THE IMPORTANT FACTOR OF BRAND EXPERIENCE
TO BUY PERFUMES OF LUXURY BRANDS

Filipe Rosário
Researcher, Higher Institute of Management,
Lisbon, Portugal.

Paula Lopes
Professor, Higher Institute of Management,
Lisbon, Portugal.

Miguel Varela
Professor, Higher Institute of Management,
Lisbon, Portugal.

ABSTRACT

This study aims to know if professionals that sells the luxury perfumes brands and consumers that by it understand the importance of the attributes related to the brand experience. This research arises from the need to know better the brands of luxury perfumes in Portugal, a subject slight studied until the present.

The objectives are the following: analyse if the professionals who sell the luxury perfumes have the clear idea of the importance of brand experience attributes; if they know the real importance of the brand in the choice of the perfume by clients. The second objective is to know if the luxury perfumes consumers in Portugal have the clear idea of the product features and from the experience they have in store when they by the product.

From its origin to the present, it is possible to perceive that the brands are no longer just a symbol of distinction and have become an intangible business asset that adds value to the products and services. (Aaker, 1991; Carrillo Durán, Castillo Diaz, 2013; Keller, 2003; Ruao, 2003; Villafañe, 2004 and 2009).

Notably the brand experience attracted the attention of marketers who understood the importance of how consumers perceive brand experience to the development of goods and services strategies (Chattopadhyay & Laborie, 2005; Pine & Gilmore, 1999; Schmitt, 1999 and 2010; Shaw & Ivens, 2002; Smith & Wheeler, 2002).

This strategy led to the need of study if sellers and consumers understand the features of brand experience (Brakus et al., 2009; Hanna & Rowley, 2013; Ramaseshan & Stein, 2014).

The empirical study was developed in two phases and involved the qualitative methodology (interviews to the professionals) and the quantitative one (questionnaire with the final consumer).

Overall, although preliminary and in need of future studies to corroborate them, the data discussed validate the importance of perfumes communication brand, which is important to the brand, but also to the other community of luxury goods associated with perfumes and cosmetics area.

KEYWORDS: Experience brand, Luxury brands, Luxury perfumes.

1. Introduction

This research has as main objective to know better the surroundings of the brands of perfumes in the Market of selective perfumery in Portugal.

As secondary objectives, this study intends to analyse if the concept of brand experience is apprehended and communicated by employees that are in contact with clients. More specifically, we want to analyse if the employees of the company understand the concept of brand experience and if the consumer understand the features of the perfumes brand experience.

This research is an exploratory work centred on the concept of brand experience associated with the luxury perfumes and cosmetics market, two areas that have not yet been studied in Portugal.

Given the nature of the study, it is fundamental to say that exploratory studies do not usually present hypotheses, but rather they should present research questions that are expected to be answered.

The present investigation is also based on an exploratory study carried out previously by the author that made it possible to observe a series of procedures that were beginning to be implemented. The preliminary analysis of these first impressions opened with this work the possibility of carrying out a more in - depth study on this subject.

In this way, we put a first general inquiry question about the importance of communication, design, packing and store environment because these are important points of brand experience and a second, also general question about the consumer perception of these aspects in the luxury perfume and cosmetics brand industry. Subsequently we built research questions centred on the perceived impact of brand experience clients.

This way is possible to ask the following research questions:

Q1: The discourse of the employees working at the perfumery store (ie, store salespeople) is aligned with the brand experience concepts of communication.

This question arises insofar as it is understood if the different actors in the process (ie, store salespeople) understand the brand experience features like product communication, design and packaging.

Additionally, we have constructed the second question centred on the perceived if luxury perfumes luxury understands the importance of the brand communication and the perfumes experience in the store in the moment they are buying the product.

Q2: Customers of luxury perfumes are aware of the importance of communication, package, design and store experience.

As explained earlier, the brands compete to implement brand experience and implement it on the ground, however, it is necessary to realize if customers recognize this work. In this sense, we build this issue that will help us guide a quantitative study with brand clients.

2. Framework

2.1. **The Importance of Luxury Perfumes Brands**

This research on luxury perfumes brands in Portugal is important not only because it has been a slight studied subject, but also because the Portuguese market presents a growth different from the European average.

The fourth annual Global Powers of Luxury Goods[1] report examines and lists the 100 largest luxury goods companies globally, based on the consolidated sales of luxury goods in FY2015. It also discusses the key trends shaping the luxury market and provides a global economic outlook. The world's 100 largest luxury goods companies generated sales of US$212 billion in FY2015.

The Eurozone economy is growing at a moderate pace, but in Portugal, luxury perfume brands continue to sell well (having grown by around 3% year, at the end of 2016) contrary to forecasts of non-growth made by some luxury brands to Europe market.

2.2. **Conceptual evolution of brands**

Presently, the brand is important to distinguish the different products from different companies in a global market. The brand is the visual difference for the consumer that purchases it.

In 2009, David Aaker referred that the marketing battle will be a battle of brands, a competition for brand dominance. Also preview the recognition of a brand as one of the most valuable assets of a company, along with its company name, brands, symbols and slogans, and their underlying associations, perceived quality, name awareness, customer base, and proprietary resources such as patents and trademarks.

However, buying a branded product is something that has been happening since the earliest days and evolved together with the civilization. The symbols, rather than the initials or names, were the first visual form of the brands (Clifton & Simmons, 2005), which is still reflected today in the way in which the logo symbols are used in the communication of brands mainly of luxury brands. For instance, Lacoste has a brand logo with a crocodile. Channel uses the double "C" as a brand placed on the packaging on a dark background in cosmetics and perfumes. Louis Vitton uses the L and V brand that have been crafted in such a way as to make a standard image repeated on the brand's bags.

Since antiquity mankind has found ways to mark and distinguish the objects necessary for its survival. For instance, the Romans used paintings and symbols that proved to be very effective in identifying merchants and merchandises for largely illiterate populations. For example, the wine merchants placed near their establishments the design of an amphora, while the figure of a cow indicated the existence of a seller of milk (Bassat, 1999). Later in the XIV and XV centuries, the symbols of certain professions begin to have rules for their creation and inherently an obligation to pay a sum to have a symbol displayed. These symbols end up being the origin of the first logos (Gago, 2013).

The brand aimed at the development and exchange of consumer goods until the nineteenth century where it played an important role in the industrial revolution. From that time, brand and brand associations became essential for the differentiation of competing brands (Aaker, 1991; Keller, 2003).

The authors, Tynan, McKechnie, & Chhuon (2010), point out that it has not been easy to find a definition of brand despite the research done by academics and practitioners. As result of the multifaceted nature of the concept and the multiplicity of definitions, work was carried out by several authors (Gabbott and Jevons, 2009; Jevons, 2007; Brodie, 2017).

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[1] Global Powers of Luxury Goods. Retrieved from: https://www2.deloitte.com/global/en/pages/consumer-business/articles/gx-cb-global-powers-of-luxury-goods.html. Accessed in 20.04.2017

Jevons (2007) incorporates the six key components of brand definitions, (i.e. identity, functionality, symbol(ism), sustainability, differentiation, and value creation/delivery), into the following integrated definition: "A brand is a tangible or intangible concept that uniquely identifies an offering, providing symbolic communication of functionality and differentiation, and in doing so sustainably influences the value offered."

However, Buchanan-Oliver et al. (2008), consider that having so many key components turns the classification unnecessarily complicated. They also argue that Jevons' (2007) classification does not satisfactorily capture the experiential component of de Chernatony's (2002) brand definition.

Ruão (2003) points out that in the mid-1980s, brands became a critical issue for business and academia in general. This development was due in large part to the recognition of their economic value by the financial sector, as it was found to produce real financial flows to their owners. According to the same author, theories and / or models have multiplied in the sense of, on the one hand, explain the success of many brands in the market, and, on the other hand, propose solutions for the launch of new brands. One of the most prominent proposals is that of Aaker (1996), who, like other models (such as Kapferer, 1992, Keller, 1993, Upshaw, 1995, Aaker and Joachimsthaler, 2000) suggests a methodology with Three moments: (1) strategic analysis of the brand (2nd) definition of brand identity, and (3) implementation of this identity.

In the present, the American Marketing Association (AMA)[2] defines Brand in the common language marketing dictionary, as a "name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers." (CLMD, 2015)[3].

2.3. Brand's theories

Several authors studied Brand's theories in the last decades. David Aaker studies present different theories about brands. Brand equity and measuring brand equity (Aaker, 1992; 1996; Keller, 2016), Building strong brands (Aaker, 2012, Keller, 1993, 2001, 2003; Hoeffler & Keller, 2002), Brand extensions (Keller, 1998; Aaker & Keller, 1990; Yuan, Liu, Luo, & Yen, 2016) and other studies about issues like corporate brand and brand leadership (Aaker, 2004; Aaker & Joachimsthaler, 2012). Recently, the theme of the building strong brands appeared associated to advertising (Aaker & Biel, 2013).

Other studies reflect different strands studied about brands. Several authors study brand image and brand personality (Martineau, 1958; Arons, 1961; Oxenfelt, 1974; Reynolds e Gutman, 1987; Azoulay & Kapferer, 2003). Globally, the corporate image is in the consumer's mind and corresponds to the way the public decodes the signals emitted by the brand through the communication of products and services. Is the image formed by the consumer after synthesizing and interpreting the signals emitted: name of the mark, symbol, publicity among other aspects? Thus, the brand image is formed based on two main sources of information: brand-designed identity and external influences.

In addition, theories of brand experience have emerged more recently in the research work developed by several authors.

The concept of brand experience is related to sensations, feelings, perceptions and behavioural responses evoked by stimuli related to brands that are part of the design and identity of a brand, packaging, communications and the surrounding environment. Brand experience affects satisfaction, trust, and loyalty. From the customer's point of view, brands are relationship builders (Sahin et al, 2011). The more traditional method of brand marketing appeals mostly to functional linkages with the consumer, but today consumers

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[2] American Marketing Association. Retrieved in 21.12.2016: https://www.ama.org/AboutAMA/Pages/About.aspx x
[3] Common language marketing dictionary (CLMD). Retrieved in 20.01.2017. http://www.marketing-dictionary.org/search/view/brand?a=1

want a more convincing experience (Schmitt, 1999). The same author pointed out that experiential marketing has proven to be a good starting point for studies on the consumer-brand relationship. Franzen (1999) even stated that the brand-consumer relationship is at the final stage of the mental response to the brand, and that this linkage is formed by the consumer's experience and the knowledge of the brand or its meaning. Keller (2001) proposed a series of phases for the construction of brand equity, suggesting the brand-consumer relationship in the final phase.

The brand definition has evolved as happened with other concepts such as luxury or luxury brands. In this research work it is followed authors like Brakus et al. (2009) and Alloza (2008).

3. Perfumes as Luxury products

Before approaching luxury brands, it is important to explain the concept of luxury goods as they are products and services with very particular behaviours in the market, and their management often contradicts the rules of mass marketing, as the approach of the specificity of luxury management from Kapferer & Bastien (2009).

Luxury is defined as something expensive and extravagant that is difficult to obtain, is something superfluous and unnecessary (Saviolo & Corbellini, 2009), whose goods are known for providing consumers with extra pleasure, comparing with normal goods, with the objective of not only being functional but sensorial (Stegemann, 2006). In short, luxury, in a simplified way, defines something that is beautiful and appealing, but which is not available to everyone because of either financial barriers or limited supply (Dubois, Laurent, & Czellar, 2001).

According to Eastman, Goldsmith and Flynn (1999), the desire for status and luxury strongly motivates consumer behaviour regardless of economic level, which seeks to show wealth by consuming goods and services that sometimes go beyond their needs.

Luxury goods exist in the continuous end of common goods, so where the ordinary ends and luxury starts is a matter of degree as judged by consumers (Tynan, McKechnie, & Chhuon, 2010).

Wiedmann, Hennigs and Siebels (2007) studied the conceptual model that highlights four dimensions: Financial (price associated to high quality), Functional (Consumers expect a luxury good to work better, be more beautiful, last longer, have a better performance. Quality, it is considered a fundamental feature in a luxury product. In sum, the level of utility perceived by consumers with respect to the functionality of a luxury good or service is positively related to the functional perception of luxury value), Individual (refers to the personal orientation of the consumer for luxury consumption and to consider personal aspects such as materialism, hedonism and self-identification.) and Social Dimension(refers to the perceived value that individuals give for consuming certain goods or services in a social group such as visibility and prestige. In this dimension, the concept of ostentation stands out once luxury brands are important to individuals seeking social status and representation; additionally, the prestige in Social Networks because the desire to own luxury brands is a symbolic sign of desire to belong to a social group).

Considering all the above, and according with Chevaliere Mazzalovo (2008) that refers luxury can be divided into sectors of activity and perfumes and make up are one of these sectors along with exclusive clothes (Chanel, Valentino, Burberry and Versace); luxury jewellery and watches; fashion accessories (handbags, leather goods, shoes, belts, sunglasses); wine and beverages; luxury cars and luxury tourism (luxury cruises or resorts).

In short, luxury products are characterized by the following characteristics: quality and high prices to distinguish it from other products. They are unique, exquisite products that confer social status and

ostentation of lifestyles. The perfume fit this description: they are high quality and pricey products, with society recognition, exquisite and exclusive in that each perfume assumes a different fragrance when combined with the consumer's body odour. In addition, perfumes are luxury brands widely recognized in other segments, such as haute couture, cars, jewellery, luggage and shoes.

The luxury perfumes considered, are part of well-known brands groups, and which are acquired by the status they can confer to the consumer. On the other hand, there is an important fact directly related to the price and benefits that these types of products can provide.

3.1. Luxury Perfume Brands

In 1890, new management strategies emerged particularly efficient, since they enabled perfume producers to launch their names in a luxury market and to succeed in maintaining high prices, despite the growth of the sector, by building the value of their products and brands. At that time, by positioning their product as a luxury, perfumers built the image of a profession whose social success and wealth became proverbial and formed part of their professional group identity (Briot, 2011). This was the beginning of the new level for perfumes.

The following literature review refers the theory that defines the luxury brand concept.

The luxury brand must convey a history, traditions and a symbol. The legitimacy of a luxury brand is based on the intrinsic quality of the product and refinement it possesses, but also on the "legend" associated with that name (Barth, 1996).

Heine developed his research around concepts about the definition of luxury brand and personality of luxury brands (Heine, 2009; Heine & Trommsdorff, 2010; Heine, 2012). As result of the author's work, exists the following definition of brand luxury:

 "Luxury brands are regarded as images in the minds of consumers that comprise associations about a high level of price, quality, aesthetics, rarity, extraordinariness and a high degree of non-functional associations" (Heine, 2012:46).

This differentiation is achieved, mainly, through the symbolic characteristics, included in the emotional and identity component of the brand. This component corresponds to the personality of the brand that is incorporated in the process of managing the brand.

Traditionally, much of the academic literature resisted a growing level of interest in the marketing literature that exists (Truong et al., 2008) across a variety of areas: the nature and definition of luxury goods (Vigneron and Johnson, 1999 and 2004; Catry 2003; Vickers and Renand, 2003; Dubois and Czellar, 2002; Nueno and Quelch, 1998; Kapferer, 1997; Dubois and Duquesne, 1993; Veblen 1899); and the meaning of luxury goods.

The different results of the research carried out can highlight the work developed by different authors already mentioned.

3.2. Perfumes Luxury Brands Communication

Since the beginning of perfumes commercialization, the package was important for arising the price of each product. As Briot (2011:288) refers in his research "until the beginning of the 1880s, each perfume in the perfumers' catalogues was offered in several different bottles, as many as twenty for some products. (For instance, the eau de Cologne rectifi ée no. 18 listed in the perfume producer Violet's catalogue in 1865 was packaged in eighteen different ways)".

From this time to the present the luxury perfume brands have developed many strategies to become visible and to value themselves to the customers. The packaging and / or bottle where perfumes were marketed was from the outset a marketing tool to promote and enhance perfume by giving it the value of luxury goods. Later came the strategies used at the point of sale (such as the experimentation of perfume). More recently, communication strategies have appeared encompassing different advertising media (ie, outdoor advertising, television, press or web, among others).

Communication in a global way has been highlighted by many authors as an integral part of business management and product and brand management (Aaker, 1997; Aaker &Biel, 2013; Carrillo & Tato, 2004; Clifton & Simmon, 2005; De Chernatony, 2010; Zehir et al., 2011; Kapferer, 2012). Also, the previous work done by the authors in the field of communication (Breva Franch, Balado Albiol & Lopes, 2015; Lopes & Varela, 2014; Lopes, 2013; Lopes & Rosario, 2013) prove the importance of the communication and advertising for brands management.

4. Methodology: Qualitative - Interviews and Qualitative - Questionnaire

To gather information from primary sources, the methodology chosen was the interview, given that, within the qualitative methodology, it is a technique used to obtain verbal information from one or several interviewees based on a set of questions. For this research, the open and free interview was selected because it is not predefined by means of a closed questionnaire and it is applied to a reduced number of subjects, so that it does not require a previous sample selection of statistical cut.

According to Moya and Raigada (1998) the open interview can be used with people belonging to groups of subjects informed about the subject under investigation. As a procedure for obtaining and recording data, the open interview is a technique that seeks to deepen the information that the subjects can provide. The same authors also mention how the free interview is an exploratory technique, a way of approaching any phenomenon or problem. The free interview is of common use when a sufficiently robust knowledge about the object of study is not available.

The interviews were conducted in person with shopkeepers and salespeople:

- Phase A: interviews with Perfumery Salesmen. The Perfumery Salesmen are resident employees of a perfumery, with functions of customer service and advice. They are not linked to a brand and have a formation of each brand available at the point of sale.

4.1. Description and Sample of Phase A Study

In phase A (interviews with Perfumery Salespeople) interviews were carried out with employees and managers of perfumeries. These interviews served to analyse the perception and sensitivity about the reasons for buying perfumes or cosmetics and what the perceived importance of perfume brands and cosmetics. Data were analysed using thematic analysis (Krueger & Casey, 2010).

These interviews were applied to store managers and sellers (Phase A) of the largest group of perfumeries in Portugal: Perfumes & Company, in a total of fifteen stores. In each store were interviewed the store manager and two saleswomen chosen at random.

In total, the Phase A sample involved forty-five professionals. The average age of the interviewees is 32 (SD = 2.31). The professional experience oscillated a lot, with the average number of years of service of the supervisors (M = 5 years, SD = 0.75) to that of her colleagues (M = 3 years, SD = 1.25).

The interviews were conducted in thirteen perfumeries in the two main cities of Portugal: in the capital, Lisbon and the second largest city in Porto. The interviews were conducted individually in a space in the

perfumeries prepared for this purpose. Each interview lasted approximately 20 minutes.

The script for all interviews was based on the criteria related to the brand experience tailored to luxury brands. The interviews followed large blocks that are presented next:

1. Do you consider it important to divulge to the consumer the communication messages of each brand of perfumes and cosmetics that is sold in perfumeries "Perfumes & Company"?
2. In your opinion, the environment of each store influences the predisposition of the consumer to buy perfumes and luxury cosmetics?
3. The consumer usually decides to purchase based on:
    In brand communication?
    At the price?
    In the brand and the fragrance?
    Or the advice of the salesperson / assistant?
4. Is it possible to see case by case if any of the factors mentioned above contribute more to purchase decision?

4.2. Phase A Interview Results

Following the interviews conducted with salespeople of Chain Stores "Perfumes & Companhia", it is possible to highlight the main results:

Globally, the forty-five respondents consider it important to disclose more specific information about the brands they sell. But most point out that it does not have enough specific information on all the brands it sells because there are many (about 1000 products). This limitation was quoted almost unanimously.

When questioned about the reasons for purchasing perfumery and cosmetics, most shopkeepers and shopkeepers felt that the environment of each store, physical and human, greatly influences the consumer's willingness to buy perfumes and luxury cosmetics. One of the participants commented that "many times customers come into the store and after a few minutes trying perfumes or cosmetics feel they are being welcomed and are generally happy with our follow up".

Most of the interviewees mentioned, in a global way, that the people who enter the perfumery choose perfumes and cosmetics that they buy according to the brand. This was the main criterion as exemplified by one of the salespeople: "People come into the store and ask where the x-brand shelf is." For these consumers, the perfume is selected taking into consideration the brand image or its reputation. This last group of consumers was identified by the vendors as attending the perfumeries of commercial centres located in areas of the city of Lisbon with greater purchasing power as. Overall, the thirty-six respondents in the remaining stores commented that consumers of their perfumes were more attentive to price versus quantity or quality issues.

About the fourth question, the perfume shoppers stated that customers are often influenced by the salesperson or beauty consultant. One of the salespeople said that "the image of brands of perfumes and luxury cosmetics is very important, even because consumers like to identify with the messages that are disclosed in the media and in the magazine." Another interviewee stressed an important aspect of the brand as the launch of the latest products: "many consumers prefer to buy the new products, that is, the perfumes that have been launched recently."

The forty-five respondents agreed that the store environment was related to consumer loyalty. Globally they said that consumers liked to know the history of the brand and so they strove to explain in as much detail as possible the products of the various brands they sell. Despite promising results, phase A of our study was not conclusive regarding brand experience.

In parallel with this research among professionals, a questionnaire was carried out with a group of consumers.

4.3. Quantitative Methodology: Application of Questionnaire to Final Consumers - Phase B

Considering the lack of theoretical information on this subject, a practical research was carried out among consumers of perfumes and luxury cosmetics through a closed questionnaire.

The main limitation of this technique, to be considered in the discussion of the results, was the lack of flexibility of the instrument used, mostly built with closed questions. In relation to the disadvantage pointed out by Marconi and Lakatos (1996), in the use of questionnaires, the possible misunderstanding of the questions posed by some respondents has overcome this disadvantage in two ways: through the pre-test, the Which made it possible to identify the issues formulated with ambiguous or complex language and through the creation of a way of applying the questionnaires to the consumer at the Perfumes & Companhia outlet. The questionnaires were applied in person.

For both the pre-test and the questionnaire, it was decided to use the "Likert scale" that according to Freixo (2006) is a scale of five or more levels, where each of these different levels is considered of equal amplitude and still allows to a subject to express to what extent he agrees or disagrees with each of the proposed items. This scale is one of the most used in the field of social sciences, and each answer option is assigned a number, and the answers are coded so that the final score indicates the degree of acceptance of the question.

The main advantage of this scale is related to the fact that it is easy to build and manage, besides the clarity for the interviewees who understand easily the way to use it (Malhotra, 2006). After the complete writing of the questionnaire, a pre-test was performed in two perfumeries with the objective of identifying the response time, ascertaining the degree of clarity of the questions and the univocal character, as well as perceiving the pertinence of the parameters indicated in the questionnaire. After the pre-test, it was verified that the response time was at most 10 minutes and it was concluded that the scale did not raise difficulties of understanding the statement.

- Description and Sample of the Questionnaire Taken Together with the Consumer (s)

The qualitative study (Phase A) carried out with the experts allowed us to conclude that luxury perfumes brands are working on attributes related to brand experience implementing a methodology appropriate to the business that is registering very positive results.

Having previously been proven that the concept is being implemented effectively, it has become pertinent to see whether the end consumer is sensitive to brand communication based on a set of characteristics and working methodologies. In this sense, the consumer was questioned about what made him buy a perfume: brand, price, packaging or environment in the store. The sample is shown below:

The questionnaires were administered individually to students and professionals in communication and marketing courses for undergraduate and master's degrees of higher education who claimed to be consumers of luxury perfumes. Finally, 150 consumers (who) agreed to respond (response rate of 80%) participated in this phase of the study. Of these participants, 60% are female. The ages ranged from 17 to 45 years with an average of 27 years of age. The average level of education of this population is high, 80% to attend the degree, 20% to complete the master's degree.

The data were analysed using SPSS tool 20. Descriptive analyses are presented below. The questionnaire was related to luxury perfumes and the experience associated with this type of products. The questions in the questionnaire are related to the criteria that are applied to the brand experience about perfumes and luxury cosmetics (e.g., brand, design, packaging, product features, in-store environment).

Since the thematic inherent to this research work is not well known, the questionnaires were carried out in the presence of the consumers by research collaborators who explained and exemplified the questions in case of doubt of the respondents. The results of this investigation are presented below.

- Questionnaire questions and results

1-Is packaging important to create a good experience when getting in touch with the luxury brand?

The way you put a perfume or a cosmetic is very important so that it does not change its properties and thus withdraw effectiveness to the virtues product with for example heat or moisture. Packaging is one of the essential characteristics, especially in the case of perfumes, which since the beginning of its commercialization are distinguished by the difference and originality of the bottles where they were sold. However, a luxury brand carries us to an ideal far beyond the product, this question may help realize the importance of the packaging in creating a good experience.

The packaging of perfumes and luxury cosmetics is considered extremely important by 28% of those questioned and additionally 41% consider it very important. Globally, 61% consider packaging as an impetus part of brand communication and the experience they have when they buy a luxury product. However, about 24% do not know or respond.

2. Is communication of perfume and cosmetic brands important?

The communication in its most varied forms has been a bet of the brands to make known their products, it is a great investment of resources, not only financial but human. Knowing how important this investment has for consumers of perfumes and cosmetics is crucial for the development of future strategic plans for brands in this sector.

The communication applied to perfumes and luxury cosmetics is considered extremely important - 56% - and very important by most respondents -33%.

3. Is the fragrance of perfumes and cosmetics important?

The fragrance of a perfume is what distinguishes it from others, knowing the importance given to the fragrance by the consumers is to know how important the product is in relation to other external characteristics (packaging, communication, ...)

It may seem obvious that people buy perfumes to smell better, but this is one of the criteria related to the consumer's experience with the brand and it is very relevant to consult consumers about this item. The fragrance of perfume is considered by 81% questioned as extremely important.

4. Is price and quantity important?

Although a 100ml perfume pack containing more product is more expensive, it is also the preferred target of many consumers.

In this question 98% of respondents consider that the price / quantity applied to perfumes and cosmetics is an extremely important variable, very important or only important. However, 2% of respondents consider the price / quality applied to perfumes and cosmetics to be unimportant.

5. About the luxury brand, do you consider the ambience of luxury perfumes and cosmetics important?

In this question, 48% of respondents considered the environment in perfumery applied to perfumes and luxury cosmetics to be extremely important, and 42% considered it very important or important. In total 90% of consumers considered the environment in the store including factors such as the seller's service, the seller's advice on how best to use the products available in the store, product experimentation and the way the space is decorated as well as Background music very important criterion and they help you choose the perfume as well as repeat the purchase in the same store.

Conclusions

From the qualitative study (Phase A) carried out with the experts it is possible to conclude that luxury perfumes brands are working on attributes related to brand experience implementing a methodology appropriate to the business that is registering very positive results. The professionals working in perfumeries and who are specialists in this subject say that customers are very satisfied with the experience in the store environment, which is reflected positively in sales. The environment in the store is created largely by the relation with consumers and luxury brand Perfume sellers.

After analysing the responses of the questionnaires, it is possible to confirm that, in a general way, most of the consumers manifest a clear notion of the importance of all the questions related to the image and attendance in the store of the brand of luxury perfumes.

It is possible to highlight that the intrinsic characteristics of perfumes and cosmetics such as fragrance and texture are considered extremely important and often the main reason for selecting a perfume or cosmetic. The packaging design has a low dispersion of results. The question about the price / quality ratio is one of the criteria that registers a high majority of responses as being extremely important. Perfumes and luxury cosmetics are valued by the consumer at the same level as long-lasting luxury goods, such as luxury cars. It is in this sense that price assumes an important role since consumers prefer to buy a perfume or a cosmetic that provides high status and that simultaneously remains and is effective, that is, people like to choose a perfume whose fragrance Keep it through the day, even though it is more expensive.

Regarding the question of the consumer's experience with the product, we realize that the consumer in general can identify the criteria that are part of the concept as being important, that is, recognizes the importance of the environment created in the perfumery not only for the moment of that sale, but as a reason to buy back, but not internalized the concept of brand experience globally which suggests the need to communicate more clearly this concept.

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