THE INFLUENCE OF METAPHORS AND PRODUCT TYPE ON BRAND PERSONALITY PERCEPTIONS AND ATTITUDES

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ABSTRACT: This study investigates whether metaphors in advertising have a synergistic or compensatory effect on brand personality perceptions of utilitarian and symbolic products. The effects of metaphoric headlines versus pictures are also compared. In general, brands using metaphors in ads were perceived to be more sophisticated and exciting, but less sincere and competent than those using literal headlines or pictures. Ad attitudes, brand attitudes, and purchase intention were also enhanced with metaphoric advertising. In addition, compared with utilitarian products, symbolic products were perceived to be more sophisticated and exciting, but less sincere and competent. It is interesting to note that when metaphors were used for utilitarian products, perceptions of sophistication and excitement were enhanced, whereas sincerity was diluted. The results suggest that metaphors can be strategically used to influence brand personality perceptions, particularly for utilitarian products. Theoretical and managerial implications, as well as directions for future research, conclude this paper.

Marketers use brand personality, the set of human characteristics associated with a brand (Plummer 1985), to establish a unique identity for their brand. Practitioners have testified to the advantages of brand personality in contributing to brand equity (Biel 1993; Ogilvy 1985). Because brand personality is more difficult to imitate than product attributes, it affords a more sustainable advantage. Studies have also demonstrated that brand personality can evoke emotions (Biel 1993), build trust and loyalty (Fournier 1998), and enhance consumer preference (Aaker 1999).

Aaker (1997) suggests that there are five dimensions of brand personality: sincerity, excitement, competence, sophistication, and ruggedness. Sincerity represents warmth and acceptance; excitement represents sociability, energy, and activity; competence represents security and dependability; sophistication represents class and charm; and ruggedness represents masculinity and strength.[1] These personality traits are formed and influenced by direct and indirect contacts between the consumer and the brand (Ouwersloot and Tudorica 2001). Batra, Lehmann, and Singh (1993) argue that brand personality is created by the marketing mix, including symbols used in all phases of brand communication, sales promotion, and media advertising. However, little is known about whether and how brand personality can be created or modi-

fied by advertising elements such as the visual (picture) and verbal (headline) components. This paper thus extends the study of pictures versus words in the area of rhetorical advertising to brand personality perceptions.

From the advertising literature, the use of rhetorical devices such as metaphors is both common (Leigh 1994; McQuarrie and Mick 1996) and encouraged (Morgan and Reichert 1999; Scott 1994). Specifically, the use of metaphors expands dimensional thinking (MacInnis 2004), enhances ad responses (McQuarrie and Mick 1999; McQuarrie and Phillips 2005; Tom and Eves 1999), and leads to more extensive ad processing (Toncar and Munch 2001). Its influence on brand personality has not been investigated, however. Yet by their rhetoric nature, metaphors can seemingly influence brand perceptions of such dimensions as sincerity and sophistication. For instance, defined as a form of artful deviation (Corbett 1990), metaphors may construe an image of sophistication but insincerity.

Metaphors can be found in both ad headlines and pictures. A nonmetaphoric ad headline/picture is literal and direct, whereas figurative interpretations are possible for a metaphoric headline/picture. Leigh (1994) found that figures of speech and headline/picture linkage are widely used in advertising. Given such prevalence, understanding how the metaphoric execution of pictures and headlines can influence brand personality perceptions is important. Like human personalities, brand personalities can grow and evolve over time (Goodyear

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1993). Furthermore, the process of developing brand personality involves a "transfer of cultural meaning" whereby meanings of social and cultural symbols are transferred onto the brand (McCracken 1988). Thus, understanding whether and how metaphoric ad execution influences brand personality perceptions can provide marketers with another tool to strategically manage brand personality. Previous research has shown pictures to be superior to words, particularly in enhancing recall (Paivio and Csapo 1973). By investigating metaphoric pictures versus headlines, the rigor of picture superiority is tested in the realm of metaphors regarding brand personality perceptions beyond that of recall.

Symbolic products are those that are primarily consumed for affective purposes, whereas utilitarian products provide more cognitive-oriented benefits (Holbrook 1986). Furthermore, symbolic products carry important social meanings that are often used by consumers in enhancing image in a social context (Soloman 1983). It follows, then, that symbolic products (e.g., designer jeans) may assume a different personality from utilitarian products (e.g., medication) since they are consumed for different reasons.

In studying the influence of these factors on brand personality perceptions, we can also determine the extent to which the various dimensions of brand personality are affected. This has managerial implications for which dimensions of brand personality are more malleable to advertising influence. Thus, this study examines whether the effects of metaphoric headlines and pictures on consumer responses are synergistic or compensatory for utilitarian versus symbolic products. Furthermore, the effects of metaphoric headlines versus pictures are also examined for their relative effectiveness.

METAPHORS IN PRINT ADS

Brand personality perceptions may be molded by advertising campaigns through the use of imagery and expressions (Batra, Lehmann, and Singh 1993). One increasingly common strategy in advertising is to use rhetorical figures to break through the clutter and communicate a certain message. Rhetorical figures are expressions that deviate from expectations, and yet are not rejected as nonsensical or faulty phrases (McQuarrie and Mick 1996). As a figure of speech in which a name or descriptive term is transferred to a different object, a metaphor asserts a similarity between two objects that one does not expect to be associated. In contrast, a nonmetaphor describes the world literally.

Metaphors can be used visually in the picture or verbally in the headline and/or copy. There are several advantages associated with the use of metaphors in advertising. First, they elicit more cognitive elaboration than literal messages (Kardes 1988; Toncar and Munch 2001), presumably because individuals need to comprehend the complex message to draw

inferences (Mick 1992). Their artful deviations provide intrinsic rewards that come from processing various interpretations of the text (Barthes 1986). Second, resolving such deviations or incongruities leads to favorable attitudes (Heckler and Childers 1992; McQuarrie and Mick 1999). Third, metaphors inject novelty, thus increasing motivation to read and process the ad (Goodstein 1993). Fourth, with their ability to decorate and disguise (Goatly 1950), metaphors increase ad interest. Promotional metaphors, which are usually apt, comprehensive, and memorable, influence consumer beliefs and affect (Ward and Gaidis 1990). Another advantage of metaphors is their centrality to the process of imagination (Goldman 1986; Oliver, Robertson, and Mitchell 1993). According to Zaltman (1995, p. 425): "Without metaphors, we cannot imagine. They are the engines of imagination." Finally, McQuarrie and Phillips (2005) observed that consumers are more receptive to multiple, distinct, and positive inferences about the brand when metaphoric advertising is adopted. This provides opportunities for conveying multiple messages about the brand that would otherwise be more challenging if nonmetaphoric messages were used.

Since the nature of metaphors involves expressing and experiencing one thing in terms of another unexpected object, consumers exposed to a metaphoric headline or picture in an ad will search and tap into their existing knowledge and perceptions of the conventions and context of the metaphor so as to comprehend the message (Sperber and Wilson 1986). Consequently, consumers may perceive brands with ads that consist of such metaphoric ad elements as more complex and perceptive. Consumers may also perceive the brand to be more subtle in its advertising approach, as they need to draw inferences about the metaphor (Mick 1992) and form their interpretations. Furthermore, as a metaphor decorates and disguises the message, the brand may be perceived to be pretentious. These perceived traits match the brand personality dimension of sophistication, which is associated with charm and things of an upper-class nature (Aaker 1997). Combined with their artfulness, the use of metaphoric ad elements may enhance consumers' perceptions that the brand is sophisticated. An example of a metaphoric headline that is suggestive of sophistication is IT provider EDS's "Something out of the Matrix." By cleverly comparing itself to the sci-fi movie, EDS suggests that its computer games are more sophisticated than other versions.

In the same vein, it is postulated that brands advertised using metaphoric ad elements will be perceived as being more exciting than those using literal ad elements. Being artful and figurative, metaphors evoke imagery (Paivio and Clarke 1986), which leads consumers to perceive the brand as artistic and imaginative. Like novel stimuli, metaphors provoke elaboration that is more imaginal than analytical (Oliver, Robertson, and Mitchell 1993). The greater degree of pleasure (Barthes

1986) and arousal (Berlyne 1971) that metaphors produce may also result in the perception that the brand is exciting and emotional. Furthermore, the exercise of more imagination when interpreting metaphors (Goldman 1986) may result in the perception that the brand is more imaginative and innovative. These perceived traits correspond to the brand personality dimension of excitement, which is associated with things that are daring, spirited, imaginative, and up to date (Aaker 1997). Intel's ad for its Pentium chip with MMX technology is an example of the use of a metaphoric picture. The ad showed a technician dressed in an unconventional pink suit doing a handstand amidst other technicians dressed in sterile suits. This unexpected comparison creates an excitement consistent with the boost in a PC's capabilities through the use of this chip.

It is posited, however, that consumers will perceive brands advertised using metaphors to be less sincere compared with those using literal ad elements. For brands using nonmetaphoric ad elements, consumers may perceive the message to be direct, factual, and literal (Black 1979), and thus may infer that the advertised brand is genuine and honest. Furthermore, relative to metaphors, nonmetaphors do not deviate from convention and generally do not require as much elaboration (McQuarrie and Mick 1999). In contrast, metaphors are literally untrue (Ward and Gaidis 1990) and are semantically deviant (Matthews 1971). In particular, open-ended metaphors that allow for an indefinite number of shared resemblances between two objects seem more inconclusive (Stern 1990), and hence, more deceptive in drawing relationships between the objects. Thus, consumers exposed to nonmetaphoric ads may perceive the brand as being more honest, whereas those using metaphors may be perceived as trying to claim more than is justified. These brand perceptions match the brand personality dimension of sincerity, which is associated with honesty and things that are wholesome (Aaker 1997). For instance, an ad by Nature's Course Dog Food showing a dog with a gas mask to protect itself from pesticides in dog food may be viewed as exaggerated. Its claim that other dog foods may have excessive levels of pesticides may not be perceived as justified.

Finally, consumers may perceive brands using metaphoric ads to be less competent compared to brands advertised in nonmetaphoric ads. As metaphors rely on deviations to produce incongruity, nonmetaphors may be perceived to be more secure and trustworthy. In addition, because nonmetaphors are communicated in a more factual and objective manner, and because they require less elaboration and inference drawing, they may provide firmer grounds for consumers to perceive the advertised brand as more efficient, technical, and serious than metaphoric ads. These perceptions of brands advertised using nonmetaphors are consistent with the brand personality dimension of competence, which is associated with reliability and intelligence (Aaker 1997). Thus, the Mercedes-

Benz ad showing a camel with turbo engines strapped to its sides to communicate the dual benefits of fuel efficiency and quick acceleration presents an unexpected comparison that may be deemed rather comical. This, in turn, may dilute consumer perceptions about the competence of the new car model.

Based on the preceding discussion, H1 postulates:

H1: Brands advertised using metaphoric ads will be perceived as being more sophisticated and exciting, but less sincere and competent, than those using nonmetaphoric ads.

We also propose that when the ad picture is metaphoric, the effects on brand personality perceptions are enhanced when the headline is metaphoric rather than nonmetaphoric. When the ad picture is nonmetaphoric, the difference in perceptions between a metaphoric and nonmetaphoric headline is smaller. The rationale is as follows: When both the picture and the headline are metaphors, synergistic benefits are reaped and the effects are amplified, resulting in enhanced perception. Thus, relative to brands in the other ad conditions, a brand using metaphors in both the headline and the picture will be perceived to be the most sophisticated and most exciting, but also the least sincere and competent.

Would the headline or the picture have a stronger influence on consumer response? Effective headlines may well catch a reader's attention, drawing him or her into the ad and framing his or her interpretation of subsequent ad information. Leigh (1994), for instance, found that 74.3% of ads used at least one figure of speech in the headline. However, pictures are generally superior to words in drawing attention (Finn 1988; MacKenzie 1986), evoking imagination (MacInnis and Price 1987), and enhancing persuasion (Kisielius 1982; Kisielius and Sternthal 1986) and recall (Lutz and Lutz 1977; Paivio 1971). Indeed, recent research using eye-tracking methodology suggests that relative to text, visual brand elements in print advertising transfer attention to other elements more effectively (Pieters and Wedel 2004). Thus, we argue that ads containing a metaphoric picture and a nonmetaphoric headline will be more persuasive than those containing a nonmetaphoric picture and a metaphoric headline. Furthermore, a metaphoric picture will accentuate the differential effects between a metaphoric and a nonmetaphoric headline by compounding the imagery derived from metaphors. A nonmetaphoric picture, in contrast, will not be able to enhance this difference, as it has less imaginable properties on which to elaborate. Thus, the difference in perception between metaphoric versus nonmetaphoric headlines is not amplified with a nonmetaphoric picture. Hence, H2 states:

H2: The difference in personality perceptions of brands advertised using a metaphoric versus a nonmetaphoric headline will be greater when the picture is metaphoric than when it is nonmetaphoric.

Metaphors, being artful deviations, allow for multiple interpretations that, in turn, are pleasurable. According to Aristotle, individuals derive pleasure from metaphors because of what they learn: "to learn gives the liveliest pleasure. . . . Thus, the reason why men enjoy seeing a likeness is that in contemplating it they find themselves learning or inferring" (Fergusson 1961, p. 55). In contrast, nonmetaphors have literal representations that tend to be less interesting.

The notion of pleasure-of-the-text is linked to the concept of attitude toward the ad (Mick 1992). Enjoyment from processing metaphors has been found to elicit more favorable ad attitude (McQuarrie and Mick 1999) as a result of satisfaction derived from resolving the incongruity involved (Stern 1990). Indeed, Tom and Eves (1999) observed that some 40% of ads using rhetorical figures were considered persuasive. In addition, following MacKenzie and Lutz (1989), we expect the superior effect of metaphors on ad attitude to extend to attitude toward the advertised brand and purchase intention. Thus, H3 states:

H3: Metaphoric ads will enhance attitudes toward the ad and the brand, as well as purchase intention, more than nonmetaphoric ads.

Moreover, consumers like pictures more than words (Rossiter and Percy 1978). In an ad, a metaphoric picture provides pleasure to the audience, even when the headline is not metaphoric. Hence, we expect favorable attitudes and purchase intention for metaphoric pictures regardless of whether the headline is metaphoric. When the picture is nonmetaphoric, however, differences due to the use of a metaphoric headline are predicted. As consumers derive pleasure from metaphors, a metaphoric headline will fare more favorably than a nonmetaphoric headline, particularly when the picture is nonmetaphoric, since the metaphoric headline is the only source of pleasure. We also compared the two conditions where only the picture (and not the headline) is metaphoric with the condition where only the headline (and not the picture) is metaphoric. Because pictures generate more liking than words, the condition where the picture is metaphoric and the headline is nonmetaphoric is expected to yield more favorable responses than the condition where the picture is nonmetaphoric and the headline is metaphoric. The best condition is predicted to be the one where both the picture and the headline are metaphoric, whereas the worst condition is predicted to be the one where both the picture and the headline are nonmetaphoric. Thus, H4a, H4b, and H4c state:

H4: There is an interaction between the metaphoric nature of the headline and the picture on consumer responses. In particular:

(a) When the picture is metaphoric, there will be no difference in attitudes or purchase intention between a metaphoric headline and a nonmetaphoric headline.

(b) When the picture is nonmetaphoric, a metaphoric headline will yield more favorable attitudes and purchase intention than a nonmetaphoric headline.

PRODUCT TYPE

Brand personality perceptions may also differ by product type. Products can be categorized as symbolic or utilitarian. Symbolic products are primarily consumed for sensory gratification and affective purposes (Woods 1960) or for fun and enjoyment (Holbrook 1986). They allow consumers to express their actual or ideal self-image (Khalil 2000). Thus, symbolic products generate emotional arousal (Mano and Oliver 1993), with benefits that are evaluated primarily on aesthetics, taste, symbolic meaning, and sensory experience (Holbrook and Moore 1981). In contrast, utilitarian products possess a more rational appeal, as they provide more cognitively oriented benefits (Woods 1960). Less arousing, the tangible attributes that utilitarian products possess are the primary determinants of their value to consumers (Hirschman 1980).

As symbolic products are primarily consumed for self-expressive and affective purposes, they are likely to be perceived as more sophisticated than utilitarian products. Furthermore, as they are consumed for fun and enjoyment purposes (Holbrook and Hirschman 1984), symbolic products will be perceived to be more exciting than utilitarian products. Conversely, utilitarian products are hypothesized to be associated with sincerity and competency more than symbolic products, which are thought to be more functional, down-to-earth, and practical, and which offer cognitively oriented benefits. Thus, H5 states:

H5: Brands of symbolic products will be perceived to be more sophisticated and exciting but less sincere and competent than those of utilitarian products.

We expect the effects of product type on brand personality perceptions to be influenced by the use of metaphors. Since symbolic products are already perceived to be sophisticated and exciting, we expect a ceiling effect, such that the use of a metaphor in the picture or headline will have little added value in enhancing perceptions of sophistication and excitement for symbolic products. Metaphors are predicted to improve sophistication and excitement perceptions for utilitarian products, however, as such products tend to fare less well on these dimensions. Conversely, since utilitarian products are generally perceived to be associated with sincerity and competency, the use of metaphors would be expected to dilute these perceptions to a lesser extent than would be the case for symbolic products. Specifically, we expect metaphors to further weaken sincerity and competency perceptions for symbolic products. Thus, we expect the use of metaphors to enhance perceptions of personality dimensions for which the

product is weak but metaphors are strong, while diluting those for which both the product and metaphors are weak. As utilitarian products are hypothesized to be perceived as less sophisticated and exciting than symbolic products, the use of metaphors in ads for utilitarian products are expected to enhance perceptions of sophistication and excitement more than it would for symbolic products. Similarly, given that symbolic products are hypothesized to be less associated with sincerity and competency than utilitarian products, metaphors in ads will likely dilute this perception more for symbolic products than for utilitarian products. H6 formalizes these arguments:

H6: There will be an interaction between the headline and picture type and product type on brand personality perceptions. In particular:

(a) Compared with a nonmetaphoric headline, a metaphoric headline will accentuate sophistication and excitement perceptions for utilitarian (versus symbolic) products, but dilute sincerity and competence perceptions for symbolic (versus utilitarian) products.

(b) Compared with a nonmetaphoric picture, a metaphoric picture will accentuate the sophistication and excitement perceptions for utilitarian (versus symbolic) products, but dilute the sincerity and competence perceptions for symbolic (versus utilitarian) products.

METHOD

Experimental Design and Participants

A 2 × 2 × 2 × 2 mixed factorial design was used. Product type (symbolic or utilitarian), headline type (metaphoric or nonmetaphoric), and picture type (metaphoric or nonmetaphoric) served as between-subjects factors, whereas ad replicate was the within-subject factor. Some 200 business undergraduates drawn from a participant pool were randomly assigned to the 8 conditions, with 25 participants in each condition. Participants were shown two print ads of fictitious brands. The fictitious brand names were pretested to be similarly favorable. Each print ad had a headline, followed by an illustration, and a small picture of the product and brand name on the bottom right.

Independent Variables

Product Type

Two symbolic products (cologne and a designer watch) and two utilitarian products (mineral water and toothpaste) were used. Based on a pretest, they were found to be similarly familiar to

participants, and were more symbolic or more utilitarian accordingly. In the main experiment, participants were asked to rate the products on four, seven-point disagree/agree items (two each for utilitarianism and symbolism; Batra and Ahtola 1991). These measured the degree to which the product was functional, practical, possessed symbolic meanings, and could be used for self-expressive purposes.

Headline

To capture the comparison between two unrelated objects, metaphoric headlines were operationalized as an elliptical form of simile, "Just like a [object]." Nonmetaphoric headlines consisted of a literal description of what the product represented. A pretest using five, seven-point disagree/agree items was adapted from Marschark, Katz, and Pavio (1983). These included items on whether the headline required participants to think deeper to understand the message, the ambiguity of the headline, and the possibility of alternative interpretations of the headline. Collectively, the pretest results indicated that metaphoric headlines were perceived to be more figurative than nonmetaphoric ones. In the main experiment, only the former two items were asked. The higher the score, the more metaphoric the headline.

Picture

Metaphoric pictures showed the object to which the advertised brand was compared. Questions similar to the ones used for headlines were asked. The higher the score, the more metaphoric the picture. Pretest results confirmed that metaphoric pictures were more figurative than nonmetaphoric pictures. Table 1 shows the product type, the headline type, and the picture type operationalizations.

Dependent Variables

Brand Personality Perceptions

Brand personality perceptions were measured using the Brand Personality Scale (Aaker 1997). Participants were instructed to think of the advertised brand as if it were a person and to rate on a seven-point disagree/agree scale the extent to which the given trait describes the brand. There were no reverse-scored items. For each dimension, the four traits with the highest item-to-total correlations in Aaker's (1997) study were used (see the Appendix for the items). The traits were presented in alphabetical order across personality dimensions. "Cheerfulness" was found to have very low item-to-total correlations with sincerity. After deleting cheerfulness from the sincerity dimension, the items were found to have high reliability for their respective dimensions (all α's > .72 for sophistication, excitement, sincerity, and competence, respectively,

TABLE I
Experimental Stimuli Used

Product	Product type	Headline		Picture	
		Metaphor	Non-metaphor	Metaphor	Non-metaphor
Cologne	Symbolic	Just like a teddy bear	This fragrance makes you lovable	Teddy bear soft toy	Bottle of cologne
Designer watch	Symbolic	Just like a butterfly	This designer watch is elegant and exquisite	Colorful butterfly with watch	Watch
Toothpaste	Utilitarian	Just like pearls	This toothpaste can make your teeth white and shiny	A string of pearls with toothpaste	Toothpaste
Mineral water	Utilitarian	Just like broccoli	This mineral water is natural and nutritious	Broccoli with mineral water	Bottle of mineral water

across products). Average scores across items within a dimension were then computed where the higher the score, the greater the perception of that dimension.

Attitude Toward the Ad (A_{ad}) and Attitude Toward the Brand (A_b)

Participants were asked to rate both the ad and the brand on four, seven-point semantic differential scales anchored by not appealing/very appealing, not interesting/very interesting, dislike/like, and bad/good. As the Cronbach α scores were high (above .92), average scores were used where higher scores reflected more favorable attitudes.

Purchase Intention (PI)

Purchase intention was measured using two, seven-point not likely/very likely items on purchasing the brand for oneself and for recommending it to a friend. Pearson correlations for the various products were significant (ρ's > .85), allowing for an average score to be computed where the higher the score, the greater the purchase intention.

Procedure

Each participant saw print ads for two products, both of which were either symbolic or utilitarian. The ads were counterbalanced to reduce order effects. After each ad, participants were asked for their responses on brand personality perceptions, followed by attitudes toward the ad and the brand, and purchase intention. This was followed by the manipulation check items.

RESULTS

Manipulation Checks

Pearson correlations were significant for measures on symbolic and utilitarian products (ρ's > .49 and .74, respectively), headline (ρ's > .48), and picture (ρ's > .64). The average scores across ads were thus used. Consistent with pretest findings, symbolic products were perceived to be more symbolic than utilitarian products, $M = 5.70$ versus 3.58, $F(1, 192) = 386.08$, $p < .01$, and utilitarian products were perceived to be more utilitarian than symbolic products, $M = 5.80$ versus 3.83, $F(1, 192) = 330.72$, $p < .01$. In terms of headlines, metaphoric headlines were perceived to be more metaphoric than nonmetaphoric headlines, $M = 4.61$ versus 3.47, $F(1, 192) = 92.15$, $p < .01$. Similarly, metaphoric pictures were rated as more metaphoric than nonmetaphoric pictures, $M = 4.51$ versus 3.23, $F(1, 192) = 140.17$, $p < .01$. These results are reported in Table 2.

Hypotheses Testing

Repeated-measures MANOVA (multivariate analysis of variance) tests were conducted, followed by planned comparisons where applicable. Tables 3 and 4 provide the descriptive statistics and MANOVA results for brand personality perceptions and ad responses, respectively.

Hypothesis 1 predicted that brands advertised using metaphoric ads would be perceived as being more sophisticated and exciting but less sincere and competent than those using nonmetaphoric ads. Separate analyses were conducted for headlines and pictures. For headlines, significant main effects were

TABLE 2
Manipulation Check Results

Descriptive statistics

| | Metaphoric headline | | | | Nonmetaphoric headline | | | |
| | Metaphoric picture | | Nonmetaphoric picture | | Metaphoric picture | | Nonmetaphoric picture | |
	Symbolic product (n = 25)	Utilitarian product (n = 25)	Symbolic product (n = 25)	Utilitarian product (n = 25)	Symbolic product (n = 25)	Utilitarian product (n = 25)	Symbolic product (n = 25)	Utilitarian product (n = 25)
Symbolism score	5.82 (.84)	3.64 (.80)	5.20 (.97)	3.96 (1.54)	5.92 (.72)	3.98 (1.58)	5.86 (1.16)	3.32 (.80)
Utilitarian score	3.26 (1.10)	5.42 (.99)	4.32 (1.19)	5.48 (1.09)	3.58 (.95)	6.10 (.61)	3.78 (1.71)	5.86 (.84)
Metaphor score (headline)	5.26 (1.11)	4.48 (.92)	4.70 (1.47)	4.20 (1.20)	4.06 (.95)	3.66 (1.02)	3.58 (1.32)	3.18 (.88)
Metaphor score (picture)	5.44 (1.03)	4.86 (.95)	4.06 (1.27)	3.56 (1.33)	3.94 (.96)	3.98 (.74)	2.06 (.93)	2.26 (.93)

ANOVA

| | df | Symbolic product | | | Utilitarian product | | | Metaphor (headline) | | | Metaphor (picture) | | |
		MS	F	p^*	MS	F	p^*	MS	F	p^*	MS	F	p^*
Within-subject effects													
Ad	1	2.10	2.00	.16	3.24	2.39	.12	4.20	3.00	.09	4.00	3.18	.08
Ad × product	1	2.10	2.00	.16	0	0	.97	1.96	1.40	.24	1.10	.88	.35
Ad × headline	1	.90	.86	.36	3.80	2.81	.10	.90	.65	.42	.02	.02	.89
Ad × picture	1	5.76	5.47	**.02**	.16	.12	.73	14.44	10.31	**0**	8.12	6.45	**.01**
Ad × product × headline	1	.02	.02	.88	.81	.60	.44	0	0	1.00	1.21	.96	.33
Ad × product × picture	1	1.69	1.60	.21	0	0	.97	.56	.40	.53	2.56	2.03	.16
Ad × headline × picture	1	.04	.04	.85	2.72	2.01	.16	0	0	1.00	.04	.03	.86
Ad × product × headline × picture	1	.36	.34	.56	.64	.47	.49	.123	.09	.77	.02	.02	.89
Error	192	1.05			1.35			1.40			1.40		
Between-subjects effects													
Product	1	449.44	386.08	**0**	390.06	330.72	**0**	43.56	31.16	**0**	9.92	8.42	**0**
Headline	1	.04	.03	.85	16.40	13.91	**0**	128.82	92.15	**0**	205.92	174.80	**0**
Picture	1	.02	.02	.89	9.61	8.15	**.01**	.49	.35	.56	165.12	140.17	**0**
Product × headline	1	6.25	5.37	**.02**	5.29	4.49	**.04**	1.44	1.03	.31	4.84	4.11	**.04**
Product × picture	1	4.62	3.97	**.05**	13.32	11.30	**0**	0	0	.97	1.00	.85	.36
Headline × picture	1	.72	.62	.43	1.56	1.33	.25	.09	.06	.80	6.25	5.31	**.02**
Product × headline × picture	1	19.80	17.01	**0**	.36	.31	.58	.12	.09	.77	0	0	.96
Error	192	1.16			1.18			1.18			1.18		

Notes: ANOVA = analysis of variance. Standard deviations are in parentheses.

* Significant results ($p < .05$) are in boldface.

TABLE 3
Results for Brand Personality Perceptions

Descriptive statistics

| | Metaphoric headline | | | | Nonmetaphoric headline | | | |
| | Metaphoric picture | | Nonmetaphoric picture | | Metaphoric picture | | Nonmetaphoric picture | |
	Symbolic product (n = 25)	Utilitarian product (n = 25)	Symbolic product (n = 25)	Utilitarian product (n = 25)	Symbolic product (n = 25)	Utilitarian product (n = 25)	Symbolic product (n = 25)	Utilitarian product (n = 25)
Sophistication	4.88 (.72)*	4.4 (1.12)	3.47 (1.12)	2.51 (.88)	4.65 (.81)	3.35 (.97)	3.48 (1.41)	2.27 (.89)
Excitement	4.63 (.42)	4.56 (1.34)	3.50 (1.04)	2.62 (.76)	4.19 (.70)	3.38 (1.26)	3.09 (.90)	2.43 (.95)
Sincerity	2.97 (.38)	3.84 (.88)	3.91 (1.13)	4.84 (1.04)	4.00 (.67)	4.43 (1.05)	3.49 (1.26)	5.00 (1.11)
Competence	3.05 (.50)	4.00 (1.18)	3.90 (1.38)	4.50 (1.19)	3.60 (1.10)	4.34 (.89)	4.03 (1.56)	4.75 (.93)

ANOVA

| | df | Sophistication | | | Excitement | | | Sincerity | | | Competence | | |
		MS	F	p*	MS	F	p*	MS	F	p*	MS	F	p*
Within-subject effects													
Ad	1	1.44	1.39	.24	.25	.25	.62	.12	.11	.74	1.53	1.10	.30
Ad × product	1	.72	.70	.41	.20	.20	.65	3.18	2.82	.09	.03	.02	.89
Ad × headline	1	0	0	1.00	.30	.30	.58	.67	.59	.44	.07	.05	.82
Ad × picture	1	.01	.01	.92	.06	.06	.80	3.80	3.38	.07	.10	.07	.79
Ad × product × headline	1	.06	.06	.81	.02	.02	.88	.78	.69	.41	.47	.34	.56
Ad × product × picture	1	.20	.20	.66	.64	.64	.42	.97	.86	.36	.66	.47	.49
Ad × headline × picture	1	.42	.41	.52	1.82	1.83	.18	5.68	5.04	**.03**	.03	.02	.89
Ad × product × headline × picture	1	.16	.15	.70	1.32	1.33	.25	.51	.46	.50	.35	.25	.62
Error	192	1.04			1.00			1.13			1.40		
Between-subjects effects													
Product	1	113.42	126.57	**0**	42.25	48.94	**0**	57.00	58.41	**0**	59.10	51.88	**0**
Headline	1	14.82	16.54	**0**	25.00	28.96	**0**	17.78	18.22	**0**	11.82	10.37	**0**
Picture	1	191.82	214.05	**0**	157.50	182.43	**0**	48.30	49.49	**0**	33.50	29.41	**0**
Product × headline	1	9.00	10.04	**0**	2.10	2.44	.12	.30	.31	.58	.83	.73	.39
Product × picture	1	2.25	2.51	.12	6.00	6.95	**.01**	14.82	15.19	**0**	.01	.01	.92
Headline × picture	1	4.20	4.69	**.03**	1.44	1.67	.20	5.21	5.34	**.02**	1.24	1.09	.30
Product × headline × picture	1	1.21	1.35	.25	1.56	1.81	.18	3.30	3.38	.07	.06	.05	.82
Error	192	.90			.86			.98			1.14		

Notes: ANOVA = analysis of variance. Standard deviations are in parentheses.

* Significant results ($p < .05$) are in boldface.

**TABLE 4**
Results for Attitude Toward the Ad (A_{ad}), Attitude Toward the Brand (A_b), and Purchase Intention (PI)

Descriptive statistics

| | Metaphoric headline | | | | Nonmetaphoric headline | | | |
| | Metaphoric picture | | Nonmetaphoric picture | | Metaphoric picture | | Nonmetaphoric picture | |
	Symbolic product (n = 25)	Utilitarian product (n = 25)	Symbolic product (n = 25)	Utilitarian product (n = 25)	Symbolic product (n = 25)	Utilitarian product (n = 25)	Symbolic product (n = 25)	Utilitarian product (n = 25)
A_{ad}	4.22 (.91)*	3.74 (1.60)	2.84 (.95)	3.48 (1.16)	3.88 (1.31)	4.00 (1.28)	2.78 (.91)	2.67 (1.05)
A_b	4.22 (1.07)	3.62 (1.66)	3.35 (1.05)	3.37 (1.10)	3.67 (1.05)	4.02 (1.15)	3.33 (1.08)	2.98 (1.12)
PI	3.76 (1.30)	3.58 (1.66)	2.12 (1.27)	3.00 (1.20)	3.50 (1.31)	3.66 (1.36)	2.34 (1.30)	2.50 (1.19)

ANOVA

| | df | Ad Attitude | | | Brand Attitude | | | Purchase Intention | | |
		MS	F	p*	MS	F	p*	MS	F	p*
Within-subject effects										
Ad	1	.03	.02	.90	2.64	1.67	.20	.23	.12	.73
Ad × product	1	.88	.54	.46	0	0	.97	.05	.03	.87
Ad × headline	1	1.03	.63	.43	1.56	.99	.32	2.98	1.52	.22
Ad × picture	1	0	0	.99	.49	.31	.58	1.16	.592	.44
Ad × product × headline	1	.15	.09	.76	.86	.54	.46	.05	.03	.87
Ad × product × picture	1	5.70	3.49	.06	2.03	1.28	.26	10.40	5.32	**.02**
Ad × headline × picture	1	1.72	1.05	.31	0	0	.95	1.16	.59	.44
Ad × product × headline × picture	1	2.29	1.40	.24	1.56	.99	.32	1.05	.54	.46
Error	192	1.64			1.59			1.95		
Between-subjects effects										
Product	1	.26	.17	.68	2.25	1.63	.20	7.70	4.17	**.04**
Headline	1	11.48	7.57	**.01**	7.02	5.08	**.03**	8.27	4.48	**.04**
Picture	1	103.79	68.44	**0**	48.30	34.91	**0**	105.58	57.18	**0**
Product × headline	1	10.81	7.13	**.01**	.53	.38	.54	1.76	.95	.33
Product × picture	1	.03	.02	.90	2.64	1.91	.17	.33	.18	.67
Headline × picture	1	10.81	7.13	**.01**	.53	.38	.54	1.76	.95	.33
Product × headline × picture	1	3.47	2.29	.13	4.20	3.04	.08	2.64	1.43	.23
Error	192	1.52			1.38			1.85		

Notes: ANOVA = analysis of variance. Standard deviations are in parentheses.

* Significant results ($p < .05$) are in boldface.

FIGURE 1
Effect of Metaphors in Headline and Picture
on Brand Personality Perceptions
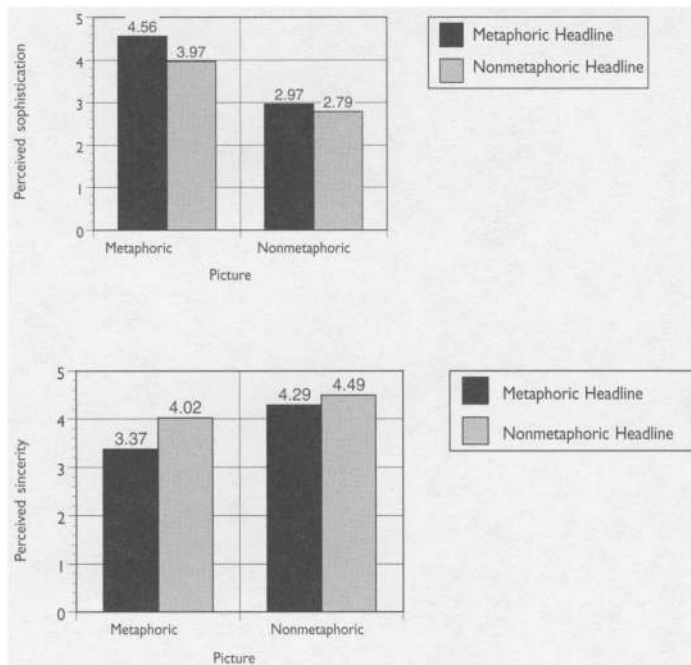
found (F's > 10, p's < .01). Consistent with H1, an advertised brand using a metaphoric headline was perceived to be more sophisticated (M = 3.76 versus 3.38, p < .01) and exciting (M = 3.78 versus 3.28, p < .01), but less sincere (M = 3.83 versus 4.25, p < .01) and competent (M = 3.79 versus 4.13, p < .01), than one with a nonmetaphoric headline. Similarly, main effects for pictures were observed (F's > 29, p's < .01). A metaphoric picture was found to enhance perceptions of sophistication (M = 4.26 versus 2.88, p < .01) and excitement (M = 4.15 versus 2.90, p < .01), but diluted perceptions of sincerity (M = 3.70 versus 4.39, p < .01) and competence (M = 3.67 versus 4.25, p < .01), more than a nonmetaphoric picture. Therefore, H1 was supported for both metaphoric headlines and metaphoric pictures.

Hypothesis 2 predicted an interaction between headline and picture wherein a metaphoric picture would accentuate the effects of a metaphoric headline over a nonmetaphoric headline. Our results indicated that the headline × picture interaction was significant for sophistication, $F(1, 192)$ = 4.69, p < .05, and sincerity, $F(1, 192)$ = 5.34, p < .05 (see Figure 1), but not for excitement, $F(1, 192)$ = 1.67, p > .10, or competence, $F(1, 192)$ = 1.09, p > .10. Planned comparisons revealed that when the picture was metaphoric, a metaphoric headline resulted in the brand being perceived to be more sophisticated (M = 4.56 versus 3.97, p < .01) and less sincere (M = 3.37 versus 4.02, p < .01). On the other hand, no difference was

observed for a nonmetaphoric picture (sophistication: M = 2.97 versus 2.79, p > .10; sincerity: M = 4.29 versus 4.49, p > .10). Thus, H2 was supported for sophistication and sincerity. Similarly, a metaphoric headline resulted in the brand being perceived as less competent (M = 3.44 versus 3.90, p < .01). However, no competency difference was observed for nonmetaphoric pictures (M = 4.13 versus 4.37, p > .10). Contrary to H2, both metaphoric (M = 4.46 versus 3.84, p < .01) and nonmetaphoric pictures (M = 3.09 versus 2.71, p < .01) resulted in higher excitement ratings. Thus, H2 was generally supported for perceptions of sophistication, sincerity, and competence.

Hypothesis 3 concerned the superior effects of metaphors on attitudes and purchase intention. Our results showed that a metaphoric headline led to more favorable A_{ad}, M = 3.61 versus 3.27, $F(1, 192)$ = 7.57, p < .01, A_{brand}, M = 3.62 versus 3.36, $F(1, 192)$ = 5.08, p < .05, and greater PI, M = 3.18 versus 2.89, $F(1, 192)$ = 4.48, p < .05, than a nonmetaphoric headline. Similarly, a metaphoric picture relative to a nonmetaphoric picture enhanced A_{ad}, M = 3.95 versus 2.93, $F(1, 192)$ = 68.44, p < .01, and A_{brand}, M = 3.84 versus 3.14, $F(1, 192)$ = 34.91, p < .01, and resulted in greater PI, M = 3.55 versus 2.52, $F(1, 192)$ = 57.18, p < .01. Therefore, H3 was supported.

Hypothesis 4 predicted that when a picture is metaphoric, it will overwhelm the superiority of a metaphoric headline over a nonmetaphoric headline and result in similar consumer responses. When the picture is nonmetaphoric, however, a metaphoric headline will elicit more favorable attitudes and purchase intention than a nonmetaphoric headline. Our results indicated that the headline × picture interaction was significant only for A_{ad}, $F(1, 192)$ = 7.13, p < .01 (see Figure 2). Specifically, when the picture was metaphoric, there was no difference in A_{ad} between a metaphoric headline and a nonmetaphoric headline (M = 3.96 versus 3.95, p > .10). When the picture was nonmetaphoric, metaphoric headlines enhanced A_{ad} (M = 3.27 versus 2.60, p < .01). For A_{brand} and PI, no significant interaction effect was found (F's < .9, p's > .10), but planned comparisons yielded similar patterns as attitude toward the ad. When the picture was metaphoric, there was no difference between a metaphoric headline and a nonmetaphoric headline on A_{brand} (M = 3.93 versus 3.74, p > .10) and PI (M = 3.63 versus 3.47, p > .10); when the picture was nonmetaphoric, a metaphoric headline improved both A_{brand} (M = 3.31 versus 2.97, p < .05) and PI (M = 2.73 versus 2.31, p < .05). Therefore, H4a and H4b were supported.

Hypothesis 5 postulated that symbolic products would be perceived to be more sophisticated and exciting, but less associated with sincerity and competency than utilitarian products. Significant effects due to product type were found for perceptions of sophistication, $F(1, 192)$ = 126.57, p < .01; excitement, $F(1, 192)$ = 48.94, p < .01; sincerity, $F(1, 192)$ = 58.41,

FIGURE 2
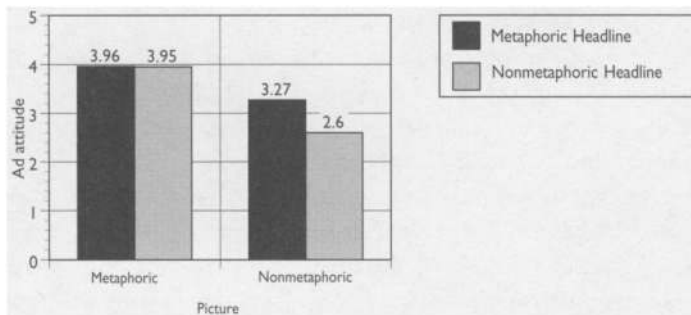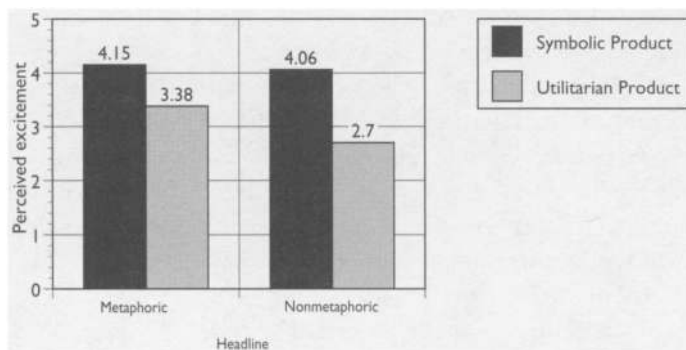### Effect of Metaphors in Headline and Picture on Ad Attitude

FIGURE 3
Effect of Metaphors in Headline and Product Type on Brand Personality Perceptions


$p < .001$; and competence, $F(1, 192) = 51.88$, $p < .01$. Consistent with H5, symbolic products were perceived to be more sophisticated ($M = 4.10$ versus 3.04) and exciting ($M = 3.85$ versus 3.20), but less sincere ($M = 3.67$ versus 4.42) and competent ($M = 3.58$ versus 4.34), than utilitarian products. Hence, H5 was supported.

H6a predicted that the use of metaphoric headlines would attenuate the effects of product type on personality perceptions. Our results showed that the headline × product type interaction was significant for sophistication, $F(1, 192) = 10.04$, $p < .01$ (see Figure 3), but not for the other dimensions (F's < 2.43, $p > .10$). Planned comparisons showed that headline type did not produce differential sophistication perceptions for symbolic products ($M = 4.15$ versus 4.06, $p > .10$), but did enhance perception of sophistication for utilitarian products ($M = 3.38$ versus 2.70, $p < .01$). Thus, H6a was supported for sophistication.

H6b predicted the same pattern as in H6a, but for pictures. Our results showed that the picture × product type interactions were significant for excitement, $F(1, 192) = 6.95$, $p < .01$, and sincerity, $F(1, 192) = 15.19$, $p < .01$ (see Figure 4), but were not significant for sophistication, $F(1, 192) = 2.51$,

FIGURE 4
Effect of Metaphors in Picture and Product on Brand Personality Perceptions
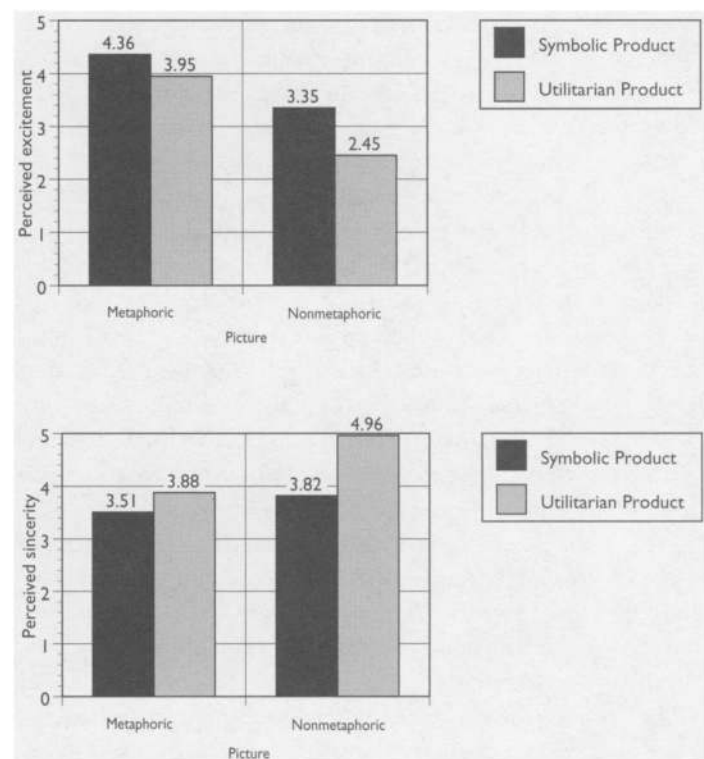
$p > .10$, or competence, $F(1, 192) = .01$, $p > .10$. Planned comparisons indicated that when a metaphoric picture was used, perceptions of excitement improved significantly for both utilitarian products ($M = 3.95$ versus 2.45, $p < .01$) and symbolic products ($M = 4.36$ versus 3.35, $p < .01$). The use of a metaphoric picture relative to a nonmetaphoric picture reduced perceptions of sincerity for both symbolic products ($M = 3.51$ versus 3.82, $p < .05$) and utilitarian products ($M = 3.88$ versus 4.96, $p < .01$). Hence, H6b was supported for excitement and sincerity.

DISCUSSION

The association between characteristics of metaphors and the brand personality dimensions expounded by Aaker (1997) is conceptually interesting. The findings suggest that metaphors, regardless of whether they are in verbal or pictorial form, influence brand personality perceptions. That similar findings were obtained for metaphoric headlines and pictures demonstrates the rigor of metaphors in influencing personality perceptions. Brands using metaphors were generally perceived to be more sophisticated and exciting, but also less sincere and competent, than brands using literal words and pictures.

Metaphors can thus be used not only for short-term objec-

tives such as breaking attention threshold, but also for longer-term building of brand image and personality. The inherent characteristics of metaphors as artful deviations with imagery and decorative properties can be capitalized on to enhance the personality of products that lack such characteristics. Products can be made seemingly more sophisticated and exciting through the use of metaphors, although care should be taken to ensure that the sincerity and competence dimensions are not compromised. Managerially, our findings suggest that metaphoric pictures and metaphoric headlines are additional executional tools that advertisers can easily employ in ad creation to create the desired brand personality perceptions.

Perceptions of sophistication, excitement, and sincerity were observed to be more susceptible to the influence of metaphors than perceptions of competence. In particular, a synergistic effect of a metaphoric headline and a metaphoric picture was found. A metaphoric combination of both ad elements affected personality perceptions and attitude toward the ad more than when only one element was metaphoric.

It is possible that compared with the other brand personality dimensions, perceptions of competence are the most challenging to achieve through a single ad exposure. Indeed, consumers' perceptions of brand competence may require deeper interaction with the brand and/or the ad, and may need to be reinforced over time. Moreover, although we have argued that metaphors may be viewed as sophisticated and exciting, while also less associated with sincerity and competency, metaphors may vary in their abilities to induce these brand characteristics. Furthermore, such variations may well differ between visual and verbal metaphors (Ward and Gaidis 1990). Hence, the metaphors' influence on brand personality perceptions may have been affected by the extent to which they held these characteristics. Another possible reason for the nonsignificant interaction effect on competence is that this brand personality dimension is less universal (Aaker, Benet-Martinez, and Garolera 2001). It may thus be less strongly held as a personality characteristic for at least some of the products studied, or for certain consumer cultures. Future research will need to explore these possible explanations. Nonetheless, the present findings suggest that managerially, metaphors can be strategically used for creating or modifying desired brand personality perceptions.

Theoretically, the present findings are consistent with past research on picture superiority. If a metaphoric picture is used, whether the headline is metaphoric or not becomes a less important concern. When the picture is nonmetaphoric, however, a metaphoric headline enhances ad responses more than a nonmetaphoric headline would. Managerially, as global positioning strategies and the creation of global brands become more prevalent, pictorial metaphors may become a sort of visual Esperanto in global advertising, transcending cross-cultural issues (Callow and Schiffman 1999).

Furthermore, consistent with McQuarrie and Mick's (1999) and McQuarrie and Phillips's (2005) findings, the present study also found metaphoric pictures to elicit more favorable attitude toward the ad and purchase intention than metaphoric headlines. Mick's argument (McQuarrie and Mick 1996; Mick 1992) that the pleasure-of-the-text in metaphors is readily linked to the concept of attitude toward the ad does hold. Hence, in and of themselves, metaphors add value by enhancing interest in the ad and the brand.

As expected, symbolic and utilitarian products were observed to have different personalities. Symbolic products were perceived to be more sophisticated and exciting, but were less associated with sincerity and competency, than utilitarian products. More interesting to note is that the use of metaphors was observed to attenuate such perceptions. In general, metaphors enhanced perceptions of sophistication and excitement, particularly for utilitarian (versus symbolic) products, and reduced perceptions of sincerity and competence for symbolic (versus utilitarian) products. Utilitarian products are perceived as relatively less sophisticated and exciting than symbolic products. Metaphors, the use of which is perceived as sophisticated and exciting, add more value to utilitarian products than symbolic products, as the former are less characterized by these dimensions. Hence, brands selling utilitarian products may create a point of difference from competing brands by employing metaphors in developing a more sophisticated and exciting personality.

Symbolic products are perceived as relatively less sincere and competent than utilitarian products. Since metaphors are also perceived as being less associated with sincerity and competence vis-à-vis nonmetaphors, the use of metaphors for symbolic products dilutes brand personality perceptions of sincerity and competence. Hence, the congruency interpretation (Leigh 1992) that suggests a synergistic effect of metaphors for symbolic products on dimensions of sophistication and excitement was not observed. It is possible that the extent to which synergistic effects (due to the simultaneous use of a metaphoric headline and a metaphoric picture) can be achieved is limited by product type; specifically, symbolic products appear to impose an upper limit that was not observed for utilitarian products.

DIRECTIONS FOR FUTURE RESEARCH

The present study provides an initial investigation on the influence of metaphors on brand personality perceptions. The effectiveness of different types of metaphors or rhetorical devices on such perceptions could be investigated in future research. In this paper, we employed the form of metaphors that draw comparisons or point to similarities (e.g., "Snuggle makes your clothes feel as gentle as a teddy bear"). Other forms of metaphors, such as the interactionist view, could be em-

ployed to investigate whether the influence on brand personality dimensions is similar. The interactionist view suggests that a new meaning, constituting more than the sum of the two objects' feature sets, can be created with a metaphor.

In addition, other figures of speech could also be studied. For example, an idiom may influence perception of competence differently from a scheme. Some idioms are less familiar to consumers (Schweigert 1986), and may require more effort before they can be comprehended. In contrast, schemes may be more easily understood by most people. In this regard, McQuarrie and Mick's (1996) taxonomy of figures of speech based on artful deviation, regularity of deviation, and complexity, can be further developed to better understand their influence on consumer responses such as brand personality perceptions. Some figures of speech may deviate too much, thus creating confusion that negatively influences attitudes and personality perceptions.

Future research may also examine whether the organization of headlines and pictures influences consumer responses toward metaphoric ads so as to yield a more comprehensive understanding of the interaction between metaphoric headlines and pictures. While pictures generally draw more attention than words (Finn 1988; MacKenzie 1986), catchy headlines are sometimes used to organize ad content as well. For example, the Seagrams Crown Royal ad that uses the headline "When It Comes to Great Taste, Everyone Draws the Same Conclusion" encourages the audience to connect the dots, which outline the shape of the bottle. It would be interesting to see whether the results observed in this study held when the headline rather than the picture was used to frame the ad.

Being interesting and artful, metaphors require some cognitive effort from the audience to comprehend the message (McQuarrie and Mick 1999; Toncar and Munch 2001). Future research may investigate such higher involvement by collecting measures on cognitive elaboration to understand the process by which metaphors influence brand personality dimensions. Similarly, as metaphors require more cognitive resources, a resource-matching perspective may be used to examine boundary conditions when metaphors prevail over nonmetaphors. In this paper and others (e.g., McQuarrie and Mick 1999), extra care has been taken to control for the amount of information communicated by metaphoric and nonmetaphoric ads. The very nature of metaphors, however, which allows for multiple, artful deviations, makes this a challenging task. Nevertheless, this is an important consideration for future researchers, particularly those investigating the recall performance of metaphoric advertising.

The present study asked participants to view various print ads. Such a controlled environment may have encouraged more central processing. As argued by McQuarrie and Mick (1996), such a forced exposure condition encourages participants to act as astute readers of ad texts. Hence, if the proposed effects were not observed despite these favorable conditions, one would question the theoretical basis of the research. Nonetheless, future research might use a more natural context to foster incidental processing for a more conservative assessment of the predictions advanced.

Conceptual distinctions between brand personality and product personality may also be made. In the present research, fictitious brands toward which participants had no prior brand personality perceptions were used so as to cleanly test our predictions. However, personalities concern the brand and not just the product type. Hence, future research might be refined to accommodate this distinction by holding the product category constant to study real brands with different personalities. Finally, this paper has focused on four (i.e., sophistication, excitement, sincerity, and competence) of the five brand personality dimensions identified by Aaker (1997) since they relate most directly to the symbolic versus utilitarian product categorization. The fifth dimension, ruggedness, might be investigated in the future for a more comprehensive and robust test of the effects of metaphors on brand personality perceptions.

NOTE

1. Sincerity and excitement account for the largest variance in brand personality, followed by competence, sophistication, and ruggedness (Aaker 1997). As ruggedness accounted for the least variance, it may be relevant for a smaller number of product categories compared to the other dimensions. Since this study was exploratory, this dimension was not studied.

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APPENDIX

Items Used to Measure Brand Personality Perceptions

	Disagree						Agree
Charming	1	2	3	4	5	6	7
Cheerful	1	2	3	4	5	6	7
Daring	1	2	3	4	5	6	7
Dependable	1	2	3	4	5	6	7
Domestic	1	2	3	4	5	6	7
Efficient	1	2	3	4	5	6	7
Genuine	1	2	3	4	5	6	7
Glamorous	1	2	3	4	5	6	7
Honest	1	2	3	4	5	6	7
Imaginative	1	2	3	4	5	6	7
Pretentious	1	2	3	4	5	6	7
Reliable	1	2	3	4	5	6	7
Responsible	1	2	3	4	5	6	7
Romantic	1	2	3	4	5	6	7
Spirited	1	2	3	4	5	6	7
Up-to-date	1	2	3	4	5	6	7