Table of Contents

Figures

Tables

Appendix

1 Introduction

1.1 Branding

Branding is a practice, which dates several decades back; throughout history it has been used to identify the owners or makers of products, from branding cattle to showing the origin of a product (Riezebos, 2003; Keller, 1998; Kapferer, 2012). Today we live in a brand-oriented society. Globalization and technology have increased the amount of information and opportunities available for consumers, making branding an important strategy for all organizations, to distinguish themselves and increase competitive advantage. Increasing interchangeability among product and service offerings has made brands crucial and the driving force of purchase decisions (Burmann, Jost-Benz, and Riley, 2009).

The way brands are seen is changing. Brands are seen as concepts; an identity that appeals to customers rather than just an added name (Riezebos, 2003). Focus has shifted from reputation of an organization to the actual brand, a shift from a defensive market orientation to an offensive one (Kapferer, 2012). Lifestyles are associated with a brand, rather than product advantages (Riezebos, 2003). Research has shown that products are more easily distinguished when branded, and consumers prefer the presence of brand names (Riezebos, 2003).

1.2 Brand Equity

It is only recently that the financial value of brands was realized; a successful brand is one of the most valuable assets of a company (Riezebos, 2003; Kapferer, 2012). This has been overlooked due to the intangible nature of brands. The value of organizations has often been measured through its tangible assets, without realizing that the real value lies outside the organization, in the minds of consumers (Kapferer, 2012). Brands are being recognized as intangible assets to companies, and the management and valuation of these assets is becoming increasingly important. Measuring brand equity involves looking at brand assets, brand strengths and brand value. Brand assets are the sources of influence for the brand, and can include brand awareness and associations, brand reputation and image, brand personality, and brand values (Kapferer, 2012). Brand strength is the result of the brand assets, evaluated through competitive measures such as market share (Kapferer, 2012). Brand value is the financial equity of a brand, or the ability to deliver profits (Kapferer, 2012).

1.3   Identity-based Brand Equity

The increasing importance of the value of brands to organizations has led to the development of several brand equity models. According to Burmann, et al (2009), these models adopt an outside-in perspective; focus is placed on consumer perceptions, and the external brand image. Brand image focuses on the receiver, whereas brand identity focuses on the sender. Burmann et al (2009) recognize a lack of models, which use an inside-out approach, where brand identity precedes and provides the basis for brand image. This approach implies that active management of a brand is only possible through management of the brand identity (Burmann et al, 2009). An identity-based brand equity model is suggested, where behavioral brand strength, financial brand equity, and potential brand equity are measured. In behavioral brand strength both external and internal perspectives are measured. Internal brand strength observes people within the organization, such as employees, and looks at behavioral and attitudinal measures, self-development and brand enthusiasm, and identification and internalization of the brand identity. This is then combined with measures of external strength, of the brand image, by looking at customers. By combining internal and external measures, a better valuation of a brand can be established. (Burmann et al, 2009)

1.4   Brand Identity & Brand Image

The definitions of what a brand is and how it should be managed have evolved over the years. Emphasis was previously placed on brand image, how consumers position a brand in their minds and differentiate it from competitors. However, the importance of brand identity has become increasingly recognized (de Chernatony, 1999; Aaker, 2010; Riezebos, 2003). Brand identity describes the individuality of a firm, the core values, aims and beliefs that differentiates it from other brands. It is the internal identity of the brand. (de Chernatony, 1999) Today's consumers want their consumption to carry a meaning or convey a message through their materialistic purchases; in order to do so brands that convey a feeling or add value to their products can help the consumers to create this meaning or convey the self-image they strive to attain (Kapferer, 2012). A brand is more than an image; it is an identity, with a meaning, and this meaning needs to be communicated to consumers.

Much branding activity focuses on building emotional values rather than functional or physical features, due to the interchangeable nature of brands (Goodyear, 1996, as cited in de Chernatony, 1999). Many organizations choose to focus on corporate branding rather

than product or line branding. It reduces the workload of brand management for organizations, and simplifies the purchase decision process for consumers. In line branding, consumers build perceptions based on mainly advertising, packaging and distribution. With corporate branding, however, these perceptions are based on corporate communication and marketing and interactions with the corporation. Another benefit of corporate branding is that by building trust in consumers with one offering increases the chances of those consumers accepting and choosing another offering from the organization (de Chernatony, 1999). There is also a shift from brand image to brand identity in building brands. Brand identity is concerned with how managers and staff make brands unique (Kapferer, 1997, as cited in de Chernatony, 1999).

Brand identity, brand image, brand reputation and brand positioning are closely related, yet distinct, constructs (Aaker, 2010). Brand image is how a brand is currently perceived, whereas brand reputation shows the external assessment of a brand, formed by perceptions from different sources over time (de Chernatony, 1999). Brand identity is how a brand wants to be perceived. Brand position is a part of the brand identity and value proposition that is to be actively communicated to a target audience (Aaker, 2010). Brand positioning may be described as the implementation of brand identity, and brand image the result of this (Aaker, 2010; Kapferer, 2012). The gap between customer experiences and customer expectations is what determines customer satisfaction; brand positioning is what determines customer expectations (Kapferer, 2012).

1.5   Brand Management

Brand management involves relating a concept with inherent value to products and/or services that are identified by a name or signs and symbols (Kapferer, 2012). It is the practice of aligning brand identity with the brand image, and managing both the intangible and tangible values of a brand. Brand management looks at all aspects of a brand: the image, identity, and reputation of a brand. It manages the communications between an organization and its consumers to influence brand perception. (Kapferer, 2012)

 In brand management, much emphasis has been placed on external issues, such as brand image. Most studies have looked at consumers and their interactions with brands, with little examination of internal factors such as organizational culture and employees (de Chernatony, 1999). Companies should focus on the internal factors when building and managing a brand. De Chernatony (1999) likens internal brand management with culture man-

agement, and external brand management to customer interface management. A challenge that organizations face is communicating the values across the entire organization while ensuring consistency in the values and behavior among employees. When there is a lack of consistency in this communication, a gap is created.

The brand should be an active participant, rather than passive as is common in inside-out approaches when studying the relationship with customers (de Chernatony, 1999). Several relationships should be looked at when managing a brand, including staff to staff, staff to consumers, and staff to other stakeholders. In all relationships, the presentation of the brand should be aligned with the brand's identity, so to ensure consistency. Where the presentations are not aligned with the core brand identity, where gaps are present, corporations must work to ensure consistency (de Chernatony, 1999). By examining both internal and external measures, it is easier to maintain a balance between brand identity and reputation.

1.6   Problem Discussion

Brand management is a crucial process for organizations in order to maintain a brand that will provide long-lasting competitive advantage. Organizations are increasingly adopting an inside-out approach to brand management by managing brand identity in order to manage brand image (Burmann et al, 2009). Brand identity is the core of the brand, such as the vision, brand heritage, brand culture and brand personality. The brand image is the consumer's perception of the brand including the unique ingredients, attributes, benefits and promises of the brand and its products. Aligning the brand image with the brand identity is crucial, as the identity is what adds value and prevents substitution of competitor's products. (Kapferer, 2012)

Organizations face a challenge in adopting an inside-out approach, aligning the brand identity internally, and aligning it with the external brand image. Two questions must be answered; how does the brand want to be perceived? How is the brand actually perceived? There is a risk of gaps in the communication of the identity both internally and externally. It is crucial, for effective brand management, to be able to identify these gaps and prevent them.

1.7   Purpose

The purpose of this thesis is to examine brand identity and brand image, and how these two concepts can be measured and aligned. The authors will attempt to measure how companies want their brand to be perceived and how customers actually perceive it, while also examining any existing gaps. A case study will be used to evaluate the proposed method.

1.8   Research Questions

To achieve the purpose of this thesis, the authors will attempt to answer the following questions during the research:

How can companies define their own brand identity, or how they want to be perceived?

How can companies measure the consistency of their brand identity throughout the organization?

How can companies measure brand image, or how consumers perceive the brand?

How can companies align brand identity with brand image?

1.9   Delimitations

This research will solely investigate the validity of the brand method designed by the authors. Although a case study is used in order to put the method's validity to test, it must be stressed that the brand used is not the focus of this paper. Rather, the selected brand is acting as a tool to apply and evaluate the validity of the proposed method.

2 Frame of reference

2.1 Brand Image

Brand image is the mental picture that consumers have of a brand or branded article, more formally defined as *"a subjective mental picture of a brand shared by a group of consumers"* (Riezebos, 2003, p. 63). Brand image is dependent on the extent to which consumers have been exposed to marketing communications of the brand and on their consumption experiences. (Riezebos, 2003)

Images are formed through inductive inference or deductive inference. Inductive inference is when an image is created through confrontations with products and exposition to marketing efforts. It is influenced by marketing communications, consumption experiences and social influence. Deductive inference is when and image is formed based on existing images of the brand (Riezebos, 2003).

2.1.1 Brand Awareness

Brand awareness involves recognition and recall. Brand recognition is the ability of consumers to recognize a brand when given the brand as a cue (Keller, 1993). Brand recall is the ability to retrieve a brand from memory when only the product category is mentioned (Keller, 1993). Brand awareness is created through repeated exposure to a brand. Brand recall is best strengthened through reviewing the brand identity and creating a brand image. (Keller, 1993) There are different types of brand awareness: top of mind, spontaneous and aided or prompted awareness (Kapferer, 2012). Top of mind is when customers recall a brand when a product category is mentioned. Spontaneous awareness is all the brand names, which come to mind, and aided awareness is when a brand is recognized when presented.

2.1.2 Brand Associations

Brand associations, which are the constructs of brand image, are driven by brand identity (Aaker, 2010). When measuring brand equity, focus is not on the source of brand associations and the manner in which they are formed; what matters are favorability, strength and uniqueness (Keller, 1998; Riezebos, 2003). Strength describes the extent to which an association or feeling is linked to a brand (Riezebos, 2003). Two factors which strengthen associations are relevance to the customer and consistency. Favorable associations are associations, which are desirable and successfully delivered (Keller, 1998). Uniqueness involves differentiating from other brands and compels customers to buy it. Brand attributes, a type

6

of association, are the descriptive features which characterize a product. Brand benefits are the personal value and meaning that consumers attach to the product attributes. (Keller, 1998) Associations can relate to cognition and feelings. Manifest content are associations, which can be directly verbalized, whereas latent content associations cannot be named directly, but can be measured by semantic differentials, or rating scales (Riezebos, 2003).

2.2   Elaboration Likelihood Model

The Elaboration Likelihood Model (ELM) of persuasion is a two route process that explains why and how attitudes form and change as information is processed, depending on which of the two routes the individual's elaboration take when processing information. In the various theories towards attitude change Petty, Caioppo & Schumann (1983) have identified two main routes to attitude change towards an issue or product. The first route, the central route, views attitude change of a person actively processing information he or she feels is central to his or her attitude towards the issue or product (Petty, Cacioppo, & Schumann, 1983). The determining factors this route takes are the cognitive motivation of deviant attitude behavior, the understanding, learning and the retention of product information, the person's personal and unconscious reaction of external communication (advertisement), the way a person evaluates and takes in product oriented information and forms it into a personal opinion (Petty, Cacioppo, & Schumann, 1983). Changes in attitude through the central route are considered to be relatively permanent and predictable based on behavior (Cialdini, Petty, & Caioppo, 1981). The second type of attitude change goes through the peripheral route, change in attitude through the peripheral route does not occur bedue to an individual has deliberately considered the positives and negatives about an issue or product but rather because the product is associated with positive or negatives cues (a hint, stimuli) (Ellis, 1991). E.g. Instead of energetically questioning the product related information, a person may simply accept an argument for the simple reason that it was presented during a pleasant time or because the source of the information is considered an expert in that specific field. A person may as well reject the information because it was presented in a too extreme manner (Ellis, 1991). These cues may shape attitudes (expertise, pleasurable moments, food, and inferences, meaning, if an expert said it, it has to be true) without the individual needing to engage in any kind of thought process regarding the product (Ellis, 1991). One can view the amount of elaboration given to a conveyed message as an ongoing continuum, starting off at no thought about the product to extensive evaluation of the information presented and integration of the information to shape the

person's attitude. The likelihood of elaboration (towards a message) occurring is determined by the person's level of motivation and ability to interpret information presented about the product. (Petty & Cacioppo, 1986). The basic principle of the ELM model states that different methods of persuasion is better suited dependent on whether there is a high chance of encouraging elaboration (high elaboration likelihood) or not. If the elaboration likelihood is high it is suggested that persuasion through the central route, where individuals actively elaboration on product related information, and the other way around, when the elaboration likelihood level is low, persuasion through the peripheral route is more effective (Petty, Cacioppo, & Schumann, 1983). It also has to be mentioned that people are often more keen to apply the thought process needed to fully evaluate the characteristics of a product when one's involvement is high rather than low.E.g. If a person is eager to purchase a new computer, that person's level of involvement on the issue or product is high and will therefore actively do research about various computer options available.

2.3   Brand Identity

Brand identity provides direction, purpose and meaning for a brand; it is the driver of brand associations (Aaker, 2010; Kapferer, 2012). The identity should help establish a relationship between the brand and the customer by generating a value proposition involving functional, emotional or self-expressive benefits (Aaker, 2010). It is aspirational, as it describes how the brand would like to be perceived. Management of brand identity is crucial in creating brand equity (Aaker, 2010).

The brand name is one of the most powerful sources of identity (Kapferer, 2012). Visual symbols and logotypes also contribute to identifying and differentiating a brand. Often, a brand identifies with the symbols used. (Kapferer, 2012) Another important source is advertising style, or content and form of a brand.

2.3.1   Core and Extended Identity

According to Aaker (2010), brand identity consists of a core identity and an extended identity. This can be compared to Kapferer's (2012) description of a brand as a system, which is made up of kernel and peripheral traits. The core identity is at the center of a brand, and contains the associations which remain constant (Aaker, 2010). Similarly, the kernel traits are the core values of a brand. Kernel traits are unconditional; without them there is no brand. They are the consistent traits, which define the brand. (Kapferer, 2012)

The extended identity complements and completes the core identity, adding details which help portray the brand identity (Aaker, 2010). Similarly, the peripheral traits are conditional traits which can be present or absent, depending on the product or customer segment. (Kapferer, 2012)

From this perspective, brand identity serves as a set of boundaries; the kernel, or core values are necessary for a brand to remain itself. The peripheral, or extended values, however, are flexible, making it possible for brands to adapt to change while still remaining consistent with their core identity (Kapferer, 2012).

2.4   The Brand Pyramid
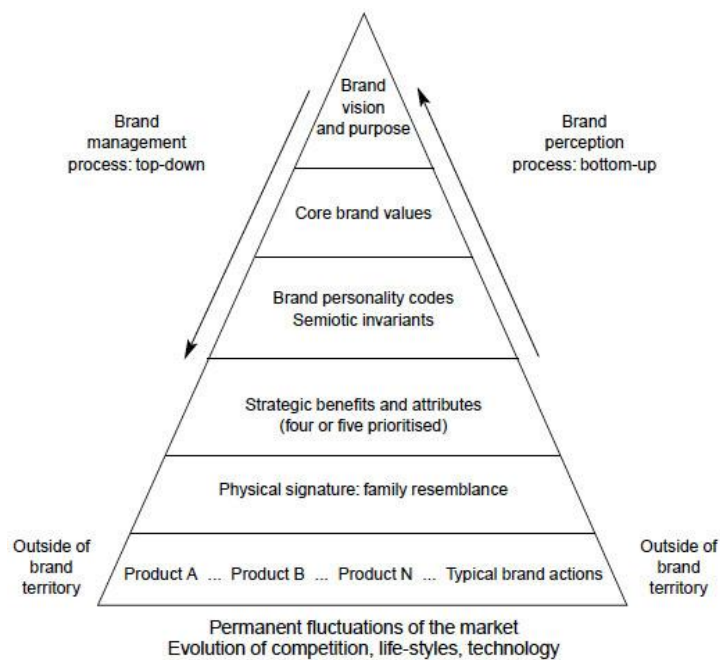
Figure 2-1 The Brand System, Kapferer (2012, p.33)

Kapferer (2012) presents a pyramid with which major brands can be compared. At the top levels of the pyramid are the brand vision and purpose, core brand values and brand personality codes. Brand personality codes describe the general style of communication, or the brand's way of being (Kapferer, 2012). At the lower levels the strategic benefits and attributes, physical signature, and products are found. The perceived strategic benefits and attributes are a result of an overall vision of the brand, which is present in the products, actions and communications. This level represents the associations of a brand. Consumers

often look at the pyramid bottom-up, beginning with the tangibles, what is visible to them. Brand management involves looking at the pyramid top-down, starting with a strong brand concept, intangibles, and communicating this through all the different levels, down to the products, or the tangibles.

2.5   The Brand Identity Prism
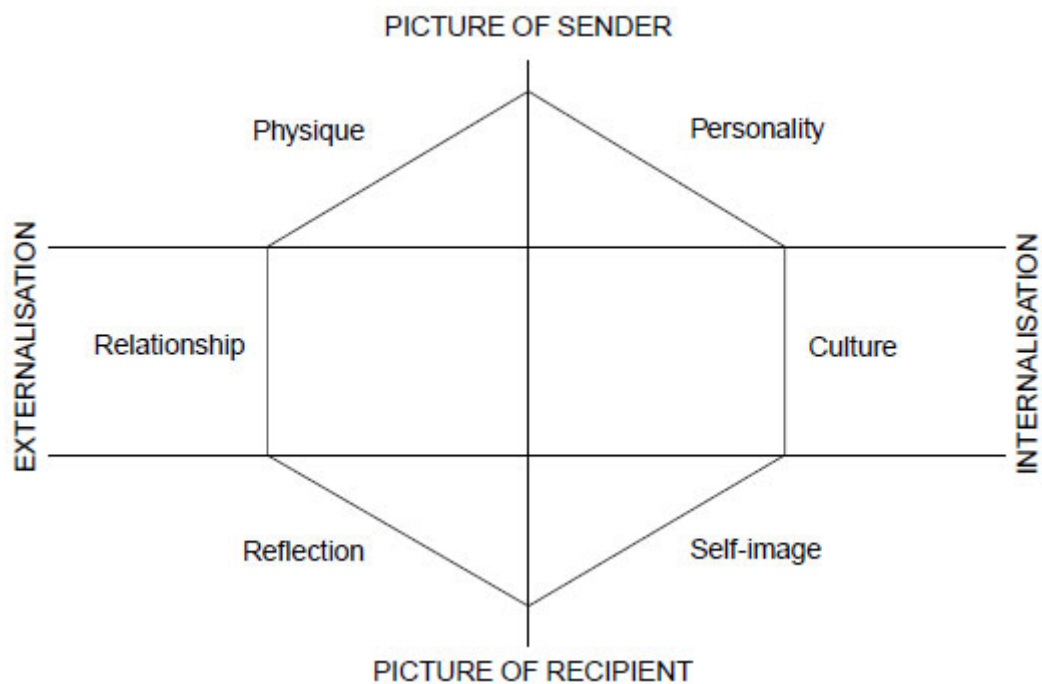
Figure 2-2 The Brand Identity Prism, Kapferer (2012, p.158)

According to Kapferer (2012), a brand is a prism which helps customers decipher products. The Brand Identity Prism is based on communication theory and the basic concept that brands have the gift of speech (Kapferer, 2012). Brands must communicate, and this requires the presence of a sender and a receiver. In the model, six facets are presented: physique, personality, relationship, culture, reflection and self-image. The top of the prism represents the sender; the brand itself sends a message about who it is and what it does. The bottom of the prism represents the receiver; who receives the message sent by the brand and their interpretation of the message. The middle of the prism, the culture and the relationship facets, bridge the gap between the sender and the recipient.(Kapferer, 2012)

There is also a vertical division in the brand identity prism. Physique, relationship and reflection are on the left side of the prism, as they are visible, social facets, which contribute to the external expression of the brand. The three facets on the right side of the prism, personality, culture and self-image, are invisible facets, created within the brand. Physique is the outward, visible expression of the brand's personality. The brand's relationship is the external result of the brand's culture, and reflection is the external expression of the brand's self-image. (Kapferer, 2012)

The personality of the brand is the character, which is built through the brand's communication. It fulfills a psychological function, as the brand is described through human personality traits, making it easy for consumers to relate and identify themselves with the brand. The personality sets the tone and style of communications (Kapferer, 2012). The physique is described as the backbone of a brand. It is the physical features and attributes of a brand, the tangible added value (Kapferer, 2012). The culture facet is the most important facet of brand identity, as it is the values and ideals on which the brand is based. The culture of an organization is a reflection of its attitudes, values and beliefs, and of how it behaves (Hatch & Schultz, 2001, as cited in Urde, 2013). As mentioned previously, consumers seek to add meaning to their consumption, and brand culture provides that meaning. Culture also helps distinguish brands from each other, as well as country of origin (Kapferer, 2012; Aaker, 2010). The relationship facet represents the relationship brands have with customers. According to Kapferer, *"A brand is a relationship"* (2012, p. 161). The facet describes how brands act and relate to customers (Kapferer, 2012). Self-image can be described as the target's internal mirror, reflecting the inner relationship developed through attitudes towards brands. It shows how a customer views themselves. A reflection, however, is like an external mirror, showing the reflection of how customers wish to be seen as a result of using a brand. It is the source of identification of the stereotypical user. (Kapferer, 2012)

3   Methodology

The purpose of this research is to develop a method where companies can compare their brand identity versus their brand image and to identify if there are gaps between them. The theoretical framework establishes that there is a strong possibility that a gap will exist for any brand. Collecting empirical data and testing this hypothesis, exemplifies "deductive reasoning" which is a view on the nature between theory and research. (Bell & Bryman, 2011) The foundation of the reasoning is based on the researcher deducing a hypothesis "*based on what is already known about a particular domain and of theoretical considerations to that domain*" (Bell & Bryman, 2011, p.11). Researchers must design a study that includes methods that are to be used to collect the data in relation to the theoretical framework which underpins the hypothesis. The methodology section for this research includes not only how the brand identities and brand images of the brand are built for comparison, but also in what manner the comparisons are undertaken to deduce if a gap exists or not.

3.1   Case Study

There is a distinctive difference in case studies, firstly one must decide between undertaking a single case study or a multiple case study when researching. There are five types of single case studies which have different motivations: critical case, extreme or unique case, representative or typical case, revelatory case and longitudinal case (Yin, 2009).

Critical case is the motive which best matches this study as it tests an existing and well-established theory, and can challenge, confirm or extend the theory (Yin, 2009).

As this study applies Kapferer's (2012) brand pyramid to investigate how far into the pyramid a potential gap occurs in the communicated brand attributes drawn from the identity prism and the facets, it fulfills the critical case motive. Single case studies are used to achieve a generalized assumption rather than a particularizing analysis (Yin, 2009). Single case studies are suitable when the research questions are formulated as how and what questions and when the researchers have no control over the events (Yin, 2009). This is in correlation with this paper's research questions and neither do the researchers have any control over the events as they cannot control what the company is communicating with their brand. Neither can they control how the focus groups and surveys conducted will be answered. Even though a case study can be limited to quantitative- or qualitative data, it is not necessary to exclude one or the other. It can, in fact, include a mix between qualitative data

and quantitative data. This research will be using both qualitative data in the shape of a focus group and quantitative data in the form of surveys. Case study findings do not need to fulfill a specific set of rules to be considered valid, as each case is unique and will yield different results (Yin, 2009). The focus group will act as a complement to the survey to further strengthen our findings.

3.2   Selecting and contacting the brand

The first step in planning and designing this study was deciding what brand to use. A selection criteria in regards to which brands can be used must be set. Once decided, the company is contacted in order to find out if they are willing to provide information that will help construct a brand identity, which will be used, compared to the brand image established from consumers.

The brand chosen has to engage in extensive branding efforts within the company; the headphones industry is a growing industry in which focus has slowly left quality sound attributes and shifted towards the physical appearance of the product. Aspects such as design, color and packaging have become important aspects in consumers' choice of headphones as a way to mirror their lifestyles and fashion trends. Therefore the authors of this paper reviewed several companies to find the suitable brand for this research.

Once the brand is determined, they are contacted, thus establishing company contact becomes a key factor in the inclusion or elimination of a brand from the study. To ensure accurate results while conducting the focus group research, the researchers assume that the attendant's answers must be on behalf of the company and match to the company's branding visions. The research cannot be conducted based on assumptions and the researchers' personal view on the selected brands. This criteria will be met by company contacts, where a letter is sent to the selected company, inviting them to join this research and provide the information needed to conduct the focus groups as well as explaining the researchers' intentions and therefore better understanding the companies' branding visions.

3.3   Quantitative Data

Quantitative research involves the collection of numerical data and exhibiting a view of the relationship between theory and research. The research must have an indicator to measure the variables and hence measure a concept (Bell & Bryman, 2011). The indicators used for measuring and collecting quantitative data in this study were surveys.

3.3.1   Survey

The first step of the "two-step" brand identity versus brand image comparison was to create and use two surveys in which one constructed the brand identity and the other constructed the brand image. The survey designs needed to represent and test the six facets of Kapferer's (2012) brand prism. In order to achieve this, a list of attributes was prepared, each attribute represented one of the following brand identity prism facets: 1. Physique, 2. Personality, 3. Culture, 4. Self-Image, 5. Reflection, or 6. Relationship. Table 3-1 exemplifies the six facets, along with two examples of corresponding attributes, and the total number of attributes belonging to this facet.

Facet	Examples of corresponding attributes	Total number of attributes belonging to the facet
1. Physique	High performance, Distinctive	6
2. Personality	Trendy, Creative	21
3. Culture	Sporty, Prestigious	15
4. Self-Image	Elegant, Smart	22
5. Reflection	Professional, Mature	23
6. Relationship	Honest, Flirty	10

Table 3-1 The Six Brand Identity Facets and examples of corresponding attributes

Facets 1, 2, 3, and 6 were represented by a total of 52 attributes that are typically used to describe physical product appearances, an individual's personality, characteristics of a culture and personal relationships. Facets 4 and 5 were represented by an additional 45 attributes that are typically used to describe an individual. The full list of attributes and their corresponding facets can found in Appendix 3.

3.3.2 Brand Identity Construction Survey & Brand Image Construction Survey

The two surveys that were created and used to construct the brand identity and brand image were named "The Brand Identity Construction (BID) Survey" (Appendix 1) and "The Brand Image (BI) Construction Survey" (Appendix 2) respectively. The surveys took forms of self-completion questionnaires; this implied that those answering them did not require researcher supervision. However, this also meant that the questions had to be short and easy to comprehend in order to avoid confusion or leading respondents to get bored and not answer truthfully. It was important that respondents respond thoroughly instead of just finishing the survey as quickly as possible (Bell & Bryman, 2011). For both surveys, question 1-3 asked the respondent to value a list attributes on a 5 point Likert scale based on the level they agree the attribute relates to the brand and the question. The valuation levels of agreement ranged from *Strongly Agree* (5) to *Strongly Disagree* (1) and were given a numerical value which was needed for the data analysis as seen in Table 3-2

Level of Agreement	Numerical Value
Strongly Agree	5
Somewhat Agree	4
Neither Agree or Disagree (Neutral)	3
Somewhat Disagree	2
Strongly Disagree	1

Table 3-2 Five point Likert scale used in in the surveys, which depict to what extent the respondent, agrees.

Table 3-3 provides a comparison between the two surveys to show how similarly they were constructed, but also how they differed. The BID Construction Survey, which was to be answered by a representative from the selected brand, consisted of eight questions while the BI Construction Survey, only consisted of four questions. The first four questions of both surveys are very similar to each other, the only difference being the perspective of the question formed. For example, Question 1 in both the BID Construction Survey and the BI Construction Survey, asked respondents about how a list of attributes reflected on the brand and the culture aspects of the brand. However, in the BID Construction Survey, it was formed for the respondent to answer from a brand's owner perspective, while in the BI Construction Survey it was formed for the respondent to answer from a consumer's attitude perspective.

Question	Brand Identity Construction (BID) Question	Brand Image (BI) Construction Question	BID Facets	BI Facets
1.	For each of the following attributes, please indicate how well they reflect on your brand's headphones/earphones.	For each of the following attributes, please indicate how well do you think they reflect on this brand	1. Physique 2. Personality 3. Culture 6. Relationship	1. Physique 2. Personality 3. Culture 6. Relationship
2.	We want our consumers to feel the following characteristics/emotions when owning/using our headphones/earphones.	When/if I use their products I feel/would feel.	4. Self-Image	4. Self-Image
3.	To what extent do these characteristics/attributes represent your brand's actual average users?	To what extent do you think these characteristics/attributes represent you?	5. Reflection	5. Reflection
4.	What marketing strategy does your brand use? (Brief explanation)	Additional Information. (Example: other characteristics or attributes regarding the brand you would like to note)		
5.	What communication channels does your brand use? What channels are most emphasized?			
6.	Has your brand repositioned itself in the last five years?			
7.	Approximately, how many different categories of products are in the current product portfolio. Example: Home Speakers, Headphone/Earphone, Portable Speakers, Car Stereo etc. all count as different categories.			
8.	Further comments you would like to add regarding your brand that can be helpful in building a brand identity profile. (E.g. other attributes, characteristics or any other important information which the survey has missed to ask)			

Table 3-3 Comparing Brand Identity Construction Survey with Brand Image Identity Survey

Questions 3 and 4 in both surveys related to personal attributes that consumers may felt they have when using or hypothetically using the brand's products. Once again, the question was formed in the perspective of the consumer and the brand owner's idea of how they wanted consumers to feel when using their products. Questions 4-8 in the BID Construction survey are open-ended (qualitative) questions that relate to the company's marketing communication and business strategies of the brand. They explored the brand's communication channel choices, brand repositioning, and product line. Question 4 in BI Construction Survey on the other hand gave the respondent the chance to add any attributes he or she believed to represent the brand but was not in the list of attributes already. Furthermore, Question 4 in the BI Construction Survey gave the respondent a chance to freely express their opinions and attitudes towards the brand therefore making it a qualitative question. It is important to note that in the BI Construction Survey, the consumers were not asked similar questions to BID Construction Survey's question 5-8 because the purpose of this method is to compare a company's brand identity with brand their image, and not to explore how consumers have heard of the brand.

The full and separated Brand Identity Construction Survey and the Brand Image Construction Survey can be found in Appendix 1 and Appendix 2 respectively.

3.4   Sampling

The principle of sampling is to be able to make some assumptions between the results of a smaller observed group with the population a researcher is studying. Because of resource and time restrictions, sampling must always be planned with care when conducting quantitative research (Bell & Bryman, 2011). The method of comparing brand identity versus brand image in this study uses simple random sample, which is the most basic form of probability sampling (Bell & Bryman, 2011). The criterion for choosing a sample population was that the population must either own the chosen brand's product or is familiar with the brand and have attitudes or opinions towards the brand. Hence, the selection criterion for the survey participants was that they must have strong familiarity of the brand. Simple random sampling was used meaning anyone who fitted the selection criterion was considered to have an equal probability of inclusion and fit to represent the population (Bell & Bryman, 2011).

Because the purpose of this research is to test a method of comparing brand identity versus brand image and not to profile the brands users, it was not very important to exclusively

use individuals who own a pair of the brand's headphones. However it is often that consumers who own a brand's product, have more in depth opinions and attitudes towards a brand rather than consumers who lack owning a product (Kapferer, 2012). Therefore effort was still made during the distribution of the surveys in trying to find actual owners of the brands' products.

3.5 Distribution of Surveys

The self-completion surveys were constructed using and stored on Surveymonkey.com. Having a digital survey has many benefits including lifting geographical restrictions, saving printing resources and the survey becomes easy to amend if necessary. Because of the use of this distribution format, the research can have survey respondents from other cities and countries, hence expanding the possible number of people falling under the selection criteria population. The surveys were distributed by sending website links to individuals who fit the selection criteria, knowing the brand or owning a pair of the headphones. Also, another benefit of using digital surveys is that it simplifies for digital analysis of the data since the answers can be numerically coded by the Likert scale. The surveys were spread primarily through Facebook and in person. In efforts to reach more owners of the brand's products, the social network, Instagram was used to search hash tags consisting of the brand's name which revealed many individuals who uploaded pictures of the brand's headphones. This was followed by writing to these individuals and asking them to kindly to fill in the Brand Image Construction Survey. To further increase the access to individuals who owned the brand's product, snowball sampling as discussed by Bell & Bryman (2011) was used. Snowball sampling entails researchers using individuals or groups of people who fit the sample criterion are used to find more relevant matches.

3.6 Qualitative Data

Step 2 of the two-step comparison method is to use qualitative studies that can complement and reinforce Step 1 and its quantitative data. Qualitative research focuses on an inductive view of the connection between theory and research. It has an epistemological position, which is interpretive, hence the focus is on the comprehension of the social world by examining the interpretation of that world by its participants (Bell & Bryman, 2011). For this study, the focus is to develop and test a tool that can depict how a brand wants to be seen and how consumers see them. To thoroughly get an insight of this view, consumers

themselves must be given the opportunity to express their impressions, opinions and understanding of the brand. Correspondingly, in order to construct an accurate interpretation of each company's brand identity, the companies must be able to freely describe their brand beyond the scope of the quantitative survey therefore they were given a chance to answer opened ended questions in the BID Construction Survey questions 4-8. The qualitative research in this study was therefore executed by using the survey and focus groups. Having already discussed the surveys in section 3.3, this section will focus on the methodological theory of conjoint analysis, free association and how they were incorporated in a focus group to obtain qualitative data.

3.6.1 Conjoint Analysis

Conjoint analysis is defined as any breakdown of method that projects the preferences of the consumers based on fixed and predetermined alternatives of various characteristics directly connected to the product. (Green & Srinivasan, 1990)

The ways to collect data within the conjoint analysis method has mostly evolved around two methods, the two-factor-at-a-time method and the full profile method (Green & Srinivasan, 1978) and the authors will focus on mainly the two-factor-at-a-time method.

A set of predetermined attributes was paired together and the focus group attendants were asked to circle the one alternative of the two based on what they believed was the best match for the brand. In order to analyze whether or not the answers were consistent in relation to what the companies want to convey with their brand, predetermined characteristics were sent to the selected company and they were asked to rank them according to the 5 point Likert scale.

3.6.2 Free Associations

Keller describes a process with which to draft brand associations, free association. It involves asking subjects what is thought of when the brand is mentioned, starting with no more cues than the specific product category which the brand is associated with. Free associations gives a rough indication of the uniqueness of brand associations, perhaps through competitor comparisons. Strength and favorability can be assumed through phrasing and expression, or depending on the sequence; if the associations were mentioned early or late in the session. The method is most effective when starting out with general questions, and getting more specific gradually. Also, by allowing oral responses, not just written, stimulates discussion and freedom and spontaneity in responses. Brand personality can be measured

simply through asking how subjects would describe a brand if it were a person. (Keller, 1998)

3.6.3   Focus Group

A focus group is a research congregation where there are several interviewees, most often at least four, with the intentions of revealing how the group of interviewees views the subjects that they were confronted with. The focus group participants in this study were found by asking university students in Jönköping and using personal connections. The focus group was hosted during a time that matched the different participants' availabilities. The focus group was led by a facilitator whose main task was to stimulate conversation and discussion while not being too intrusive (Bell & Bryman, 2011). The focus group consisted of three types of questions. The first set of questions revealed whether or not the participants ha any previous knowledge of the brand and whether or not they had previously owned or used a product from the brand. The second set of questions was structured based on the conjoint analysis data gathering method known as "two-factors-at-a-time", which means that the attributes given to the brand for ranking, were based on a 5 point Likert scale. The scoring system is designed as follows, *strongly disagree* (1), *somewhat disagree* (2), *neutral* (3), *somewhat agree* (4) and *strongly agree* (5). The attributes ranked as *strongly agree* (5) were then paired with the attributes ranked as *somewhat disagree* (2) and the attributes ranked as *somewhat agree* (4) were paired with the attributes that wereranked as *strongly disagree* (1) thus creating the "two-factors-at-a-time" model. This structure prevents the paired up attributes to reveal any "correct" attributes that received a high score by the brand. The authors eventually ran out of attributes to match with one another as the amount of attributes ranked as either 4 or 5 did not match the number attributes that scored 1 or 2 by the brand. Therefore the authors turned to the attributes that received a score of 3 (neutral) in order to include all of the high scoring attributes.

The participants were asked to answer the same questions three times and before each part, the participants were exposed to some information about the brand. The focus group consisted of seven individuals of various ages. The participants were asked to choose one, two or none of the paired attributes, which they felt best reflected the brand. With this structure the researchers were able to see how the answers changed as more information was presented to the participants, thus clearly identifying any shifts in opinions as time passed on.

During the first stage the participants were given limited information about the brand such as the name, operating country and founding year. During the second stage the participants were exposed to a marketing material available on the brand's website. Stage three is where the participants were introduced to an actual product from the brand. They were introduced to the two types of earplugs offered by the brand. However the authors were not able to show all of the products available, therefore the participants were allowed to scan through the product portfolio on the brand's website in order to view the products and their physical attributes.

The focus group was concluded with discussion questions that were based on the "Brand Pyramid" (Kapferer, 2012) and each level of it. *See figure 2*

Question 1. Do you know what kind of products the brand offers?

Question 2. Can you mention any physical attributes that are unique to the brand's products?

Question 3. Do you know any strategic benefits and attributes that distinguish the brand from other market actors? What associations do you have towards the brand?

Question 4. If the brand were a human, how would you describe this person's characteristics?

Question 5. Do you know the brand's core brand values?

Question 6. Do you know the brand's vision and purpose?

These questions represented each level of the pyramid and the ability of the participants to answer each question determined at which level a gap occurred and at which level the brand identity is no longer recognized.

3.7   Data Analysis

Once both the quantitative and qualitative data were recorded, they we processed and analyzed in order for a comparison to be made in regards to the brand identity and brand image. Bell & Bryman (2011) put emphasis on the fact that researches simply cannot apply just any technique to any variable, techniques have to be appropriately matched to the types of variables that have been generated through the research. Other factors such as size and limitations also contribute to the choice of analysis technique (Bell & Bryman, 2011). For

this study, since all of the surveys were made on Surveymonkey.com, the data was exported so it could be used in Excel. Because the aim of this research is to test a method that compares brand identity construction with brand image construction, the most appropriate technique is to perform a head on comparison which check the percentage between the BID attributes valuations given by the brand (becomes HPV) and the mean BI valuations given by consumers (becomes CV). Since the surveys were designed to simplify this purpose, the easiest way to observe this comparison is by comparing the means of each attribute in the BI Construction Survey with the one response from the BIC Construction Survey. Once the percentage difference between BI and BIC attributes were calculated, they were sorted in tables according to their corresponding facets. They attributes were first sorted in terms of the brands own BID valuation (those attributes with scores of 5 at the top) and then by highest absolute percentage change. Because an attribute agreement valuation of 3 or less meant neutral or weak association to the brand, it was more important to observe the attributes ranked 4 and 5 because it is those attributes that build the brand's identity and brand image.

In order to determine what to look for in the results, data analysis rules must be set that correspond to the purpose of the tested method and the overall research. In this study's context, this meant that rules must be set that can allow results to imply if this method can indicate a gap between the brand identity and brand image. A brand identity-brand image gap threshold was set in order to determine what level of percentage differences could be an indication of possible as gaps. This was important to determine because many of the attributes may range in sizes of percentage differences between the BID and BI results. For this study of the comparison method, a threshold of absolute difference of 30% was used to set the limit between normal results, and results that indicate a gap. This implied that any attribute that had an absolute difference of 30% or higher was considered as indication of a gap between the brand's identity versus the image.

Figures that resulted in negative (non absolute) percentage differences indicated that the brands own valuations of their attributes were higher than consumer's valuation. Positive percentage differences (non absolute), indicated that the consumers valuation of that attribute was higher than how the brand values that attribute.

4 Empirical Findings

4.1 Headphone Industry

An industry which is experiencing growth and the appearance of several new brands is the headphone industry (Klosek, 2011). With today's technology consumers can carry their music with them wherever they go. Headphones are used to listen to music, books, and for phone calls, basically, to eliminate background noise. Headphones have become ubiquitous; everybody uses headphones (Klosek, 2011). In an interview carried out by Klosek (2011) several representatives of headphone brands explain that companies are developing headphones to match the fashion and lifestyle choices of customers. Headphones must now match the activities of customers, and serve as fashion statements (Klosek, 2011). Several headphone brands have appeared to focus on the design and fashion aspect of the technology accessory rather than on just the functions. It is to keep up with the development of new technology, such as smartphones and tablets, as well as to match the aesthetic needs and wants of customers. Many customers own more than one pair of headphones, to match different daily activities and outfits (Dealerscope, 2012). Headphones are no longer just a product used for listening to music, they have become a form of expression. Barret Prelogar, Chief Innovation Instigator at Bareskull innovation stated in an interview with Dealerscope (2012) that "*Personal audio and headphone products represent an opportunity to mirror consumers' lifestyles and fashion trends*".

4.2 Happy Plugs

Happy Plugs is a Swedish brand, which started in September of 2011 with the vision to create a headphone which goes beyond technology. This led to the Happy Plugs original What Color Are You Today? ® concept, with the release of headphones in a range of vibrant colors. Happy Plugs ambition is to turn essential technology accessories into fashion must-haves. Today Happy Plugs is an international fashion and lifestyle brand, with a strong focus on design, packaging and the external attributes of their products. Happy Plugs products are sold worldwide, and the company has over 6000 retailers in 56 countries. (Happy Plugs, 2015a)

4.2.1 Products

The products sold by Happy Plugs include headphones, in-ear and earbuds, iPad bookcases, smartphone cases, iPhone cases, and USB charging cables. All are available in a wide variety of colors and prints. The prices for headphones range from 199 to 349SEK. There is also an exclusive set of headphones available, coated in 18-carat gold and sold at a price of 95000 SEK. Happy Plugs' products are delivered worldwide. (Happy Plugs, 2015b)

4.2.2 The Happy Plugs Identity

The following information is presented on the Happy Plugs website: *"The name Happy Plugs states it all. We are a happy company with happy visions. Our core values are following us in every step we take; simplicity right from the start, a great portion of happiness and minimalistic and clean design."* Happy Plugs want to provide products which are pure and elegant, while still fun and affordable. Happy Plugs products are viewed as fashion must-haves rather than essential technological accessories and they provide consumers with a way to express themselves while capturing their own music world. (Happy Plugs, 2015a)

The Happy Plugs brand has a strong connection to Sweden, which is known for its fashion and music. The company has received award nominations as Sweden's best fashion accessory. The Guldknappen (Golden Button) Award, an award that aims to encourage Swedish fashion design, was presented to the company in 2013. (Happy Plugs, 2015a)

Happy Plugs has also won an award in the worldwide competition Pentawards, which is the only competition that focuses solely on packaging and design. Happy Plugs received the Silver award in 2012 for their unique earbud and cable packaging. Happy Plugs' products are packaged in small, clear plastic boxes, and the earphones are packed in the shape of a music note. Their charging cables have a unique packaging design as well, where the cables are in the shape of a heart, symbolizing the company's love for color. The design and fashion values are delivered down to the packaging of the Happy Plugs products. (Happy Plugs, 2015a)

4.2.3 Collaborations

Happy Plugs has an earbud available in a Rainbow Edition, which is for a good cause. The edition is a collaboration with MTV, and honors pride, hope and diversity. In line with the brand's core values, it encourages people to show their true colors. The Rainbow Edition supports LGBT rights, and 5 percent of net income sales are donated to American International Gay & Lesbian Human Rights Commission. *"Colors have always played an*

important part when it comes to style and personality. It is the same with music; it spreads joy and positive emotions. MTV believes in equal rights, regardless your personal preferences or cultural differences. Happy Plugs, with their stylish accessories, was an easy pick of partner to create small headphones with a big statement", says David Blom, Director Product & Marketing, Youth & Entertainment, Nordic, in response to the collaboration. (Happy Plugs, 2015c)

4.2.4 The Website

The Happy plugs website has a simple, clean design, with focus on content. Visitors are greeted with a video banner, which depicts the What Color Are You Today? ® concept, presenting the most recent colors of headphones. A woman is seen, and for each color presented, she is presented in a new environment, with different outfits. The most current collaborations are also presented. Visitors can navigate through the page, read about the company, read the latest press releases from the company, see where the band has been featured lately, such as magazines, and view and purchase products. A lookbook is also available, for inspiration, as well as behind the scenes material from the making of the lookbook. (Happy Plugs, 2015d)

The lookbook features a Swedish fashion blogger, Elsa Ekman as the front figure. The lookbook follows Ekman, from when she starts her day, throughout her daily activities. The use of technology starts as soon as she wakes up, and is constant throughout the day. She is shown in different places, carrying out different activities, with different products to match each activity. Different outfits are also seen, with the products matched to these outfits. The video also features several images of Stockholm, the capital of Sweden, showing the strong association to the country of origin. (Happy Plugs, 2015e)

4.3 Brand Identity Construction Survey Results

Summary of results: Happy Plugs was contacted early into the research and responded with interest in partaking in the research. A project manager was the representative of Happy Plugs was the one who responded to the BID Construction Survey on behalf of the company. Due to the interest of this research, only attributes with a Happy Plugs' Valuation Association level (HPV) of 4 and 5 were summarized in this results. For the full list of questions, facets, attributes, and their valuation scores, see Appendix 3.

Definitions:

HPV = Happy Plugs' Valuation of Association

CV = Consumer's (mean) Valuation of Association

Question 1. For each of the following attributes, please indicate how well they reflect on your brand's headphones/earphones.

Corresponding Facet(s): 1. Physique, 2. Personality, 3. Culture. 4. 6. Relationships

1. Physique

HPV (4) – Somewhat agree: High Performance and Distinctive.

HPV (5) – Strongly agree: Fashionable and Everyday Accessory.

2. Personality

HPV (4) – Somewhat agree: Down to Earth, Fun, Cool, Hipster, Glamorous, and Inviting

HPV (5) – Strong agree: Flashy, Trendy, Creative, Sporty, And Confident.

3. Culture

HPV (4) – Somewhat agree: Socially Responsible, Upper Class, Sporty, Exclusive, and Innovative.

HPV (5) – Swedish

Question 2. We want our consumers to feel the following characteristics/emotions when owning/using our headphones/earphones.

Corresponding Facet(s): 4. Self Image

6. Self Image

HPV (4): Cool, Elegant, Up-to-date, High Class, Successful, Sophisticated, Smart, and Professional

HPV (5): Mature, Brand Conscious, Fashionable, Fun

Question 3. To what extent do these characteristics/attributes represents your brand's actual average user?

Corresponding Facet(s): Reflection

6. Reflection

HPV (4): Male, Mainstream, Hipster, High Class, Energetic, Brand Conscious, Ages 35-54

HPV (5): Student, Professional, Mature, Female, Fashionable, Creative, Ambitious, Age 18-34.

<u>Corresponding Facet(s): 4. Self Image</u>

4. Self Image:

HPV (4): Professional, Smart, Sophisticated, Successful, High Class, Up-to-date, Elegant, Cool.

HPV (5): Mature, Brand Conscious, Fashionable, Fun

Question 4: What marketing strategy does your brand use?

Question 5: What communication channels does your brand use? What channels are most emphasized?

Question 6: Has your brand repositioned itself in the last five years?

Question 7: Approximately, how many different categories of products are in the current product portfolio? (Example: Home Speakers, Headphone/Earphone, Portable Speakers, Car Stereo etc. all count as different categories)

Question 8: Further comments you would like to add regarding your brand that can be helpful in building a brand identity profile. (E.g. other attributes, characteristics or any other important information, which the survey has missed to ask)

Summary of answers to Question 4-7.

Happy Plugs responded that they use public relations, social media, trade shows, events, editorials in print press and online press magazines, banners and Google ads as their main marketing channels. Happy Plugs has recently repositioned their brand and are targeting the female segment more than before. They do not only offer earphones, they also offer mobile phone cases, iPad cases, charge and sync cables and computer cases.

The full transcript of the answers can be found in Appendix 3.

4.4   Brand Image Construction Survey Results

Summary of results: The results from the Brand Image (BI) Construction Survey presented results from a sample size number (n) of 50 respondents that fit the sample criterion. Because it is in the interest of this research to only look at attributes that have Customer Valuation Association (CV) ratings of 4 or higher, the summarized results in this section only present attributes with such ratings. However, there are several attributes that received CV mean values ranging from 3.9 but were less than 4. For simplicity, these values are rounded up to 4. Furthermore, there were two groups of facets, Culture, and Relationship that failed to obtain any attributes with a CV values of four. Instead, the three highest rated attributes are presented. The full list of results and attributes can be found in Appendix 3. Question 3 in the BI Construction Survey and its corresponding facet, *5. Reflection* are presented, however, because the purpose of this research is not to profile Happy Plugs users, these results will not be analyzed. Lastly, only three individuals chose to respond to answer question 4.

HPV = Happy Plugs' Valuation of Association

CV = Consumer's (mean) Valuation of Association

Question 1: For each of the following attributes, please indicate how well you think they reflect on Happy Plug's brand.

Corresponding Facets: 1. Physique, 2. Personality, 3. Culture. 6. Relationship

     1. Physique
The range of the CV results lies between 2.84 (Durable) and 4,22 (Everyday accessory). There are four physique-associated attributes that received a CV mean equal to 4 or higher: Fashionable (4.26), Everyday Accessory (4.22), Distinctive (3.94 - rounded).

     2. Personality
The range from the results lies between 2.18 (Conservative) to 4.18 (Trendy). There are four personality-associated attributes that received a CV mean equal to 4 or higher: Trendy (4.1), Cool (4.14), Creative (4.12), Fun (4.1).

     3. Culture
The range from the results lies between 2.5 (Revolutionary) and 3.83 (Innovative). Results showed that there was a lack of attributes that had a CV mean equal to 4 or higher. The three attributes with the highest CV means were: Innovative (3.83), Swedish (3.49), and Family Feel (3.59).

     6. Relationship
The range from the results lies between 2.8 (Reliable) – 3.49 (Flirty). Results showed that there was a lack of attributes that had a CV of 4 or higher. The three attributes with the highest CV means were: Flirty (3.49), Consistent (3.31), Good Value (3.24).

Question 2: When/If I use their products, I feel/would feel:

Corresponding Facets: Self-Image

    4. Self-Image

The range from the results lies between 2.22 (Traditional) and 4.14 (Fun). There were four attributes with a CV mean equal to 4 or higher: Fun (4.14), Young (4.08), Fashionable (4.02), Cool (3,98 – rounded).

Question 3: To what extent do you think these characteristics/attributes represent you? Note: For the first few age choices, please select "Strongly Agree on your age group ONLY, and Strongly Disagree on the other age groups. Facets: Reflection

Corresponding Facet: Reflection

    5. Reflection

The range from the results lies between 1.32 (over 64 years old), and 4,65 (between ages of 18-34). There were four attributes with a CV of 4 or higher: 4.65 (Between ages of 18-34), Student (4.45), Creative (3.94 – Rounded), Energetic (3.92), Ambitious (3.9 – rounded)

Question 4. Additional Information. (Example: other characteristics or attributes regarding the brand you would like to note)

Summary of the three responses: One respondent mentioned that they wanted to add attributes Simple and Easy going. Another respondent decided to give an elaborated opinion that expressed his opinion that the brand was something "cool kids on the block" would use, however the respondent also showed their lack of being impressed by the different colors of Happy Plugs headphones. The last respondent expressed disappointment with their Happy Plugs headphones, complaining about the impracticalness of having to hold the earpiece in their hand when using it.

The full transcript of the responses can be found in the Appendix 3.

4.5 HPV vs. CV

Summary of results: When the mean CV values were compared with the HPV values in terms of absolute percentage differences, there were some Facets with some notable differences. Because the threshold of 30% was used as the limit for of acceptable difference, this summarized table only presents facets and the corresponding attributes that have CV/HPV absolute differences of 30% or more. Also, once again, Facet 5. Reflection was not included in this table summary due to irrelevance. Too see all the results of every facet and attribute, see Appendix 3.

Definitions:

HPV = Happy Plugs' Valuation of Association

CV = Consumer's (mean) Valuation of Association

Difference = CV/HPV

Attributes	HPV	CV	Absolute Difference	Difference
Facet: 2. Personality				
Geeky	1	2,21	121,00%	121,00%
Sporty	5	3	40,00%	-40,00%
Confident	5	3,4	32,00%	-32,00%
Facet: 3. Culture				
American	1	2,69	169,00%	169,00%
Exclusive	4	2,67	33,25%	-33,25%
Swedish	5	3,49	30,20%	-30,20%
Facet: 4. Self - Image				
Young	1	4,08	308,00%	308,00%
Pick about sound quality	1	2,63	163,00%	163,00%
Traditional	1	2,22	122,00%	122,00%
Mainstream	2	3,22	61,00%	61,00%
Mature	5	2,69	46,20%	-46,20%
Professional	4	2,61	34,75%	-34,75%
Smart	4	2,73	32,75%	-31,75%
Sophisticated	4	2,76	31,00%	-31,00%
Facet: 6. Relationship				
Affordable Luxury	5	3,09	38,20%	-38,20%
Good value	5	3,24	35,20%	-35,20%

The five attributes with the seven largest absolute difference were Young (308.8%), American (169%), Pick about sound quality (163%), Geeky (121%) Mainstream (61%), Mature (46%) and Sporty (40%). The two attributes with the highest negative differences were: Sporty (-40%) and Affordable Luxury (-38.20%).

4.6 Focus group

As mentioned in the methodology, participants of the focus group consisted of seven individuals of various age between 18-46, which is within Happy Plugs average users' age group and had various occupation. The investigation was divided into three separate stages where

in the beginning of each stage, the participants were introduced to more and more information about the company and various marketing material. The participants were asked to choose one, two or none of the paired attributes they felt reflected the brand strongest. With this structure the researches ensured that answers would change as more information was presented to be able to see a shift in opinions for every stage.

During the first stage the participants were given limited information about the brand such as the name, operating country and founding year. Only one of the participants had previous knowledge of the brand, which benefitted the focus group because the results would then be as unaffected as possible by previous perceptions and none besides one participant had ever owned or used a Happy Plugs product before. The participants were then asked to answer the questions, which were based on the information received from the brand identity survey filled in by Happy Plugs.

The table displays how many participants out of the total seven picked the attribute that has received a high score from Happy Plug's brand identity (Happy Plug's own view of their brand), meaning, if the attribute was ranked as either "Strongly agree (5) or Somewhat agree (4.) The participants also had the choice to pick none or both of the attributes, however the number of participants picking the high scoring attribute is what is of relevance, for a detailed view of the participants attribute choices, including how many participants picked none or both of the paired attributes, the authors refer to appendix 4

Question 1. *For each of the following attributes; please indicate how well they reflect on your brand's headphones/earphones*

Attributes	Result[1]	Results[2]	Results[3]
Hipster	4/7	5/7	5/7
Swedish	3/7	5/7	5/7
Trendy	6/7	7/7	7/7
Creative	5/7	5/7	5/7
Good Value	3/7	3/7	3/7
High Performance	1/7	3/7	3/7
Distinctive	4/7	4/7	4/7

---

[1] This segment displays the number of participants, out of the seven who picked the attribute ranked as either *"Strongly agree"* or *"Somewhat agree"*.

[2] The second part of the results displays how many participants out of the seven shifted their perception of the attributes by displaying the new perception of attribute.

[3] During the third part none of the participants chose to shift their perception, therefore the third column is identical to the second.

Down to earth	2/7	3/7	3/7
Fun	4/7	4/7	4/7
Cool	0/7	4/7	4/7
Glamorous	3/7	3/7	3/7
Affordable Luxury	3/7	3/7	3/7
Confident	2/7	3/7	3/7
Exclusive	1/7	3/7	3/7
Everyday Accessory	5/7	4/7	4/7
Sporty	2/7	2/7	2/7
Flirty	1/7	3/7	3/7
Fashionable	3/7	7/7	7/7
Consistent	2/7	5/7	5/7
Honest	5/7	0/7	0/7
Inviting	2/7	3/7	3/7
Socially responsible	2/7	0/7	0/7
Upper Class	2/7	6/7	6/7
Motivating	4/7	2/7	2/7
Flashy	4/7	2/7	2/7

In the second attribute-paired question, the participants were asked to match the attributes based on what they believe they would feel when using a product from Happy Plugs. Once again they were asked to mark the attribute best matching their perception, two attributes or none.

Attributes	Result[4]	Results[5]	Results[6]
Mature	0/7	1/7	1/7
Brand Conscious	2/7	2/7	2/7
Passionate	3/7	2/7	2/7
Cool	4/7	6/7	6/7
Fun	5/7	2/7	2/7
Sophisticated	2/7	2/7	2/7
Elegant	1/7	4/7	4/7
Intelligent	0/7	1/7	1/7
Successful	1/7	3/7	3/7
Professional	1/7	1/7	1/7
Smart	3/7	3/7	3/7
Up-to-Date	4/7	6/7	6/7

---

[4] This segment displays the number of participants, out of the seven who picked the attribute ranked as either *"Strongly agree"* or *"Somewhat agree".*

[5] The second part of the results displays how many participants out of the seven shifted their perception of the attributes by displaying the new perception of attribute.

[6] During the third part none of the participants chose to shift their perception, therefore the third column is identical to the second.

4.6.1 Stage one

The spread on the image attributes and the identity attributes was quite vast since the participants were presented with very limited information about the brand, however there were a few attributes that were matched according to Happy Plug's own perception of their brand, such as trendy and creative and their perceptions regarding how they believe they would feel when using a Happy Plugs product, the attributes that received a high score was Up-to-date, Fun and Cool.

4.6.2 Stage two

During the second stage of the focus group investigation the participants were exposed to a video called "Lookbook" that is available on Happy plugs website (Happy Plugs, 2015), a video that displays a woman in various outfits, walking down the streets of Stockholm, Sweden, wearing different types of earplugs from Happy Plugs. The video emphasizes the aspect of the color variation available and that Happy Plugs has a product for every occasion and outfit. The answers were a bit different as the participants were exposed to more information, hence creating a clearer picture of the brand. During stage two, trendy had now been picked by all seven participant while five participants remained with creative. Fashionable and cool both been picked by an additional four participants.

4.6.3 Stage three

The authors also showed the participants a product from Happy Plugs in order to create a better understanding of the brand, hoping to see a third shift in perception, however, none of the seven participants made changes to their preferred attribute, despite being exposed to the product. Therefore the column for the third stage of the focus group remains identical to the column representing stage two for both question 1 and 2.

4.7 Discussion questions

The participants were asked six open-ended questions directly connected to the brand identity prism. The purpose of the questions were to identify to what extent people understand a brand and at what level into the brand pyramid a gap appears. This aspect of the focus group was also divided into three stages and the participants were asked the same questions each round in order to observe the shift in attitudes. First the authors will display the ques-

tions asked and then every answer from each consecutive part will be displayed to convey the shifts. The questions asked are listed below, followed directly by the answer from each stage. As a reminder, during part one the participants were only exposed to the name of the company, where they operated and when it was established

Question 1. Question 1. Do you know what kind of products Happy Plugs offers?

Stage 1

One of the participants believed that earphones/earplugs and portable speakers were a part of Happy Plug's product portfolio while another participant mentioned that they had seen a colorful charger/sync cable but was not sure whether or not it was from Happy Plugs. One thought that came up during this question was the fact that Happy Plugs limit themselves with their name. Happy Plugs indicates that they offer one product only, the limiting factor being plug, which emphasizes that they only offer earphones/headphones; if the name were to be something else, not including plugs, they could have an easier time expanding their product portfolio.

Stage 2

As most of Happy Plugs' products are displayed in the "Lookbook" video it was quite easy to identify Happy Plugs' product portfolio. The products identified were, mobile phone case, iPad case and earplugs/earphones.

Stage 3

Since the facilitator of this focus group did not possess all products offered by Happy Plugs they allowed the participants to scroll through the product assortment available on Happy Plugs' website. They basically gave them the answers to the company's product portfolio but that was the only option available. The participants were however surprised by the wide range of colors available and that Happy Plugs offered charge and sync cables. The level of creativity regarding the packaging was not noticed by any of the participants until the authors actually told the participants about the idea behind the packaging (earphone/earplug cord is shaped as a music note and charge/sync cable is packaged in the shape of a heart).

Question 2. Can you mention any physical attributes that are unique to Happy Plug's products?

Stage 1

It was believed that some attributes of Happy Plugs' products were "over the top" when it came to coloration of the products, the products were thought to have strong radiant colors and shapes. Some participants even described them as being a way to let the people around you know that you are wearing earplugs from Happy Plugs because of the distinctive attributes.

Stage 2

The belief of the attributes directly associated to Happy Plugs changed, during this stage of the focus group. All participants had changed their perception about the attributes after watching the video. One participant said that their associations changed from very strong radiant coloration to down to earth colors that matches your outfit and blends in rather than stands out. As most participants agreed with these words one person emphasized the fact that Happy Plugs are trying to portray the earplugs as more of an every accessory rather than a tech product with sound quality as the main attribute

Stage 3

After observing, analyzing and feeling the physical product one person added the word minimalistic to the mix of attributes mentioned in stage two. The participants stressed the simplicity of the products and design as well as the wide assortment of color choices. Besides these three aspects, all the participants were satisfied with the associations from part two of this question.

Question 3. Do you know any strategic benefits and attributes that distinguish the Happy Plugs brand from other market actors? What associations do you have towards the brand?

Stage 1

Question three was combined together with a another question asking the participants what associations they had to the brand. Without seeing the actual products or being exposed to any information about the brand the participants believed that coloration and the range of options was something that made Happy Plugs unique when compared to competitors on the market. One of the participants had noticed a slight change in the earphone

industry, the fact that appearance has been in the center of attention from most brands during recent years and that focus is not always on sound quality. The attribute associations mentioned were *cool, trendy, colorful, fun, lively and meant for a younger audience.*

Stage 2

For this specific question not much of a shift were noticed (after the video had been viewed) in attitudes or perception for that matter. Some new descriptions were added such as, *one color for everyone and minimalism. .* They brand association also changed and the attributes that were perceived were now *upper class, fashionable, accessory, coloration matching with various outfits, products for fashion bloggers and luxury product.*

Stage 3

All participants were content in their interpretation and opinions for this question during the third stage. They all agreed on the color variety as the main distinguishable physical attribute. Regarding the brand association question, no changes were made to the participants' perception.

Question 4. If the brand were a human, how would you describe this person's characteristics?

Stage 1

During the first stage the beliefs of the participants were very different from one another, one participant described Happy Plugs as a person from the "Hip Hop" culture, while another described Happy plugs as a person with a high level awareness and a person that gives his or her appearance a lot of attention. Another participant made associations to a person from the hipster culture

Stage 2

As mentioned earlier the video the participants view during stage 2 is of a woman walking down the streets of Stockholm, Sweden in different outfits and wearing matching Happy Plugs earphones. Happy Plugs' personality, if it were to be a human, was described as a fashionable extrovert person, very concrete and makes decisions based on logic, well structured and aware of his or her appearance. A person from the Hip Hop culture was no longer relevant.

Stage 3

The discussion intensified as the third stage of question 4 came up as all participants had change changed their mind once they had been exposed to the product. The brand, if it was a person, was still described as a fashion blogger by one person, however the remaining six all agreed that their assumption of the target age group went down compared to their perception after they saw the video in stage two. Now they described the brand as a person in their early teens in school. They also discussed how the "Lookbook" video was contradicting the product, how a young, fashionable person is portrayed in the video and how that identity changed as soon as the product was displayed. The participants were then told that Happy Plugs had won awards for their product packaging and were highlighted to the fact that the earphone cord was shaped like a music note and how the coloration has evolved since the year Happy Plugs was first established. The coloration has evolved from, as identified earlier, very radiant colors to adding more down to earth tones, even though opinions differed the fashionable attribute was agreed upon by the majority of the group after being informed about the new product colorations. This was done in order to give an "up to date" perception of the brand and what it is today.

Question 5. Do you know Happy Plug's core brand values?

Stage 1

As time passed on the accuracy of the participants' answers became lower. One person believed they focused on environmental friendliness, another believed they aided the youth of a certain region in the world and this person believed so based on the name alone, that Happy Plugs did sound youthful and therefore they want to spread some happiness to the youth of the world.

Stage 2

The idea of Happy Plugs' core brand values did not become clearer after the video was viewed and some other guesses were added to the mix, such as trendsetting brand but the general agreement was that the video did not make Happy Plugs' core brand values clearer.

Stage 3

The participants were confused and could not fully agree on if it was possible to understand the brand values of Happy Plugs based on what the knew. A few interesting words were mentioned although nothing that was in direct relation to the core brand values of Happy Plugs. As stated in Happy Plugs' website they see themselves as a brand that conveys simplicity right from the start, emphasizing on minimalism and a clean design (Happy Plugs, 2015a). It must be mentioned that the attribute minimalistic was identified in stage two of question one, however it was not identified during this specific question and therefore the participants did not manage to fully identify the brand's core values.

Question 6. Do you know the brand's vision and purpose?

Stage 1

This question was left blank, as the participants could not derive any attributes based on the information given to them.

Stage 2

Once again this section was left blank, as the participants did not derive anything regarding Happy Plugs brand's vision and purpose.

Stage 3

Not even when the product was shown and the entire product portfolio was viewed did the participants get any understanding of the brand vision or purpose.

5 Analysis

5.1 The Happy Plugs Brand Identity

Results from the BID Construction Survey reveals that Happy Plugs consider their personality to be *very confident, flashy, trendy, creative, sporty, fun, cool, hipster, glamorous, inviting to all* and *down to earth*. According to Kapferer (2012), personality is what sets the style and tone of communications, it is the character of the brand. So for Happy Plugs, their character can be described by the attributes mentioned above. These attributes should be visible in their communications. Looking at how Happy Plugs present themselves on their website, these attributes match the brand personality. The website, their products, packaging and advertisements can be described by the attributes mentioned above, especially *trendy, cool, flashy, creative* and *fun.*

The personality should be reflected in the physique of the brand. The results from BID Construction Survey reveal that Happy Plugs selected the attributes *fashionable, everyday accessory, distinctive* and *high performance* as their physique. These are the associations Happy Plugs wish to evoke in the minds of their consumers. *Fashionable* and *distinctive* can be reflections of the *flashy, trendy* and *creative* personality of Happy Plugs. *Everyday accessory* and *high performance* can be reflections of the *sporty, inviting to all* and *down to earth* personality Happy Plugs wish to evoke in consumers. *Good performance* should be evaluated through the use of their products. The attribute '*simple*' is not presented in the brand identity prism as it is rated low in the survey results (Appendix 3). However, it is worth mentioning as this HPV value contradicts Happy Plugs' presentation of their brand on their website, where "*simplicity right from the start*" is mentioned as a core value of the brand (Happy Plugs, 2015a).

Culture describes the values and ideals on which a brand is based; it is what provides meaning to customers' consumption (Kapferer, 2012). The survey results indicate that the Happy Plugs culture is described by the attributes: *affordable luxury, socially responsible, upper class, exclusive, innovative* and *Swedish*. The Happy Plugs are affordable and the brand has received awards for their exclusive and innovative product and packaging design (Happy Plugs, 2015a). According to the website, Happy Plugs appeals to and reflects the Swedish fashion and music culture (Happy Plugs, 2015a). *Socially responsible* and *Upper class* are not as apparent as the other attributes in Happy Plugs' communications.

The relationship facet of the brand identity prism should reflect the brand's culture in terms of how it acts and relates to customers (Kapferer, 2012). Happy Plugs' response to

the brand identity survey indicates that the brand views the relationship with customers as *valuable, consistent, honest, flirty* and *motivating*. These are positive attributes which contribute to positive relationships with customers and distinguishes the Happy Plugs brand from other brands. Consistency is very important in building brand image and brand awareness. Happy Plugs motivates customers to express themselves and provides the ability to do so, so this attribute is very accurate in describing their relationship (Happy Plugs, 2015a).

Happy Plugs select *mature, fashionable, fun, brand conscious, professional, smart, high class, sophisticated, up to date, elegant, cool* and *successful* for the self-image facet. These attributes represent how Happy Plugs wishes customers to view themselves when using the brand; it is what is mirrored if a customer were to hold up a mirror to themselves (Kapferer, 2012). We believe that these attributes are strongly related to the previous attributes mentioned; the core identity of Happy Plugs, which can be seen in their physique, personality and culture, is consistent with the attributes which they wish to see in their customers.

The reflection facet is a reflection of the self-image; it is the stereotypical user and the source of identification of the brand (Kapferer, 2012). The results from the brand identity survey indicate that Happy Plugs' customers vary in age, but are mostly concentrated between the ages of 18-34. This may not be an accurate reflection of the self-image, as Happy Plugs did not rate the attribute '*young*' very high (See Appendix 3). The demographics show that customers vary in gender, age and profession. The attributes *creative, ambitious, brand conscious, hipster, mainstream, energetic* and *fashionable* reflect the self-image provided by Happy Plugs, and also the personality and physique of the brand. Although not presented in the brand identity prism, it is interesting to look at the attribute *selective concerning audio*. In the self-image facet, these were rated with the lowest scores. However, in the reflection these are rated higher on the scale, indicating a small gap in the self-image and reflection of the brand identity. The low score of the audio concern is not consistent with the physique attribute *good performance*. However, in general Happy Plugs' products are everyday, affordable products with focus on design and style rather than technology, which is consistent with the low importance of good audio (Happy Plugs, 2015a). Like the attributes selected for the self-image facet, the reflection attributes are generally consistent with the core identity of Happy Plugs. The stereotypical user reflects what Happy Plugs want their customers to feel.

5.1.1   Core Identity vs. Extended Identity

Based on Happy Plugs' presentation and communications, as well as the identity survey, the core, or kernel identity can be determined. The kernel identity is based on the brand associations which remain constant. In the case of Happy Plugs, *trendy, creative, fun, Swedish* and *fashionable* are defining attributes of the brand. These are the associations which remain constant, they are in line with the Happy Plugs vision and aim (Aaker, 2010; Kapferer, 2012).

The extended, or peripheral, identity complements and completes the core identity (Aaker, 2010; Kapferer, 2012). In the case of Happy Plugs, the peripheral associations are mostly related to product presentation and customers. Color and design of the products are what change, and still reflect the core identity of the brand. Attributes related to the self-image and reflection facets of the brand identity prism are also peripheral associations, as these are dependent on the customers of Happy Plugs, and therefore vary and may change over time.

5.2   Brand Image

5.2.1   Image based on Happy Plugs Identity

Using the results from the Brand Image (BI) Construction Survey, the strongest brand attributes selected by the respondents are presented in the brand identity prism. The results represent the current mental picture that customers have with the Happy Plugs brand.

Brand attributes, or descriptive features of a brand, are a type of brand association (Keller, 1998). The prism presents the strongest attributes, or associations, present in the minds of customers. Associations are evaluated through favorability, strength and uniqueness. As the associations in the survey were already provided to the respondents, associations are latent; they weren't named directly by the customers, rather they were measured through semantic differentials, by rating a given association on the Likert scale (Riezebos, 2003). This allows for evaluation of the strength and somewhat of the favorability of the associations. The strength of a brand association refers to the extent to which an association is linked to a brand. Therefore the associations presented in the prism above are those which are most strongly connected to Happy Plugs' earphones. Relevance to the customer and consistency contribute to the strength of a brand association, so it is assumed that the brand attributes presented above are those which customers find most relevant and consistent with Happy Plugs (Keller, 1998). Favorability evaluates the desirability and deliverance of brand associa-

tions, so it can be assumed that the presented attributes are those, which have been successfully communicated or delivered by Happy Plugs. According to Keller (1998), when measuring brand associations the way in which they are formed or where they stem from is irrelevant; what matters is the strength and favorability, so the brand associations presented in the prism give a reliable assessment of Happy Plugs' brand image.

The strongest brand associations which are linked to Happy Plugs' brand personality are *fun, cool, trendy*, and *creative*. These associations reflect the character of the brand, visible throughout the brand's communications. In terms of physique, the strongest associations are *distinctive, fashionable*, and *everyday accessory*. These positive associations are the backbone of the brand, how the customers perceive the tangibles of the brand. Looking at the culture facet of the identity prism, and observing the results from the BI Construction Survey it appears consumers think Happy Plugs is *innovative*, and based on *family*. In terms of relationship, *flirty, consistent* and *good value* were the strongest associations. For the self-image facet, which reflects how customers view themselves, customers selected *young, fashionable* and *cool* as the strongest brand associations.

5.2.2   Image based on Free Associations

This section will look deeper into the results found during the focus group and analyze why the authors believe the shifts in attribute perception occurred.

5.2.2.1   Elaboration Likelihood Model

As the results of the focus group indicate, shifts in attitude perception occurred in 18 out of the 25 attributes listed in question 1, and 8 out of 12 for question 2. This indicates that as people become exposed to the company's name and background information, branding material and product attributes, a shift in brand attribute associations occurs. Even though the focus group participants shifted their attitude towards a specific attributes presented to them, some of the attributes received a lower score during the second and third part of the research than they did during the first part. For example, *motivating* was chosen by four out of seven participants during part one and by two out of seven participants during part two and three. In order to understand why this shift occurred one can look into what the second attribute, that motivating was paired with was. As visible in Appendix 4 one can see that *motivating* was paired with *seductive*. During the second part of the focus group the participants were exposed to a video on Happy Plugs website portraying a young woman in Stockholm wearing various outfits. With this exposure in mind it became clear why the

shift towards *seductive* was made. The video itself did not emphasize on the *motivating* attribute of the brand, but conveyed a message more closely related to *seductive*. However if one is to look at how the attribute *Upper Class*, which was paired with *Traditional*, shifted during part two, one can identify a major shift towards *Upper class* by four participants. Which in terms can be explained by what the video portrays since the woman in the video looks very appearance aware and stylish. The questions in this segment is why these shifts occurred, besides the exposure of the marketing material, are there any psychological aspects to it. The authors believe there are, according to the Elaboration likelihood model if an individual does not actively evaluate information regarding a product or issue the best way of persuasion is to present the information in a pleasant environment, pleasurable moment or if the source is considered and expert in the field (Ellis, 1991). Which all in all sums up the environment for the focus group, none of the participants were actively looking for a new pair of earplugs to purchase on their own behalf, six out of seven participants were unfamiliar with the brand, the information was presented in a nice, enjoyable and not stressful manner and was not "too extreme" as Ellis (1991) stresses is an inappropriate time to present persuasive information due to the fact that a person may reject the presented information it were to be presented in a "too extreme" situation. The information that the authors based the conjoint analysis questions on were directly from Happy Plugs' view on their own brand, hence fulfilling the "expert in the field" aspect that Ellis (1991) consider as a strong influencer of peripheral route persuasion. The marketing material that the participants were exposed to, were also directly from the expert source, Happy Plugs. The basic company information presented in part one of the focus group was derived from their website (Happy Plugs, 2015a), the video "LookBook" is available on their website (Happy Plugs, 2015e) and the products (that were not in their physical state available in the room) were displayed to the participants through the website of Happy Plugs. This means that all criteria to best persuade through the peripheral route were fulfilled during the focus group. In the theoretical framework of this paper the authors mention how persuasion through the peripheral route does not occur because a person is evaluating the positive and negative aspects of a product (Ellis, 1991). It occurs because a product is associated with positive or negative cues (hints or stimuli) (Ellis, 1991). As the authors decided not to reveal the information about the brand step by step and not stating the brand's complete identity, but rather display sources of information that were a subject for interpretation, the participants formed their opinions based on their own interpretation of the hints they were exposed to during the focus group. Ellis (1991) also states that expertise alone can shape an

opinion for a person i.e. "if an expert said it, it has to be true" and in order to prevent in-fluencing the participants the authors were very cautious to not influence participants' opinion by making statements.

5.2.2.2   The Brand Pyramid

As mentioned in the methodology, the authors designed six questions directly connected to the brand pyramid (Kapferer, 2012). The purpose of the questions was to identify how far up the brand personality pyramid a potential gap occurs. Companies commence their branding efforts from top to bottom, building strong core values, purpose and vision be-fore moving down towards the product attributes.Consumers evaluate a brand from bot-tom to top, evaluating the brand characteristics that can be derived from the physical prod-uct (Kapferer, 2012). This segment will summarize the questions throughout the three dif-ferent stages of the investigation until a gap has been identified and thereafter an analysis of why the gap is believed to occur will follow.

When the focus group participants were asked what associations they have to the brand during stage one of the discussion questions they struggled to reach an agreement on what attributes they associated with the brand, but as mentioned in the results they did eventual-ly agree on the following attributes; *cool, trendy, colorful, fun, lively* and *meant for a younger audi-ence*. Despite the fact that Happy Plugs consider their brand as *mature* rather than *young*, the participants associated the name Happy Plugs, as a brand targeting younger people. How-ever what can be derived from this is that despite being provided with limited information one can make associations to a brand with limited information.

As the results prove, the participants managed to answer the brand pyramid (Kapferer, 2012) questions in an appropriate manner that showed that they had understood and accu-rately interpreted the brand attributes. However as it became evident the questions became more challenging and during question number five, the focus group participants did not manage to give a correct answer about Happy Plugs' core brand values. Meaning that this specific point is where a gap occurs between the conveyed brand identity and the perceived brand image. As mentioned in the theoretical framework the brand pyramid (Kapferer, 2012) allows the researchers to derive how far into the brand pyramid Happy Plugs' brand is communicated in an understandable manner.

This gap occurs due to the approaches companies take to communicate their brand and how consumers go about interpreting brands. Only recently have companies started focus-

ing on building brands from the inside-out, or communicating a brand's identity, starting at the top of the brand pyramid (de Chernatony, 1999; Burmann et al, 2009; Kapferer, 2012) this involves defining the company's brand vision and purpose and from there moving on to the core brand values, continuing to work their way down the brand pyramid in an attempt to communicate their brand attributes all the way through the pyramid in a manner that makes it understandable through the physical product (top-down). The physical product step of the pyramid is where consumers begin to interpret a brand's attributes. Therefore it is of high importance for companies to maintain a clear communication for the top segment of their brand throughout the entire pyramid in order for consumers to understand the brand as a whole. In this case of Happy Plugs' brand the gap occurred in the fifth step when the questions were formed from bottom up. Meaning that attributes from the brand identity prism (Kapferer, 2012) that Happy Plugs rank as highly connected to their brand, is identified up until their core brand values was asked to be derived.This method has proven feasible as an actual measurement on brand assets. As it compares a company's brand identity against consumers' brand image and identifies how much of the brand personality is communicated down to the end consumer.

5.3   Brand Image and Brand Identity Gaps

From observing the differences and absolute difference in the results (Appendix 3), it is clear that several gaps can be identified in the brand identity and brand image of Happy Plugs. How the brand wants to be perceived and how it really is perceived is not completely aligned. The main gaps can be identified in the upper levels of the brand pyramid and the brand identity prism. With all attributes under the 30% threshold, the physique facet of the brand identity prism matched the brand image quite well, with most attributes, which Happy Plugs selected, were selected by survey respondents as well. The self-image facet also showed an alignment with the exception of attributes *confidence* and *sporty*. *Confidence* had a difference of -32% and *sporty* -40%, which indicates that consumers do not consider themselves as confidant when using, or hypothetically, using Happy Plugs' headphones. When it comes to the culture facet, there was a gap in the attributes *Swedish* (-30%), *exclusive* (-33,25%). There was also *sporty, socially responsible, upper class,* and *exclusive* with all having differences of around -28%/-29%. This is an indication that although, there are not any strong outliers in terms of gaps, Happy Plugs' culture is more difficult to communicate than, for example, personality and physique. HPV versus CV comparison also revealed that the self-image valued by Happy Plugs was not aligned with what consumers' images. The

attribute with the largest difference was *Mature*, -46%. This indicates that although Happy Plugs want consumers to feel mature when using their products, results showed that there was a weak response to this idea (CV of Mature = 2,69). The largest gaps in the relationship facet were *good value* (-35%) and *affordable luxury* (-38%) which indicates that consumers may not perceive Happy Plugs products and the relationship with the brand to be as valuable and affordable luxury as Happy Plugs would want.

There were some pretty interesting findings in regards to extreme differences. For example *Young* had a difference of 308%, which is a very strong indication that consumers view Happy Plugs as a Young brand despite Happy Plugs claiming this is not what they are aiming for. These extreme values can result in positive associations as well however. When observing the *picky about sound* attribute which has a 86% difference. This positive difference indicates that consumers actually consider Happy Plugs to be encouraging to be selective about sound quality. While on the other hand, with a HPV of only 1, Happy Plugs clearly indicate that audiophiles are not apart of the profile of their consumers.

Evaluating the results from a brand pyramid perspective, survey respondents and focus group participants could identify the first two levels quite well, until questions reflecting the culture and personality of Happy Plugs were posed. This is where less and less attributes matched in terms of desired and actual perceived attributes.

Most survey respondents and focus group participants associated the Happy Plugs brand with being *fashionable, fun, cool, creative* and *trendy*. One clear contradiction between the survey and the focus group is the fact that people in the focus group viewed Happy Plugs much more *Swedish* than survey respondents. One peripheral identity association, which was frequently mentioned in the focus group, was *color*, and *youth*. This is a reflection of the importance of brand name, visual symbols, and style and content in communications; these are all powerful sources of brand identity (Aaker, 2010). The brand name is a strong indicator of the brands values, playful, fun and happy. It is also a strong indicator of what products the brand offers. The visuals and style of the company's communications also contribute to the associations, such as *fashionable, trendy, Swedish* and *youth*. The brand name and visuals act as strong drivers of the brand identity.

5.4   Assessment of the proposed method

The proposed method to define brand identity and measure brand image, and compare the two to identify gaps involved applying the brand identity prism and the brand pyramid de-

fined by Kapferer (2012). The approach uses latent content associations, by selecting attributes and benefits which represent each facet of the brand identity prism, and using semantic differentials to rate each association. A company can define their own brand identity and customers can express their image of the brand, as the semantic differentials reflect strength and favorability are reflected well. This is then complemented by free associations to enable manifest content associations, or directly verbalized associations (Riezebos, 2003).
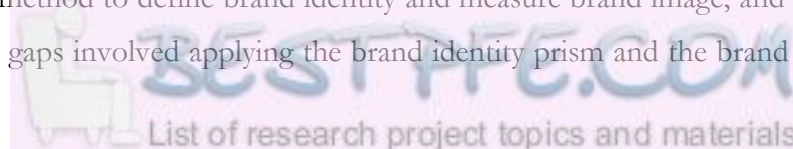
According to the authors, the choice of a headphone brand was relevant due to the flourishing industry and the shift in focus of production. With the birth of more companies producing headphones, branding is important to distinguish the companies from each other. Much like the shift in brands being associated with lifestyles rather than product advantages (Riezebos, 2003), headphone brands are focusing on adapting to customers lifestyles and fashion expressions. Happy Plugs place focus on design and being able to express yourself; they allow the creating and expression of an identity.

5.5   Implications for Businesses

This research has tested a method of identifying gaps between company's brand identity and brand image. Results from the Happy Plugs Case study have indicated that this two-step method has a strong potential to help a company understand in which areas of their brand they must focus harder on. For example, Happy Plugs should consider revising how they could achieve a less *young* image and reduce the 308% gap. Also, this method can be used to get new insights about the brand that the company did not foresee in the past. For example, if Happy Plugs' users are truly pickier about sound quality than the company previously assumed, this might show opportunities for developing new products and a new product line.

5.6   Limitations and Further Developments

Brand management looks at identity, image and reputation of a brand, and manages communications to influence image and reputation (Kapferer, 2012). The proposed and applied method is an important step in the brand management process, as it reviews brand identity and image. The method answers two important questions; how does the brand want to be perceived? And how is it actually perceived? There are however limitations to the proposed method in terms of the methods used to acquire the measurements. Firstly, the extreme values in the table of results (See Appendix 3) could have several possible variables and

reasons behind them. It is important to remember that only one respondent from Happy Plugs was used to establish a Brand Identity. Factors such as bias or internal miscommunication could have led the respondent to undervalue or over value attribute ratings. There are some clear inconsistencies that could be avoided by having more representatives from a company answer the survey. This method helps to identify gaps between brand identity and brand image, however it does not focus on providing solutions on how to solve them. Though Happy Plugs was asked about their marketing strategies, this method does not provide a solution to understand what strategy is most efficient. To increase validity and reliability, the sample size can always be increased. The sample size 50 was a result of the researchers limitations in terms of money and time resources. A firm using this two step method which a lot more resources could see more reliable and valid results.

By presenting the brand identity visually, it may be easier for companies to communicate the brand identity internally. By using semantic differentials, companies can also evaluate the consistency of their brand identity. By asking all staff to define their own perception of the brands identity, gaps can be identified internally, and addressed (de Chernatony, 1999). Brand identity provides direction, purpose and meaning (Aaker, 2010), therefore it is crucial for brands to have a clear identity, which is consistently communicated internally as well as externally. If there are gaps in the brand identity internally, the risk of gaps being present in the brand image is higher.

6   Conclusion

As the purpose of this thesis was to examine brand identity and brand image and how these two concepts can be measured and aligned, we look to our research questions and conclude them to prove that this thesis has in fact contributed with a method to do so.

In this research the authors aimed to test the validity of the proposed method for companies to measure their brand assets. The authors designed a method for companies to define their own brand identity using the brand identity prism and the attributes added to each facet of the prism. They can then, based on the attributes in each facet, assess whether or not that is how they want to be perceived.

As mentioned in the analysis, the brand identity construction survey was taken by one company representative only, meaning that in this paper, one person is representing the entire brand. In order for companies to measure the consistency of their brand within their organization the authors advise that all representatives of the organization takes the same brand identity survey and through the results measure any deviations in consistency.

A third conclusion that was reached in this paper is how companies can measure consumers' perception of their brand. Since the internal brand identity is defined and stated by company representatives, it can then be compared to the consumers taking a similar survey and comparing the results to one another. This method did identify any misconceptions between the brand identity and brand image.

Since the main issue with the recent development of brand management, working inside out, is to align the brand identity with brand image, the authors had designed a valid tool to assess how far into the brand communication a gap occurs. As this gap is identified one can start assessing the ways to communicate the brand in such manner that it is conveyed properly and better understood by the consumers throughout the entire brand.

List of references

Aaker, D., (2010). *Building Strong Brands*. London: Pocket.

Bell, E. and Bryman, A., (2011). *Business research methods*. Oxford: Oxford Univ. Press.

Burmann, C., Jost-Benz, M., and Riley, N., (2009). Towards an identity-based brand equity model. *Journal of Business Research*, 62, pp. 390-397.

Cialdini, R., Petty, R. E., & Caioppo, J. T., (1981). Attitude and Attitude Change. *Annual Review of Psychology,* p. 357-404.

de Chernatony, L., (1999). Brand Management through narrowing the gap between brand identity and brand reputation. *Journal of Marketing Management*, 15, pp.157-179.

Dealerscope, (2012). *The Future of Headphone and Design.* 54 (2), p. 78.

Happy Plugs, (2015a). *About Us.* Retrieved 2015-02-19, from https://happyplugs.com/about-us

Happy Plugs, (2015b). *Products.* Retrieved 2015-02-19, from https://happyplugs.com/products

Happy Plugs, (2015c). *The Rainbow Edition.* Retrieved 2015-02-19, from https://happyplugs.com/press_releases/rainbow-edition-good-cause/

Happy Plugs, (2015d). *Homepage.* Retrieved 2015-02-19, from https://happyplugs.com/

Happy Plugs, (2015e). *Lookbook.* Retrieved 2015-02-19, from https://happyplugs.com/lookbook

Kapferer, J-N., (2012). *The New Strategic Brand Management: Advanced insights and strategic thinking.* 5th ed. London: Kogan page Ltd.

Keller, K.L., (1993). Conceptualizing, Measuring, and Managing Customer-Based Brand Equity. *Journal of Marketing*, 57 (1), pp. 1-22.

Keller, K.L., (1998). *Strategic Brand Management: Building, Measuring and Managing Brand Equity*. New Jersey: Prentice Hall.

Klosek, N., (2011), An Ear on the Headphone Market, *Dealerscope*, vol. 53, no. 2, pp. 58-60, 62, 64.

Parker, B.T., (2009). A comparison of brand personality and brand user-imagery congruence. *Journal of Consumer Marketing*, 26 (3), pp. 175 – 184.

Petty, R. E., & Cacioppo, J. T., (1986). The Elaboration Likelihood Model of Persuasion. *Advances in Experimental Social Psychology*, 19, p. 124-181.

Petty, R. E., Cacioppo, J. T., & Schumann, D., (1983). Central and Peripheral Routes to Advertising Effectiveness: The Moderating Role of Involvement. *Journal of Consumer Research, Inc.* 10 (2), p. 135-146.

Riezebos, R., (2003). *Brand Management.* Harlow: Financial Times Prentice Hall.

Rossiter, J.R., and Percy, L., (1992). A model of brand awareness and brand attitude advertising strategies. *Psychology & Marketing*, 9 (4), pp. 263-274.

Urde, M., (2013). The corporate brand identity matrix. *Journal of Brand Management*, 20 (9), pp. 742-761.

Yin, K. R., (2009). *Case Study Research: design and methods* (4 ed.). USA: SAGE Publications Inc.

Appendix 1 Brand Identity Construction - Questions asked to Happy Plugs

Question 1. For each of the following attributes, please indicate how well they reflect on your brand's headphones/earphones.

Question 2. We want our consumers to feel the following characteristics/emotions when owning/using our headphones/earphones.

Question 3. To what extent do these characteristics/attributes represent your brand's actual average users?

Question 4. What marketing strategy does your brand use? (Brief explanation)

Answer: Only public relations, strong social media presence, trade shows and events.

Question 5. What communication channels does your brand use? What channels are most emphasized?

Answer: We use social media, PR editorials in print press and online press, banners and Google adwords

Question 6. Has your brand repositioned itself in the last five years?

Answer: Yes, more branding towards women.

Question 7. Approximately, how many different categories of products are in the current product portfolio. Example: Home Speakers, Headphone/Earphone, Portable Speakers, Car Stereo etc. all count as different categories.

Answer: Headphone/Earphone, Mobile cases, iPad cases, Computer case, Charge- and sync cables.

Question 8. Further comments you would like to add regarding your brand that can be helpful in building a brand identity profile. (e.g. other attributes, characteristics or any other important information, which the survey has missed to ask)

Answer: In the first section, I'd wish to have "fashionable", "affordable luxury", "confident", "everyday accessory" as well.

Appendix 2 Brand Image Construction -Questions asked to consumers.

Question 1. For each of the following attributes, please indicate how well do you think they reflect on Happy Plug's brand.

Question 2. When/if I use their products I feel/would feel.

Question 3. To what extent do you think these characteristics/attributes represent you? Note: For the first few age choices, please select "Strongly Agree on your age group ONLY, and Strongly Disagree on the other age groups.

Question 4. Additional Information. (example: other characteristics or attributes regarding the brand you would like to note)

In total three persons answered the fourth question.

Answer 1: Simple, Easy going

Answer 2: The brand generally focuses on the visual attractions than the functional part of the product. It is fashionable, refreshing and the image of 'cool kids on the block', which is a bit hipster to be honest. I think this product is not targeted to all age group since fashion and trendy is more likely to be age group below 29 years old. Most of all, I could not see or find any understanding of its functional quality and how it differs from its competitor. It would have been better if they not only focused on the fashionable colors of the product but also its design to be distinguished. From my impression the design did not stand out but its color only.

Answer 3: I don't find the hands free comfortable because the inbuilt microphone does not work unless you hold it in your hand. This defeats the purpose of hands free.

Appendix 3 Results of BID Construction Survey vs. BI Construction Survey

Attribute	Happy Plug Valuation Agreement Level (HPV)	Consumer Valuation Agreement Level mean (CV)	CV Standard Deviation	Percentage (P) = CV/HPV	Difference = P-100%	Absolute difference
Facet: 1. Physique						
Everyday accessory	5	4,22	0,98	84,40%	-15,60%	15,60%
Fashionable	5	4,26	0,94	85,20%	-14,80%	14,80%
High performance	4	3,08	1,01	77,00%	-23,00%	23,00%
Distinctive	4	3,94	0,86	98,50%	-1,50%	1,50%
High Quality	3	3,31	1,15	110,33%	10,33%	10,33%
Durable	3	2,84	1.00	94,67%	-5,33%	5,33%
Facet: 2. Personality						
Sporty	5	3	0,82	60,00%	-40,00%	40,00%
Confident	5	3,4	1,14	68,00%	-32,00%	32,00%
Flashy	5	3,76	1,08	75,20%	-24,80%	24,80%
Creative	5	4,12	1,00	82,40%	-17,60%	17,60%
Trendy	5	4,18	0,94	83,60%	-16,40%	16,40%
Down to earth	4	3	1,05	75,00%	-25,00%	25,00%
Glamorous	4	3,33	1,18	83,25%	-16,75%	16,75%
Hipster	4	3,4	1,09	85,00%	-15,00%	15,00%

Including/Inviting	4	3,47	0,97	86,75%	-13,25%	13,25%
Cool	4	4,14	0,99	103,50%	3,50%	3,50%
Fun	4	4,1	0,91	102,50%	2,50%	2,50%
Charismatic	3	3,82	0,87	127,33%	27,33%	27,33%
Adventurous	3	3,5	0,96	116,67%	16,67%	16,67%
Simple	3	3,48	1,06	116,00%	16,00%	16,00%
Sophisticated	3	2,72	1,16	90,67%	-9,33%	9,33%
Authentic	3	3,25	0,90	108,33%	8,33%	8,33%
Liberal	3	3,22	1,00	107,33%	7,33%	7,33%
Intelligent	3	2,82	0,96	94,00%	-6,00%	6,00%
Traditional	2	2,22	0,76	111,00%	11,00%	11,00%
Conservative	2	2,18	1,08	109,00%	9,00%	9,00%
Geeky	1	2,21	0,89	221,00%	121,00%	121,00%

Facet: 3. Culture

Swedish	5	3,49	1,03	69,80%	-30,20%	30,20%
Exclusive	4	2,67	1,28	66,75%	-33,25%	33,25%
Upper class	4	2,84	1,27	71,00%	-29,00%	29,00%
Socially responsible	4	2,85	0,89	71,25%	-28,75%	28,75%
Sporty	4	2,88	1,02	72,00%	-28,00%	28,00%
Innovative	4	3,17	1,09	79,25%	-20,75%	20,75%
Innovative	3	3,83	0,90	127,67%	27,67%	27,67%
Family feel	3	3,59	1,05	119,67%	19,67%	19,67%
Adventurous	3	3,31	0,97	110,33%	10,33%	10,33%
Elite	3	2,75	1,09	91,67%	-8,33%	8,33%
Sophisticated	3	2,76	1,19	92,00%	-8,00%	8,00%

Prestigious	3	2,84	1,02	94,67%	-5,33%	5,33%
Daring	3	3,06	1,04	102,00%	2,00%	2,00%
Revolutionary	2	2,5	1,15	125,00%	25,00%	25,00%
American	1	2,69	1,05	269,00%	169,00%	169,00%

Facet: 4. Self - Image

Mature	5	2,69	0,86	53,80%	-46,20%	46,20%
Brand conscious	5	3,71	0,97	74,20%	-25,80%	25,80%
Fashionable	5	4,02	0,92	80,40%	-19,60%	19,60%
Fun	5	4,14	0,76	82,80%	-17,20%	17,20%
Professional	4	2,61	0,85	65,25%	-34,75%	34,75%
Smart	4	2,73	0,83	68,25%	-31,75%	32,75%
Sophisticated	4	2,76	1,04	69,00%	-31,00%	31,00%
Successful	4	2,88	0,87	72,00%	-28,00%	28,00%
High class	4	2,94	1,10	73,50%	-26,50%	26,50%
Up to date	4	3,09	0,81	77,25%	-22,75%	22,75%
Elegant	4	3,15	1,10	78,75%	-21,25%	21,25%
Cool	4	3,98	0,93	99,50%	-0,50%	0,50%
Energetic	3	3,71	0,88	123,67%	23,67%	23,67%
Environment conscious	3	2,43	0,97	81,00%	-19,00%	19,00%
Daring	3	3,39	0,90	113,00%	13,00%	13,00%
Hipster	3	3,33	1,10	111,00%	11,00%	11,00%
Adventurous	3	3,3	0,93	110,00%	10,00%	10,00%
Ambitious	3	2,87	0,87	95,67%	-4,33%	4,33%
Mainstream	2	3,22	1,04	161,00%	61,00%	61,00%
Young	1	4,08	0,75	408,00%	308,00%	308,00%
Selective concerning audio quality	1	2,63	1,38	263,00%	163,00%	163,00%

Traditional	1	2,22	0,84	222,00%	122,00%	122,00%

Facet: 5. Reflection

Professional	5	2,7	1,40	54,00%	-46,00%	46,00%
Female	5	3,02	1,83	60,40%	-39,60%	39,60%
Mature	5	3,63	0,97	72,60%	-27,40%	27,40%
Fashionable	5	3,82	1,02	76,40%	-23,60%	23,60%
Ambitious	5	3,9	0,99	78,00%	-22,00%	22,00%
Creative	5	3,94	1,00	78,80%	-21,20%	21,20%
Student	5	4,45	1,07	89,00%	-11,00%	11,00%
18-34	5	4,65	0,85	93,00%	-7,00%	7,00%
35-54	4	1,53	1,00	38,25%	-61,75%	61,75%
Under 18	4	1,68	1,31	42,00%	-58,00%	58,00%
Hipster	4	2,76	1,36	69,00%	-31,00%	31,00%
Mainstream	4	2,86	1,07	71,50%	-28,50%	28,50%
High class	4	2,9	1,05	72,50%	-27,50%	27,50%
Brand conscious	4	3,43	1,18	85,75%	-14,25%	14,25%
Male	4	3,5	1,66	87,50%	-12,50%	12,50%
Energetic	4	3,92	0,90	98,00%	-2,00%	2,00%
55-64	3	1,41	0,87	47,00%	-53,00%	53,00%
Up to date	3	3,76	0,87	125,33%	25,33%	25,33%
Adventurous	3	3,67	0,87	122,33%	22,33%	22,33%
Traditional	3	2,47	1,03	82,33%	-17,67%	17,65%
Daring	3	3,49	0,91	116,33%	16,33%	16,33%
Selective concerning audio quality	2	3,73	1,13	186,50%	86,50%	86,50%

Over 64	1	1,32	0,67	132,00%	32,00%	32,00%

Facet: 6. Relationship

Affordable Luxury	5	3,09	1,04	61,80%	-38,20%	38,20%
Good value	5	3,24	1,06	64,80%	-35,20%	35,20%
Motivating	4	2,98	1,00	74,50%	-25,50%	25,50%
Honest	4	3,06	1,00	76,50%	-23,50%	23,50%
Consistent	4	3,31	0,89	82,75%	-17,25%	17,25%
Flirty	4	3,49	1,01	87,25%	-12,75%	12,75%
Reliable	3	2,8	1,05	93,33%	-6,67%	6,67%
Family Feeling	3	2,88	1,06	96,00%	-4,00%	4,00%
Seductive	3	2,96	1,01	98,67%	-1,33%	1,33%
Sensual	3	2,98	0,94	99,33%	-0,67%	0,67%

Appendix 4 In-Depth Results of Attitude Change in Focus Group

Focus group attribute selection, stage one, question 1

Geeky 1 – **Hipster 4** (one of the participants picked both options and one participant picked none)

American 4 – **Swedish 3**

Conservative 0 – **Trendy 6** (one of the participants picked none of the options)

Revolutionary 0 – **Creative 5** (two participants picked none of the options)

Authentic 1 – **Good Value 3** (three of the participants picked none of the options)

Simple 4 – **High Performance 1** (one participant picked both and one picked none)

Intelligent 2 – **Distinctive 4** (one of the participants picked none of the options)

Daring 2 – **Down to earth 2** (three of the participants picked none of the options)

Sophisticated 0 – **Fun 7**

Simple 1 – **Cool 4** (one of the participants picked none of the options, one participant picked both)

Glamorous 0 – Affordable Luxury 3 (four of the participants picked none of the options none of the participants picked both)

Prestigious 1 – **Confidant 2** (four of the participants picked none of the options)

Innovative 3 – **Flashy 4**

Exclusive 1 – Everyday Accessory 5 (one of the participants picked none of the options none of the participants picked both)

Sporty 2 – Sensual 2 (three of the participants picked none of the options)

Family feel 3 – **Flirty 1** (three of the participants picked none of the options)

High Quality 2 – Reliable 2 (three of the participants picked none of the options)

Durable 5 – **Consistent 2**

Charismatic 2 – **Honest 5**

Adventurous 5 – **Inviting 2**

Liberal 5 – **Socially Responsible 2**

Traditional 5 – **Upper Class 2**

Seductive 3 – **Motivating/Encouraging 4**

Focus group attribute selection, stage one, question 2

Young 7 – **Mature 0**

Picky on quality 2 – **Brand Conscious 2** (three of the participants picked none of the options)

Mainstream 2 – **High Class 2 (three** of the participants picked none of the options)

Adventurous 2 – **Fashionable 3** (two of the participants picked none of the options)

Ambitious 0 – **Passionate** 3 (four of the participants picked none of the options=

Cool 1 – Fun 2 (three of the participants picked both and one picked none)

Daring 1 – **Sophisticated 2** (four of the participants picked none of the options)

Hipster 4 – **Elegant 1** (two of the participants picked none of the options)

Energetic 4 – **Intelligent 0** (One participant picked both options and two picked none)

Environmentally Aware 2 – **Successful 1 (four of the participants picked none of the options)**

Professional 1 – Smart 3 (three of the participants picked none of the options none of the participants picked both)

Traditional 3 – **Up to date 4**

Focus group attribute selection, stage two, question 1

Geeky 1 – **Hipster 4** (one participant changed to both options and one stayed with none)

American 4 – **Swedish 3** (Two of the participants changed to **Swedish**)

Conservative 0 – **Trendy 6** (One participant changed from none to **trendy**)

Revolutionary 0 – **Creative 5** (No changes were made, two participants picked none)

Authentic 1 – **Good Value 3** (No changes were made, three participants picked none)

Intelligent 2 – **Distinctive 4** (No changes were made, one participant picked none)

Daring 2 – **Down to earth 2** (one participant changed from **Down to earth**, to both options)

Sophisticated 0 – **Fun 7** (Three participants changed to Sophisticated)

Simple 1 – **Cool 4** (No changes were made, one participant picked both, one picked none)

Glamorous 0 – Affordable Luxury 3 (Three participants shifted from none to **glamorous**, one participant stayed with none)

Prestigious 1 – **Confident 2**

Exclusive 1 – Everyday Accessory 5 (one participants changed from Everyday **Accessory** to **Exclusive,** one participant changed from none to **Exclusive)**

Innovative 3 – **Flashy 4** (One participant changed from innovative to **flashy**)

Sporty 2 – Sensual 2 (One participant changed from **Sporty** to **Sensual**, one participant changed from **Sensual** to **Sporty**, one participant stayed with none)

Family feel 3 – **Flirty 1** (Two participants changed from none to **Flirty**, one participant stayed with none)

High Quality 2 – Reliable 2 (One participant changed from High Quality to Reliable, three participants stayed with none)

Simple 4 – **High Performance 1** (two participant changed to **High Performance**)

Durable 5 – **Consistent 2** (3 participants changed from Durable to **Consistent)**

Charismatic 2 – **Honest 5** (Five participants changed from **Honest** to Charismatic)

Adventurous 5 – **Inviting 2** (One participant changed from Adventurous to **Inviting)**

Liberal 5 – **Socially Responsible 2** (Two participants changed from Socially responsible to **Liberal)**

Traditional 5 – **Upper Class 2** (Four participants changed from traditional to **Upper Class)**

Seductive 3 – **Motivating 4** (Two participants changed from **Motivating** to Seductive)

Focus group attribute selection, stage two, question 2

Young 7 – **Mature 0** (One participant changed from Young to **Mature**)

Picky on quality 2 – **Brand Conscious 2** (No changes were made, three of the participants picked none)

Mainstream 2 – **High Class 2** (One participant changed from none to **High Class**, One participant changed from Mainstream to **High Class**)

Adventurous 2 – **Fashionable 3** (One participant changed from none to **Fashionable**, two participants changed from Adventurous to **Fashionable)**

Ambitious 0 – **Passionate** 3 (One participant changed from **Passionate** to Ambitious, four stayed with none)

Cool 1 – Fun 2 (One participant changed from both to **Cool,** two participant changed from **Fun** to **Cool,** two participants stayed with both options)

Daring 1 – **Sophisticated 2** (One participant changed from none to both, one participant changed from **Sophisticated** to Daring)

Hipster 4 – **Elegant 1** (One participant changed from Hipster to **Elegant**, one participant changed from none to **Elegant**, one participant changed from Hipster to both)

Energetic 4 – **Intelligent 0** (One participant changed from **Intelligent** to Energetic, one participant changed from Energetic to **Intelligent**)

Environmentally Aware 2 – **Successful 1** (Two participants changed from Environmentally Aware to **Successful**)

Professional 1 – Smart 3 (No changes were made)

Traditional 3 – **Up to date 4** (Two participants changed from traditional to **Up to date**)

Appendix 5 Brand Identity Prism with Selected Attributes

Picture of Sender

Physique

Distinctive	
Durable	
Everyday accessory	
Fashionable	
High performance	
High Quality	

Personality

Adventurous	Glamorous
Authentic	Hipster
Charismatic	Including/Inviting
Confident	Intelligent
Conservative	Liberal
Cool	Simple
Creative	Sophisticated
Down to earth	Sporty
Flashy	Traditional
Fun	Trendy
Geeky	

Relationship

Adventurous	Socially responsible
American	Sophisticated
Daring	Sporty
Elite	Swedish
Exclusive	Upperclass
Family feel	
Innovative	
Innovative	
Prestigious	
Revolutionary	

Self-Image

Affordable Luxury
Consistent
Family Feeling
Flirty
Good value
Honest
Motivating
Reliable
Seductive
Sensual

Reflection

Under 18	Male	Selective concerning audio quality
18-34	Female	Fashionable
35-54	Professional	High class
55-64	sional	Traditional
Over 64	Student	Up to date
	Mature	Hipster
	Creative	Mainstream
	Ambitious	Energetic
		Daring
		Adventurous
		Brand conscious

Self-Image

Adventurous	Selective concerning sound quality
Ambitious	
Brand conscious	quality
Cool	Smart
Daring	Sophisticated
Elegant	Successful
Energetic	Traditional
Environment conscious	Up to date
scious	Young
Fashionable	
Hipster	
Mainstream	
Mature	
Professional	

Picture of Recipient