level has not been explored systematically though brand culture has been discussed by some studies (Fournier 1998; Muniz and O'Guinn 2001; Holt 2002; Schroeder, Salzer-Mörling and Askegaard 2006). Brand culture is closely related to other brand concepts like brand image and brand personality though no consensus of definition has been achieved. The distinction, however, is also obvious. Muniz and O'Guinn (2001), adopting an anthropological view, set brands as the loci of complex communities that cut across geographic and societal boundaries. Neither brand image nor brand personality could work as the foundation of group identification and experiences of social solidarity as brand culture

from this point of view. On the other hand, brand culture varies from corporate culture as well. Schroeder et al. (2006) notes that brand culture occurs mainly due to the national culture differences that emerge in the globalization process. These national culture differences, however, can hardly be incorporated into corporate culture. In addition, though corporate culture can influence brand culture, other powers can exert influence on brand culture too. Holt (2002) argues that brand culture comes from the history of brand, company, mainstream social culture, influential opinions and customer combining to make the emergence of brand culture. Furthermore, consumers may attribute considerable moral-political significance to their brand preferences, on the assumption that these valued brands are in some sense anti-corporate (Holt 2002). Since prior discussions about brand culture are mainly descriptive and conceptual, it's hard to measure brand culture and put it in the more comprehensive quantitative research. This exploratory and rigorous research aims to fill this gap by using grounded theory approach to clarify the dimensions of brand culture, and a brand culture pyramid framework is finally developed.

The reminder of this article is organized into three sections. First, we review concepts related to brand and culture, and give a brief of recent studies about brand culture. Second, we comply with grounded theory approach to collect and analyze data, and the brand pyramid model is established and interpreted. In addition, an empirical study is conducted to examine the model. The last, the theoretical and practical implications are discussed. The limitations of this research are also presented.

## **Literature Review**

### **Branding Concepts**

Brands, at the broadest, should satisfy both functional and emotional needs (e.g. De Chernatony 1993; Bhat and Reddy 1998). Consider the meaning conveyed to the consumers, and expressed to others by the consumers, by an Armani suit, a Gucci bag, or a Porsche car, brand image, brand identity, and brand personality actually become effective and efficient ways of creating and building a bond with the consumers.

**Brand image** relates to the consumer's perception of the brand (Gardner and Levy 1955; Herzog 1963; Ditcher 1985). Consumers form brand image based on the associations that they have remembered with respect to that brand. A number of studies have indicated that brand associations are informational nodes linked to the brand node in memory and contain the meaning of the brand for the consumers (Keller 1993; Aaker 1991; Park et.al.1986). **Brand identity** originates from the company's intention to differentiate from peers. A company often uses branding strategy as a means of communicating its identity and value to consumers and other stakeholders (Gehani 2001). According to Harris and De Chernatony (1999, 2001), brand identity is made up of the following components: brand vision, brand culture, positioning, personality, relationships, and presentations. **Brand personality** is another prevalent concept. Though Harris and De Chernatony (2001) treats brand personality only one component of brand identity, others have taken it as an independent concept along with the increasing description of brands by forms of personal statements. Brand personality is defined as the set of human characteristics associated with a brand (Aaker 1997). These associations may reflect a more general tendency to ascribe human characteristics to nonhuman entities (Messent and Serpell 1981). As Marketing News (2003) wrote, the vast majority of Americans feel that at least some of the things they own or do say something about who they

are.

## **Cultural Concepts**

Many studies have used the terms “culture” and “nationality” interchangeably (Hofstede 2001; Hall 1990; Harris and Moran 1996; Rosseau 1990). It is widely acknowledged that there are significant differences in national culture characteristics between the eastern and western cultures (Chen 2001; El Kahal 2001; Hofstede 1980, 1991). For example, the existence of high power distance values and Confucian values in Chinese firms makes significant influence on organization operation (Chen 2001; El Kahal 2001; Pye 1985). Important decisions are made by the owners and senior management who are on top of the bureaucratic systems. Direction and orders tend to be top-down and there is little delegation and empowerment. On the contrary, this is generally the reverse in western firms.

At the firm level, interpretations of organizational culture can be divided into two main groups (Semircich 1983). The first group of researchers adopted a positivistic perspective, conceptualizing it as the practices and behaviors-“how things are done around here” (Drennan 1992). This school regards culture as an independent variable, for example imported into a firm when staffs join, or as a byproduct of the firm’s production. It emphasizes homogeneity from a unified, collective consensus of the organization, with senior managers instrumental in defining their organization's culture and directing staff to accept and adhere to it (Legge 1995). Second school of organizational culture considers culture as the values and ideologies that influence an organization’s beliefs and behaviors (Arogyaswamy and Byles 1987; Barney

1986; Hunt 1992; Kotter and Heskett 1992). To some extent, organizational culture can be regarded as a root metaphor for the organization, i.e. a metaphor for organizational knowledge, or shared symbols and meanings, or the unconscious mind, and then exists in and through social interactions of staff, negotiating and sharing symbols and meaning. For example, Hunt (1992) conceptualizes culture as the beliefs, values, and attitudes that guide how members of an organization perceive and interpret events. Likewise for Davis (1984), culture involves shared beliefs and values that give an organization meaning and provide members with rules for behavior. Despite of the dichotomies in conceptualization, vast majority of scholars have developed integrative frameworks (e.g. Deshpande and Webster 1989; Martin 1992). For example, Schein (1985) argued that organizational culture encompassed three levels: (1) behaviors and artifacts that are the most manifest level of culture; (2) values that are less visible than are behaviors and artifacts; and (3) basic assumptions that represent an unconscious level of culture. Similarly, Kotter and Heskett (1992) identify two levels of organizational culture. At the less visible level are the values shared by the group that tend to persist over time even when group membership changes. At the more visible level are the behavior patterns or styles of an organization that new employees are automatically encouraged to follow by their fellow employees. Deshpande and Webster (1989) go further to define organizational culture “the pattern of shared values and beliefs that help individuals understand organizational functioning and thus provide them norms for behavior in the organization”, indicating three different layers of culture, including values, norms, and behaviors in the organization.

## **Brand Culture**

Gregory (1983) indicates that a culture can split between corporate level and departmental level. Since in most firms, brands are owned and developed by particular departments, it's natural to treat brand culture distinct from organizational culture. In the conventional brand management literature, culture primarily enters into the theoretical equation through the construction of brand image or brand personality. For example, when Harris and De Chernatony (2001) give the definition of brand identity, brand culture is one component of brand identity, just like brand personality. From this perspective, a brand is a central node of an associative network constituted by consumers' learned connections between the brand and a variety of cues, benefits, user types, and symbolic meanings (van Osselaer and Alba 2000). While brand meanings arise from the types of people who use brands, the brand manufacturers may facilitate the process of brand image creation through advertising. Mitchell and Olson (1981), in an experimental setting, confirm that consumer feelings about an advertising message translate into consumer preferences for the product advertised, even if the advertising content is clearly unrelated to the physical characteristics of the product.

An emerging stream of consumer research suggests a far more encompassing and significant interrelationship between cultural and brand meanings. Wernerfelt (1990), discussing brands as a symbolic language allowing consumers to communicate their types to each other, postulates that consumers have a certain value of communicating their types to each other. Adopting an anthropological view, Muniz and O'Guinn (2001) and McAlexander, Schouten, and Koenig (2002) analyze brands as the loci of complex communities that cut



across conventional geographic and societal boundaries. Rather than just being a symbolic resource for the construction of personal identity, communal brands are a foundation of group identification and experiences of social solidarity. Drawing from personal relationship theory, Fournier (1998) argues that consumers form emotionally-laden relationships with brands that anchor their self- concepts. Holt (2002) analyzes brands in relation to the co-evolution of marketing practice and consumer culture. He argues that, in the current marketplace, marketers strive to ingratiate and integrate their brands into various spheres of popular culture. Brands that successfully accomplish this cultural emplacement can, consequently, make consumers create distinctive personal identities and, paradoxically, resist conventional corporate influences. Different from conventional brand literature, a major implication of this research stream is that marketing managers exert far less direct control over brand meanings than is commonly supposed in the brand management literature (Holt 2002, 2003; Muniz and O'Guinn 2001). Furthermore, a nexus of politics of consumption issues have been raised by a dialectical view of brand cultures. For example, consumers may attribute considerable moral-political significance to their brand preferences, on the assumption that these valued brands are in some sense anti-corporate, and these perceptions can be easily leveraged for marketing advantage. A dialectical conception also calls into question a prominent assumption that subcultures exist as autonomous groups, whose authentic meanings are inevitably appropriated by parasitic corporations (e.g. Hebdige 1979). An alterative view developed is that marketing, brands, and subcultures exist in a far more symbiotic relationship where marketing practices actually help to crystallize a subcultural identity and its ideological outlooks.

## **Methodology**

Since there is no systematic investigation of brand culture before and this research is exploratory in nature, we apply the grounded theory approach to draw the eventual model of brand culture, and then conduct an empirical study to test the model. The research starts with unstructured and semi-structured interviews. 32 undergraduate and graduate students from a prestigious China university, with different backgrounds, are recruited and divided into two groups for unstructured and semi-structured interviews. Two interviewers are involved in each interview so as to cross-validate the later coding. Informants are briefed the research purpose before taking interview and are encouraged to talk about their personal understanding of brand culture, such as what components constitute brand culture and what factors can influence brand culture. All interviews are recorded and each lasts about 30 minutes. Collecting and transcribing the data in a grounded theory study is a time-consuming task. Fortunately, much of the remaining analysis can be assisted by the use of computers. Open coding of the transcripts led to the development of data categories and the initial reading of the transcript generated almost 30 possible categories. The preliminary findings show that organizational culture, marketing practice and product attributes may be core dimensions of brand culture. National culture, communal identity, usage experience, and brand positioning are stable across the two groups. In addition, brand personality is mentioned by vast majority of informants.

In order to make sure that the data were correctly attributed to the appropriate categories,

and to differentiate the dimensions of brand culture and factors that may influence brand culture, focus group interviews are conducted. All informants spend about 10 minute completing an open questionnaire before the formal interview so as to get familiar with the research background. As Corbin and Strauss (1990) state, iterations of a given procedure might be needed in a grounded theory study, 28 informants are divided into 4 groups. Each focus group interview last about 40 minutes and the process is recorded too. After recording each focus group interview, open coding is accomplished on the basis of precedent findings. Then axial coding and selective coding are conducted. In the forth focus group interview when several rounds of coding are complete, we find that the core categories and relationships are saturated. Therefore, the brand culture framework is grounded (Figure 1).

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### ***Components of Brand Culture***

Organizational culture is the foundation of brand culture, and some representative concepts of organizational culture mentioned by the informants are social responsibility, organization stories and values, consistent with the conventional definition of organizational culture (Schein 1985; Kotter and Heskett 1992). For example, one informant says: “I think organizational culture should be the most critical component of brand culture. ICBC frequently gets involved in charity actions, and it has particular policies to encourage its employees to take part in donation and other charity work, which presents the social responsibility of this firm. This sort of organizational culture will definitely transfer to the

brand culture.” Many informants also mention the stories of firm, such as “Haier is famous for the stories in its developing process. When it was established, its CEO once broke all the inferior products to give the message that all the products must be qualified. In addition, it had designed special models for rural users and university students. I read a lot of its stories and they become the foundation of my belief of this firm.”

*Product attributes* comprise both the physical functions and the services, including product design, quality, packaging, etc. As Bhat and Reddy (1998) note, brands should satisfy both functional and emotional needs. Only when these attributes are satisfactory can the trust be established, and the emotional needs can be satisfied. For example, “I am a loyal fan of Kappa because its design is always in fashion. Wearing its clothes will never make me outdated so I have faith on this brand. I think product design manifests the culture of this brand”.

*Brand personality* here is a more encompassing concept than conventional definition. Aaker (1997) defines brand personality as the set of human characteristics associated with a brand, and note that a brand’s personality can be formed from both product-related factors and factors not related to the product. Here brand personality goes beyond to include a set of brand meanings such as brand identity, brand image, and brand value, and can consequently anchor the self-concepts of consumers (Fournier 1998). For example, “AND 1 is pretty special. Though it is not the leading brand in sportswear market, it has unique positioning and specific brand image. I don’t want to be the same as others so I like it. This is just brand culture.” “I think Audi has set its brand identity as the favorite car for government officials in

China. So when a government department is considering the purchase of new cars, Audi will be the primary choice. “

*Attachment* is the highest among the components of brand culture and is also the end objective of branding strategy. Attachment means the emotionally-laden relationship between a brand and its users, and, consequently, group identification will occur. Similar arguments have been proposed by other studies (e.g. Wernerfelt 1990; Muniz and O'Guinn 2001; McAlexander, Schouten and Koenig 2002). According to Wernerfelt (1990), brand is actually a symbolic language allowing consumers to communicate their types to each other so consumers of a particular brand have a certain value of communicating their types to each other. For example, “I choose Nike because I like playing basketball. Both Jordan and Bryant wear Nike shoes, so I wear Nike too. When I see someone wearing a pair of Nike basketball shoe, I know he must like basketball.” “I like playing PlayStation. I will try every new game on it and can make friends with other users easily”. Furthermore, the attachment to a brand can depart from the relationship with the organization that owns the brand. As Holt (2002) shows, consumers may sometimes create distinctive personal identities and, paradoxically, resist conventional corporate influences. “I love Youtube. I know it’s purchased by Murdoch. Whatever Murdoch and News Group are doing, I don’t care as long as they don’t change Youtube.”

### ***Determinants of Brand Culture***

*Marketing practices* are tools by the firms to establish brand culture. As Balmer and Gray

(2003) note, the meaning of a brand stem from marketing and creative advertising, For example, “Bird develops its own image by massive TV advertising. Though I don’t like it, it does have set its culture”. “Nokia is good at using advertising to establish its culture. Actually, no matter what model is released, I just know Nokia is innovative. This is its brand culture I think”. However, Holt (2002) and Muniz and O’Guinn (2001) have argued that marketing managers can only exert far less direct control over brand meanings than is commonly supposed in the brand management literature. Furthermore, marketing, brands, and subcultures actually co-exist in a far more symbiotic relationship, and therefore other factors may play a role in the development of brand culture too.

*Consumers* are found to be able to influence the establishment of brand culture. Consumers have their own values and beliefs. “A brand must fit in the beliefs and values of customers. eBay and Yahoo failed in China because they don’t know the Chinese users.” To some extent, this is consistent with the national culture literature (Chen 2001; El Kahal 2001; Hofstede 1980, 1991). In addition, word-of-mouth will play a big role nowadays. For example, “In fact, I don’t believe advertising of Nokia. But I trust my friends and I go to professional websites for useful information. These messages help me choose the Nokia mobile”.

*Social trend* is critical as well. Culture is a social concept and brand culture is also contextual. If the social trends change, the culture of a brand should be adaptive too. For example, “I remember that, in 2005 or 2006, Nike came along the vintage fad to introduce some models. So the social trend can, to some extent, influence a brand.” “I know many

luxury brands have been making more products using fabric instead of furs because of the prevalence of animal protection.” “I like Body Shop. It conforms to the trends of environment protection and using natural cosmetics. This is cool”. This is consistent with the adaptive culture perspective that culture can help firms achieve superior performance because firms can adapt to environmental changes quickly and properly (Kotter and Heskett 1992).

### *Empirical Test*

85 initial items are abstracted from qualitative interviews. All the items are formulated in the five-point Likert-style (1=strongly disagree, 5=strongly agree). In the pretest with a population of 96 undergraduate students in a prestigious China University, 37 items with discriminate score lower than 0.2 are eliminated, and 48 items are remained. In the following study with a sample of 240 undergraduate students, exploratory factor analysis (EFA) is applied and four factors are resulted by main component method. After eliminating items that either are double loaded or have low loading ( $<0.4$ ), 30 items are kept in the measurement model that is composed of four factors, accounting for 26.9%, 8.3%, 7.5%, and 6.5% of the variance respectively.

In order to test the reliability of scale, both the internal reliability and split-half reliability are conducted. To begin with, internal reliability is tested by Cronbach's alpha. Specifically, factor 1 is comprised of 10 items ( $\alpha=0.871$ ; named as Organizational Culture), factor 2 is comprised of 7 items ( $\alpha=0.823$ ; named as Product Attributes), factor 3 is comprised of 6 items ( $\alpha=0.863$ ; named as Brand Personality), factor 4 is comprised of 7 items ( $\alpha=$

0.830; named as Brand Attachment). The high Cronbach's alpha means that brand culture scale has good internal consistency (Churchill 1979). In addition, split-half reliability is tested by randomly dividing the items into equivalent halves. The Guttman coefficient is 0.764 and stands for acceptable split-half reliability (Bernstein and Putnam1986)

Confirmative factor analysis (CFA) model is fitted by the heterogeneous kurtosis (HK) procedure of the EQS 6.1 program. Heterogeneous kurtosis is abroad family of statistical distributions that include the normal distribution as a special case. Given the nature of the measures of marketing constructs, the assumption of multivariate normality is seldom met in the empirical data set (Mohr and Sohi 1995; Singh 1993). According to Bentler, Berkane and Kano (1991), HK method is recommended when variables are symmetric in distribution, but different variables have different kurtosis. Consequently, HK method is selected to test the brand culture model and the fitness index is satisfactory ( $\chi^2 = 752.112, df = 399, \chi^2 / df = 1.88$ , RMSEA=0.06<0.1, NNFI=0.932, CFI=0.938, IFI=0.938). Furthermore, every item has significant loading on the specific factor (p<0.05). Hence, convergent validity is verified (Table 1).

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Table 2 shows that the pairwise correlations of the four factors range between 0.386 and 0.443, indicating that the four factors are distinguished from each other and could not be replaced by others. On the other hand, the relationships between individual factor and total



score of brand culture are really high (ranging between 0.713 and 0.812). It can be concluded that the four factors are all measuring brand culture and reflect the latent construct (Bagozzi and Yi 1988; Fornell and Larcker 1981). In conclusion, we can draw the conclusion from the empirical study that the four-factor model is appropriate to measure brand culture.

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**Discussion**

To our knowledge, this is the first study of brand culture with the theory building purpose. Since the 1980s, branding has attracted considerable interest, and, consequently, branding concepts such brand image, brand identity, and brand personality have been defined and discussed extensively (e.g. Kotler 1988; Keller 1993; Aaker 1997; Harris and De Chernatony 1999, 2001; Gehani 2001). Brand culture, however, has not been systematically investigated, and is restricted as a component of brand identity (Harris and De Chernatony 2001). The theoretical contribution of this research is that it enriches the literature of brand management by differentiating brand culture from other branding concepts. By sticking to the strict procedure of grounded theory approach, we investigate the dimensions of brand culture and determinant factors on the basis of qualitative research findings from interviewing customers. Then, we conduct an empirical study to measure brand culture. Both the qualitative research and the quantitative test give support to the proposed pyramid model of brand culture, showing that organizational culture, product attributes, brand personality, and attachment are the four core dimensions of brand culture. Furthermore, we identify three main sources that

may influence the development of brand culture: marketing practice, social trend and customers, consistent with Holt' (2002) argument that brand culture comes from the history of brand, company, mainstream social culture, influential opinions and customer combining to make the emergence of brand culture. It has been widely recognized that a brand's value can stem from marketing practice (Balmer and Gray 2003). Our exploratory study shows that both social trend and customers can also exert influence on branding.

The managerial implication of this research is that firms must realize the importance of brand culture. In the 1990s, there is a move towards corporate branding (Mitchell 1994, 1997; Balmer 1995). Mitchell (1997) argues that we have moved from the industrial age to the information age which seeks to exploit intangibles such as ideas, knowledge and information. In the new branding mode corporate branding internally signals messages about the desired culture and externally it reduces the information overload problems from line branding, decreasing customers' information processing costs. Corporate branding facilitates consumers' desires to look deeper into the brand and assess the nature of the corporation. Recent research, however, shows that culture can exist at the brand level, and brand culture may even depart from organizational culture (e.g. Holt 2002; Muniz and O'Guinn 2001). Specifically, along with more and more merge and acquisition, brands have been separated from firms owning them. For example, people know Dior and Hennessy well, but who knows that these brands belong to LVMH? Holt (2002) argues that, in the current marketplace, marketers strive to ingratiate and integrate their brands into various spheres of popular culture. Our findings show that, though brand culture roots in organizational culture, other dimensions like product attributes, brand personality and attachment are also critical components of brand culture. In

this case, Hennessy is carrying distinct brand culture from that of Dior, and neither is alike the embedded culture of LV. Therefore, for firms with multiple brands, it's critical to differentiate the various cultural content of each brand and establish its uniqueness.

Due to the exploratory nature, there are some limitations with this research. First, we use interviews to gather the responses of informants in the qualitative research. During the data collection process, however, we find that informants can rarely state brand culture clearly. This can partially be attributed to the complexity of culture and the ideological essence of brand culture. Other qualitative research approaches like projective method may be applied in future study to capture customers' understanding of brand culture. Then, the definition and dimensions of brand culture can be further clarified and examined. Second, in our research, only student customers are accessed. Since branding strategy serves the objective of benefiting the firm and marketing practice is critical in the development of brand culture, future studies can select other samples such as managers and advertising agents to explore the definition. Furthermore, network analysis can be applied to examine the dyadic relationships between brand and customers. Third, in the empirical study, we only test the measurement model of brand culture, and fail to examine the other three determinant factors. Future research can follow this direction to develop the general scale of brand culture and investigate the causal relationship between determinant factors and brand culture quantitatively.

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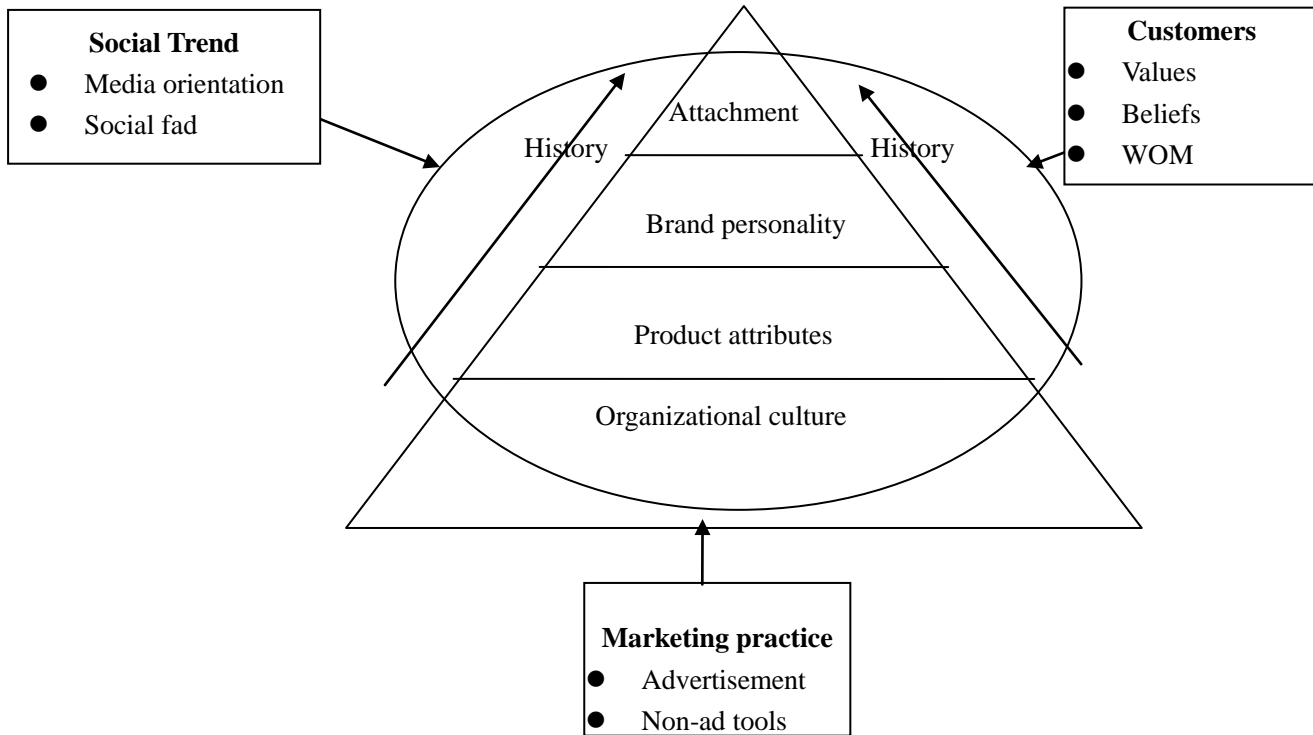
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**Figure 1**

**Pyramid Model of Brand Culture**



**Table 1****Factor Loadings of Brand Culture Model**

Items of Brand Culture Scale	Factor			
	Organizational Culture (t-value)	Product Attributes (t-value)	Brand Personality (t-value)	Brand Attachment (t-value)
A1 I think leaders' charm is a critical factor of brand culture	0.626	-		
A2 I think leaders' personality will have an important effect on brand culture	0.642 (7.727**)			
A7 I think corporate social responsibility can reflect brand culture	0.646 (7.618**)			
A8 I think organization's donation to charity is critical for brand culture	0.624 (7.245**)			
A9 I think corporate social responsibility will influence brand culture	0.676 (7.914**)			
A11 I think corporate institutions are important parts of brand culture	0.682 (8.166**)			
A12 I think institutions and systems are critical factors to form brand culture	0.652 (7.910**)			
A13 I think brand culture can be reflected as institutions setting	0.678 (8.081**)			
A14 I think employees' ability plays a critical role in brand culture	0.651 (7.703**)			
A15 I think brand culture can be reflected as how the organizations select and evaluate the employees	0.628 (7.661**)			
A17 I think product design is an important part of brand culture		0.696		
A18 I think brand culture can be perceived through its' product design		-		
		0.696 (8.522* *)		
A21 I think brand culture can be reflected by quality of products		0.675 (8.204* *)		
A22 I think product quality is the materialistic expression of brand culture		0.645 (7.950* *)		
A23 I think special production process is a critical part of brand culture		0.721 (8.836* *)		
A24 I think production process is important to form		0.629		



brand culture	(7.805* *)	
A25 I think brand culture can be reflected by particular product design	0.687 (8.630* *)	
A26 I think brand logo is a reflection of brand culture	0.674 -	
A27 I think brand logo is an important part of brand culture	0.701 (8.377**)	
A28 I think brand logo can enrich the brand culture	0.694 (8.283**)	
A29 I think the slogan is a critical part of brand culture	0.740 (8.809**)	
A30 I think slogan and advertisement is strongly related to brand culture	0.723 (8.604**)	
A31 I think brand culture can be reflected as slogan and advertisement	0.707 (8.536**)	
A41 I think people who love the same brand will share some characteristics and this group identity is also an important part of brand culture		0.668 -
A42 I think people will add group culture into the culture of the loved brand		0.678 (8.540**)
A43 I think people will form a culture group because they love same brand		0.633 (8.070**)
A44 I think brand culture will be reflected by the group culture of people who love the same brand		0.688 (8.605**)
A45 I think brand culture is strongly related to the culture of brand origin		0.694 (8.774**)
A46 I think the culture of brand origin is an important part of brand culture		0.715 (8.988**)
A48 I think the culture of brand origin can enrich the brand culture		0.731 (9.127**)

Note: (i) Responses were provided on a five-point Likert-type scale (1=strongly disagree, 5=strongly agree);  
(ii) Factor loading is standardized;  
(iii) \*\*stands for T-test is significant under 0.05 confidence level.

**Table 2****Correlation Coefficients Matrix of Brand Culture Model**

Scale Name	Organizational Culture	Product Attributes	Brand Personality	Brand Attachment	Brand Culture (Total)
Organizational Culture	1.000				
Product Attributes	0.443**	1.000			
Brand Personality	0.420**	0.409**	1.000		
Brand Attachment	0.386**	0.420**	0.431**	1.000	
Brand Culture (Total)	0.812**	0.735**	0.713**	0.724**	1.000

Note: \*\*stands for  $P < 0.05$  (two-tail)