

# The definition and explanation of branding marketing essay



This essay is about how graphics is able to change the consumers perception about a brands identity. This document summarises how the graphics of the brand is able to create an identity for the brand. The shift from simple products to brands has not been sudden or inevitable. You could argue that it grew out of the standardisation of quality products for consumers in the middle of the 20th century, which required companies to find new ways to differentiate themselves from the competitors. This type of standardisation forced companies to find new ways of distinguishing themselves. Brands such as Chanel have built a contract between the company and the consumer; in fact, the consumer has now become the judge. If the consumer feels that the brand is not for them, they will immediately chose to end the contract with the brand.

## **1. 2 Aim**

To understand how brands use graphics to entice the consumer. What graphical elements are used to bring in the consumer to the brand? The brand's graphics is more than just a logo, or the price of a product, service or organisation, it is also the packaging, the promotions and the advertising, all of which is guided by precisely worded positioning. In advertising, reason informs, but emotion persuades (2011).

## **1. 3 Objectives**

To identify what branding is perceived as

To research the different perspectives of designers, artists and writers in branding

To research and understand the graphics in Chanel and Primark  
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To reflect on Primark and Chanel graphics branding and the consumers perceptions

## **2. Introduction**

This Chapter was based on the initial research about branding in order to understand what branding does, how it is perceived and understood, thus helping to better understand the basic need of branding and how this is then incorporated into the graphical element of branding.

### **2. 1 The definition and explanation of branding**

A brand is a person's gut feeling about a product, service or organization. Riston (2004: 21) suggested that a brand is not just a logo, an identity or a service. The product is not of existence until the consumer gives it a place in their world of products around him or her.

A brand's success counts on the individual, not on companies, markets or the public. When the word success is used, it refers to how much the brand is valued by its consumers. What is a gut feeling? Because people are emotional beings, to understand an emotion a person has to feel the emotion, therefore the emotion dictates the gut feeling. In a positive case, a person will feel an emotional bond in their mind.

Kotler and Keller (2006: 275) assert the importance of understanding how we consumers perceive the brand and what impact a brand identity has on consumer perceptions. One could argue that these ideas relate to brand image, which refer to a brands subjective or perceived attributes. A consumer's perception of a brand is vital on how the brand is generally

perceived. The image of the brand however is not judged by the product, service or organisation.

An experience is the meaning the brand has. ' Think of the brand as the core meaning of the modern corporation, and of the advertisement as one vehicle used to convey that meaning to the world'. (Klein: 2010: 5) Naomi Klein refers to the theory of branding as a meaning she says that " a brand is a meaning". Klein (2010: 6) states that ads were put in place to manipulate the buyer/user to thinking that their lives will be incomplete without their product, service or organization. She says we buy brands, not products. For example, mobiles instead of mail, television instead of the radio, light bulbs instead of oil lamps and so on. Being innovative is not enough; you need a strong advertising method to accomplish a successful brand. Advertisements need to be strong enough to create a bond with the public. Advertising becomes the bridge between the public and the product. Advertising plays a very big part in how the consumer visualises the brand.

## **2. 2 The graphics in branding**

Why isn't a brand just product? Because a product is made in the factory and a brand is a meaning, made in the mind of a human being, this is why when we combine the product and the brand we are able to visualise a sense of emotion but communicate the idea through the media of graphic design (Gavin Ambrose: 5: 2006)

Ken Smith, Sandra Moriarty, Gretchen Barbatis and Keith Kenney attempt to identify and describe the field of visual communication (2005: 10). One of the most important pieces of the visual communication puzzle is aesthetics.

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The nature and beauty of aesthetics are a language in itself, they question how it is so meaningful to the human eye is mystery. It is suggested that, because of the nonverbal nature of aesthetics, what can be written is only speculation about the nature of visual aesthetics and cannot therefore be of visual aesthetics itself. Malcolm Barnard also questions whether this type of communication can be classed as nonverbal (2002: 29). Barnard states that the importance of the transmission process, if the messenger does not receive the message that it was trying to portray, then a part of the communication process may have failed in either its medium, or delivery method. The aesthetics of graphics maybe seen as a voice of its own, graphics plays an important role in a brands identity.

Kevin Budelmann, Yang Kim, Curt Wozniak (2010: 7) discuss how a brand is made up of different elements. It is just not the logo that makes the brand. The brand is built from the colour of the envelope the companies distribute to the song that plays whilst customers wait on the telephone. Gavin Ambrose, Paul Harris (2010: 10) has raised- you need to get someone to check the grammar and spelling awareness of how the packaging of a brand is important.

For many brands the first interaction a consumer has with a brand is the package. Paul Harris (2010: 10) talks about how the 'feel' of the brand gives to the consumer is a secondary interaction. The primary interaction is visual interaction and is the first connection a consumer has with the brand. What does this mean and who said it? Does it need a reference? One may argue that packaging is not only a part of the brand but it is a part of the overall graphic communication.

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The brain recognises shapes first then colour which helps trigger emotion. Although it's easily said, the requirement of the right colour is necessary. Why? Because being selective helps build awareness and expresses individuality. Line, colour, tone, text and layout are what visual communication is all about. We need this method to distinguish a personality of style. Without it we are black and white. Colours represent a mood.

In 1923 Kandinsky proposed that there was a universal relationship between three basic shapes and the three primary colours (shown below in figure 1). He believed that the colour yellow and the shape of the triangle to be the most dynamic and active through to the passive cold blue circle. (Gavin Ambrose: 2006: 15)

Even though the human has not discovered all the colours possible we are able to relate a colour to an emotion, brand or company. Just as a country has a flag to represent its self, we are only able to understand which country it belongs to by the colour or the logo. Red and white is common them present in many of the top brands around the world. When the grocer first went on sale in January 1862 (2012), there was no Coca-Cola. There was no Cadbury, no Heinz, and No Hovis. Many of the brands we know today, love or hate them, use them daily without thought or pointedly avoid, were not. Coca-Cola is one of the biggest world providers. They have the most successful branded value in the global branding industry. Consider for instance a can of coke-a-cola: means are to hold the liquid. Whereas coca cola (brand) holds a set of values related to the product. If separate, the brand from the package you are left with a mental container, a set of fonts,

colour and graphics. These together create a brand thus giving the brand value. (Gavin Ambrose, Paul Harris: 2010: 14) Advertisers

Chris Creative Legacy Agency (CLA) believes the core essences for branding is the brand recognition. Without in-depth branding, your company gets no direction, what matters is how you get the customer engage. He believes that the brand needs to build a curiosity and an experience. Connecting the consumer with an experience is what builds the brands recognition. Brand does not have a real definition. The importance of having a brand is delivering the core message. Using different market material and communication and the way you present yourself will help bring the foundation of a structured brand.

people are also rational beings – why don't you mention branding as a rational solution to a problem? branding as a solution to the problem of how we give meaning to products and companies? (EXPAND)

## **2. 3 Brand identity**

Rita Clifton (2009: 34) peruses the ideology of brand measurement by power. Brand valuation is an attempt to attribute part of the total value of a firm brand. Nevertheless, brand equity- Especially for brands like Microsoft or Google as opposed to a product, such as Chanel or Primark – is like a reputation (it cannot be brought or sold). A brand identity builds and creates awareness for a business. When an individual has trust in a brand they help the buyer to create strong loyalties, dedication and meaningful relations. A brand's value is dependent on reliability and delightfulness the brand is able to deliver. This sort of status cannot be sold, where as a trademark can be

sold. The importance of economic value is also a perspective that some may argue has an impact of how a brand is perceived by the consumer. Rita Clifton (2009: 17) talks how there are far more interest in the brands recognition than there was ten years ago. But there is still an ignorance and misunderstanding of many of the issues. Without the value the brand will not be successful. Jan Lindeman in chapter three of the book brands in branding, talks about how the market value has quadrupled from less than twenty-per cent in 1975 to eighty per cent in 2005. Marty (2006: 8) agrees that our society has moved from mass production to an economy of mass customization. Our purchasing choice has multiplied.

Another example is Cadburys chocolate, without its branding – logo, colour – it is just a chocolate bar. The foiled packaging alone would keep the chocolate bar fresh but would result in half of the branded value that Cadburys chocolate has with its packaging

Similarly Marty explains how on one side of the business you have your analytic, linear, logical thinking. On the other side the creative thinkers who like to see things emotionally that are intuitive. Marty (2006: 20) puts his view on how the best brands are created when a strategic side and supported by the creative.

When people start to believe there is no substitute for a brand that is when you know the brand is desirable. On the other had when you compare a product, service or organisation to another you understand that the product, organisation or service you have brought into, can be substituted by another brand. Charismatic brands such as ‘Chanel’ have successfully created trust



and social statuses within people's minds. The meaning is constructed and communicated by the designer and communicated through the clothing to then conduct the message to the consumers. Likewise another brand which has also created a meaning in their consumer's beliefs is the brand Primark.

Apple has been able to use the power of fashion and trend to their advantage. Bill Halal (2011) explains how Steve Jobs is a genius at minimalist designs that integrate technology breakthroughs to fill a newly emerging need with unusual style. He thinks success requires "listening to the technology" in order to "discover" the potential products waiting to be invented. Any brand can be charismatic but you have to be different to the rest of the competition out there. Otherwise your brain will just filter though, and your brand will become just another 'brand'. In an article written by Mathew Jones (2007) the scientific researcher, writes about explains that all behavioural episodes occur in a distinct spatial context: where we are, has a profound effect on what we do, particularly if we associate the place with a specific event or stimulus. Our brains function so we can spot the difference but also spot the obvious. Through the lifespans of humans, we have gone to many stages of discovering, featuring, experiencing and now identifying what is different.

### **3. The market**

Perry Marashal (2006: 1) Google can bring thousands of visitors to your website twenty-four hours a day, 7 days a week, or the entire year. Whether eating breakfast, on the go, taking a phone call or daydreaming.

The market is now all about creating tribes. People join different tribes for different activities; this helps them to be accepted in a particular social group. These particular groups have been created to separate personalities. A person who likes to read may always turn to amazon. A person who buys electronics may always turn to apple. To be different you have to be focused and create a vivid image aimed at your target audience. The questions a brand must ask of it are: who or what it is and why it is the way it is. So Chanel we all know is a fashion brand that is a successful brand because of the unique user experience it provides. It has become loyal to customers through time. A brand is more successful when it is able to think long term and retain its focus in the brand not the amount of profit. Listening to the brand is important not to the market. Short term profit is not what creates a brands value. The value grows when long term focus is in place. A basic brand model either is the company selling many items, or a company selling to companies to max publicity.

A brand is like architecture. It requires logic and beauty to be the best of the best. Nor can a brand be valued if it does not have networks!?!?!?!?!?!?!?!?! (WHAT DOES THAT MEAN)(reference)

Creativity is what gives a brand its power in the market (reference).

Companies find it difficult to manage both the strategy and the creativity. You need a balance of both tools to build a strong brand. The reason why companies like Selfridges are valued is that they did not do what every other company does. They created a unique customer experience. Remember the customer is always right! Kotler and Keller (2006: 275) say that although

competitors may easily duplicate the manufacturing processes and product defines, they cannot match creativity and innovation.

Innovation is key to omnipresent the point of view that is dynamic and fantastic. We need innovation in creating the identity of a brand. Without innovation we are like a car with no petrol. We do not move forward and people become bored of the repetitiveness of the usual cycle. Just like in life we need a change day to day otherwise our emotions are tied to being drain and depressed. You have to treat a brand like a human, you need to nurture it until is able to stand up on its two feet. The initial beginning of creating a brand's identity is by its logo giving the brand name. The name requires being memorable, protective and likeable. Not forgetting the spelling and pronunciation to be easy.

In the market industry, the phrase brand equity is to describe the value of having a well-known brand name. The idea is based on that the owner of a well-established brand name can generate more profit from products with their brand name than from products from a less well-known name. You may also call brand equity as brand value or brand recognition. (Aker: 1991).

A great name deserves great graphics. A clear understanding of the key terms used in graphic design will help to articulate and formalise your ideas and ensure accuracy in the transfer of those ideas to others. (Paul Harris, Gavin Ambrose: 2006: 7). " Graphic design is a discipline that continues to evolve". Ambrose shows how technology has affected communications in the past and how it continues to do so. (Paul Harris, Gavin Ambrose: 2006: 274) Coupled with this is the ever-changing taste and preference of society.

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Which in the 20th century, gives arise to how information should be presented. In many schools and universities across the board, this has become a disciplinary act.

So what comes next?

Behind shape and colour, the brain takes time to process language. You need a strategy to survive in the big wide world of brands. A logo is able to work across many languages and cultures. It is socially powerful enough to stand alone. We now use the gender to process the message and communicate it but then to pass it on to the gender again, before we would use the gender to pass on the message for other people to receive it < WHAT DOES THIS EVEN MEAN). However, the problem occurs when the receiver is unable to verbalize your concept. This would mean you have failed to communicate your idea effectively defeating the object of branding identity.

We as people need to be able to communicate ideas effectively and this is where many businesses fail to be valued. This tends to happen because they manipulate the public into something they are not. It is like receiving your goods and the service or product does not reach its expectations and is obvious. It isn't a sin to manipulate the public but if it isn't done using the right method it will become unsuccessful. We need to be able to utilise a successful strategically method to become successful. Packaging is the last chance to build your brand.

Make it fun!

Why do we use packaging in so many different and odd ways? Many of the companies these days use a varied range of eco-friendly materials and methods to show that they are re-cycling back into the community. They use this as a unique selling point, which also helps the company's costs, sales and advertising. Although this method has been rinsed out we have now created the idea of customer involvement. The Niche market is now able to take the lime light from the big brands to use it as a unique selling point for maximising brand value not profit. Brands that use this strategy will benefit from sales and emotional bonds resulting in a higher value which would mean a more successful, trusted brand.

According to Alina weeler (2012), we continue to invest in our core strengths. First, we don't skim on understanding the consumer. Second is innovation... And third is branding... We're delivering more messages to our consumers

## **WHAT A POOR PICTURE!!**

Alina Wheeler (2012: 6)

[http://1. bp. blogspot.](http://1.bp.blogspot.com/-zFc7Vs9QyC4/TzUsU2Z6Xjl/AAAAAAAAaUE/B62UEI-wKFI/s320/coco-chanel1.jpg)

[com/-zFc7Vs9QyC4/TzUsU2Z6Xjl/AAAAAAAAaUE/B62UEI-wKFI/s320/coco-chanel1. jpg](http://1.bp.blogspot.com/-zFc7Vs9QyC4/TzUsU2Z6Xjl/AAAAAAAAaUE/B62UEI-wKFI/s320/coco-chanel1.jpg)

4. IntroductionConceptCHANELChanel spring/summer 2013Karl Lagerfeld - V Magazine, 2002

Chanel and Primark are two strong brands on opposite sides of the economic market trade. Primark is ' Cheap and cheerful' as one would say whereas Chanel is luxurious and expensive. The aim of this research is to understand

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how the graphics adds to the brand's identity. This chapter studies Chanel's history and current brand identity. The reason why this chapter will investigate the historical and current brands identity is to understand why Chanel's possible reasons of brand value and its consumers perceptions.

## 4. 1 Chanel

“ Fashion is not something that exists in dresses only. Fashion is in the sky, in the street; fashion has to do with ideas, the way we live, what is happening.” (Coco Chanel: 2010). Chanel has a strong influence on its target audience. Chanel did not design well for women because she was a woman. She invented how modern women should dress because she epitomised the independent rule breaking women. Caroline Rennolds Milbank (2005: 27) suggests that Coco Chanel's clothing range was basic.

These inspirational quotes give Chanel's brand an identity and meaning. According to Ritson (2004: 21), a perception is subjective, supported by the individual consumer's values, needs, beliefs or experiences. Laforet S (2010: 213) views the role of brands in building corporate reputation, ‘ over time through advertising and communication’.

Gabrielle “ Coco” Bonheur Chanel (August 19, 1883 – January 10, 1971) was a French fashion designer and founder of the Chanel brand. She was the only fashion designer to appear on Time magazine's list of the 100 most influential people of the 20th century.

Chanel had a desire to rise above her common origins. Her talent and dedication unveiled her to a successful business and social prominence. Her professional life gave her a platform for the social class society. (2011: 45)  
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According to Forbes, the house of Chanel is partly in ownership with Alain Wertheimer and Gerard Wertheimer (grandsons of the early partner Pierre Wertheimer (Forbes: 2011) reference)

Chanel designs S. A. S designs, manufactures and retail fashion. (reference)

## **4. 2 Target audience**

Chanel has always specialised in items such as simple suits, dresses, women's pants and costume jewellery too. Coco Chanel's designs and creations are timeless. (Publication march 4/2011). Chanel represents women who want to be stylish, simple and elegant.

Teo jia En views Chanel's brand as a very strong brand (2010: 7)

## **4. 3 Micro analysis**

Strength

### **Strong brand image:**

The story of Coco Chanel, who famously said fashion passes, style remains: Conveys a very strong message of Chanel's timeless elegance.

### **Cult Designer Karl Lagerfeld**

he has known to change nothing but everything for Chanel

### **Beauty is in the detail**

Chanel is famous for its tweed material, detailed chain, and embroidery

## 4. 4 Macro analysis

### Technology

Macala Wright explains that all luxury brands have challenges with creating a connected consumer experience, especially in the automotive sector.

Imhoff advises that, in addition to a company's main web presence on social media sites like Facebook and Twitter, they must also participate in forums where consumers have built communities celebrating their passion for the company's products. " We always participate in an authentic and transparent manner building a solid connection between our consumers and our brand" shared Imhoff. (2012)

### Social

The consumer believes the value of the one who is wearing Chanel bag has a higher value than the one who is not wearing such a brand. The consumer feels the brand equity increases their social value

### Political

Piracy of this bag has decreased the amount of sales Chanel could potentially have. The New York times makes a point that fake bags can function as free advertising for the real thing. I believe that people who buy fake designer handbags may decide to buy the real thing when their income increases.

## 4. 5 Market position

Chanel's financial expert estimates that Chanel had a third of of Frances fashion and luxury goods sector in 2008 with an estimated value of \$10. 3 billion. The luxury leader Karl Lagerfeld is an inspirational creative director

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for Chanel. He himself has created a very strong brand image for Chanel. At the 2010 International Herald Tribune Luxury conference in London (2010), Imran Amed interviews Karl Lagerfeld. Karl Lagerfeld says Chanel's market reputation is judged by the consumers' perception not by the market. To him market value does not matter. He is a true believer of consumer's perceptions as top priority, 'you need to be connected to be informed'. Kotler and Keller (2006: 174) explain that successful brand identity strategies require that organisation fully 'connect' with their consumers. In relation to that Belch and Belch (2004: 113) expand on the point of how consumers use information from other sources can be just as important in creating a brand identity strategy.

#### **4. 6 Chanel's competitors/analysis**

Louis Vuitton established since 1854 is one of the main fashion brands of 2012, alongside Gucci who manages over 425 stores over the whole world are strong competitors for Chanel. According to Brandz valuation 2010 Gucci, Louis Vuitton and Hermes have managed to take place of the top three brands, Chanel coming in fourth. These top three brands specialise in leather, whereas Chanel does not. Chanel dropped sales by 13 percent, whilst the other top three leading enjoyed the lime light. THIS HAS NOTHING TO DO WITH BRANDING?! IS IT RELEVANT?

<http://www.femalefirst.co.uk/image-library/land/500/p/primark-logo.jpg>

5. Introduction [http://www.primark.co.uk/multimedia/homepage/homepage-spring-2013/spring2013\\_webpage\\_jpegs\\_uk8.jpg?w=492](http://www.primark.co.uk/multimedia/homepage/homepage-spring-2013/spring2013_webpage_jpegs_uk8.jpg?w=492)<http://www.>

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catwalkqueen. tv/assets\_c/2009/01/Primark%20Spring%20Summer  
%202009%201-thumb-480x748-127835. jpg

This chapter looks at how Primark use graphics to enhance their brands identity and the historical origins of Primark. This will add an additional and alternative perspective to what the consumers perceive to be a brands identity.

## **5. 1 Primark**

Primark is an Irish clothing retailer, operating in Austria, Belgium, Germany, Ireland, Portugal, Spain, the Netherlands and the United Kingdom. Primark is part of Associated British Foods (ABF), a diversified International food WHAT IS THIS!?

Primark sells clothes at the budget end of the market. The company sources cheaply, using simple designs and fabrics in the most popular sizes and buys stock in bulk.

All of the company's merchandise is made specifically for the company and as such Primark has its own brand names. Within both menswear and ladies wear there is one main brand name that supplies most of the fashion labels, which are added to by other suppliers.

Primark Stores Ltd, an Irish upstart and subsidiary of Associated British Foods, is second largest clothing retailer in terms of sales and revenue with its existence mainly in Ireland, UK, Spain and expanding further in the Europe. It is believable that soon it will become leading clothing retailer.

As this budget, chain grows further out into other parts of the world. It is performing just as well here in Europe. The Manchester Evening News (2012) states that Primark has continued to resist Europe's economic woes after an "exceptional" year in which it racked up £3.5bn in sales and created 10,000 new jobs.

## **5.2 Strategic marketing analysis**

Using different analysis tools reveal that Primark is expanding globally and increasing its presence in the global market; Primark has adopted an approach of "Think globally, Act locally" as stated by Armstrong, (2006). Primark are expanding globally, but cater needs of the local consumers as well as the current fashion trends in their particular westernized local culture. Primark supports UK's global role by showcasing the best of British fashion to a global customers as well as it reflects how it builds social cohesion and business ethics between customers and its suppliers.

Considering Primark has spent next to nothing on their advertising, this statement also maybe support Van den Heever (2000: 11), He believes that a brand is not a name, logo, sign, symbol, advertisement or spokesperson. A brand is everything that an organisation wants people, obviously its target market being one of the main aspects, to understand, communicate a meaning about its product and services.

## **5.3 Target audience**

Primark have clear understanding demands of their customers. Primark's market segment is the fashion conscious people under-35s with the slogan "

Look good, pay less". Primark has chosen 'cost leadership' strategy; it means that Primark has a cost privilege over competitors.

## **5. 4 Micro Analysis**

Cheap price clothing, Primark is known for its cheap prices, The independent News( 2012), states that Primark's retail gross margins rose by 300 basis points. Total retail sales rose by 46 per cent to £146. 5m. Nick Robertson (2012), chief executive, said: " It is challenged in the UK. But fortunately we sell to 20-somethings all over the world."

Primark can choose competitive prices and produce quality clothing. So right price for the right product will increase the customer's satisfaction

Primark is on a larger scale than a lot of retailers, and employ over 20, 000 employees they have become a part of a lot of people's lives, they create a connection with their consumers by mass employment

## **5. 6 Macro Analysis**

Political factors Primark's business polices are subject to government in order to sustain the smooth running of its business

Economical, the company has established itself by providing its target consumers with affordable products. The pestle anaylsis (2012) says that Primark have analysed the price of the products of its competitors and then have taken advantage of their price during recession. Their exporting, importing and manufacturing prices are so low, they are able to make profit regardless of the economical downfall

## Social analysis

Social analysis is focused on the demographic changes that might influence the product in the new buying perceptions of the market. The taste and buying target consumer population is the business priority. When other brands launches a new marketed product, Primark surely finds a cheaper alternative for their consumers

## Technology

An article on Marketing Plan, refers the idea of how technology does effect a business how a social or economic factor would. With innovation, technology is able to create a smoother process of maybe a product transaction or improve the quality of the products. Primark could improve the transaction process, as their ques are miles long. If this is improved with the help of technology, the economical profits will be maximised, and social value will increase, as it will be seen worn on more people

It can also lessen the unethical working behaviour such as shoplifting which is very commonly occurred in Primark stores.

## **5. 6 Market position**

Primark offers innovative, fashionable clothes at value-for-money prices. Like many retail fashion businesses, Primark does not manufacture goods itself: it works with its suppliers to produce goods to Primark's specification. Primark relies on low costs, economies of scale and efficient distribution to maintain its competitive market position.

## **5. 7 Primark's Competitors/analysis**

Like any other business, Primark is also facing tough competition from George at ASDA, Tesco, Marks & Spencer, TK Max, Costco, Next, Zara, New Look, Peacock and Matalan. Analysis for each major competitor determines that Primark has better business strength and high market share. It has good financial strengths and high profitability but relatively poor quality of management and low standards of technology position. Primark is paying least attention to its marketing strategies. Marketing represents boundary between marketplace and company, and knowledge of current and emerging happenings in marketplace is extremely important in strategic planning exercise.

## **WHY HAVE YOU ANALYSED IT LIKE A BUSINESS? WHY ARE YOU TALKING ABOUT COMPETITIVE ANALYSIS? WHY IS THIS RELEVANT?**

### **6. Advertising**

According to Jon Steel (1988: 5), the most effective advertising involves consumers in two different but critical ways. Number one, it needs to involve them in the process of developing the communication, their feelings, habits, motivations, and desires all have to be explored and understood both how the product fits into their lives and how they might respond to different advertising messages. Jon (1988: 8) follows on explaining the