

A STUDY OF BRAND IMAGE

Case: Nightclub Bra, Jyväskylä

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Abstract <p>The purpose of the thesis is to study the brand image of a night restaurant Bra in Jyväskylä from the point of view of its customers. The goal is to find out what associations are connected with Bra and thus why people visit there.</p> <p>The theoretical frame of reference consists of defining the concept of brand, brand identity, brand associations and brand image. Keller's brand building framework is also introduced. By using the four main factors of brand identity, according to Aaker, one is built for Bra because without a clear brand identity set by the company itself it is hard to define brand image.</p> <p>The research is based on a qualitative focus group research where via creative association artwork the associations relating to Bra and its brand are studied. Nine young adults who belong to Bra's clientele and target segment took part in the focus group interview.</p> <p>In the research Bra was discovered to be a trendy and comfortable night club. Mostly positive associations were connected with Bra's brand, and its appearance was seen as entertaining and relaxing, it is a place where it is nice to go meet people.</p> <p>For future research I suggest studying more deeply why people go to nightclubs for and concentrate also on the international students in Jyväskylä.</p>		
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Tiivistelmä <p>Opinnäytetyön tarkoitus on tutkia yökerho Bran brandi imagoa sen asiakkaiden näkökulmasta. Päämääränä on selvittää, minkälaisia assosiaatioita Brahan liitetään ja miksi siellä käydään.</p> <p>Teoreettinen viitekehys koostuu brandin, brandi identiteetin, - assosiaation ja – imagon määrittelystä. Opinnäytetyössä myös esitellään Kellerin brandin rakentamisen malli, ja Aakerin neljään brandi identiteetin pääkohtaan perustuen rakennetaan Bralle oma brandi identiteetti. Ilman yrityksestä itsestään lähtevää selkeää brandi identiteettiä on brandi imagon tutkiminen hankalaa.</p> <p>Tutkimus pohjautuu kvalitatiiviseen fokusryhmä – tutkimukseen, jossa luovien töiden muodossa pyrittiin tuomaan esiin Brahan ja sen brandiin liittyviä assosiaatioita. Fokus ryhmä – haastatteluun osallistui yhdeksän Bran asiakaskuntaan kuuluvaa nuorta aikuista.</p> <p>Tutkimuksessa Bra havaittiin trendikkääksi ja viihtyisäksi ravintolaksi. Bran brandiin liitettiin lähinnä positiivisia piirteitä, ja Bran olemus nähtiin viihdyttävänä ja rentouttavana, paikkana jonne on mukava mennä tapaamaan ihmisiä.</p> <p>Jatkotutkimuksena voitaisiin syventyä lähemmin iltaravintoloissa käymisen syihin sekä kansainvälisten opiskelijoiden huomioonottamiseen.</p>		
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1 INTRODUCTION

In business world today it is important to be able to differentiate your product from all others. Companies have to consider how they can win over the customers and what images and qualities they want the consumers to possess of their product or service.

The thesis deals with branding and brand images: how to create certain images in customers' minds. It is easy for a company to define what it wants to be like (brand identity) but the hard part is to mediate the same characteristics and promises to consumers (brand image). Kapferer's (1997, 95) identity and image framework is shown to support this thinking.

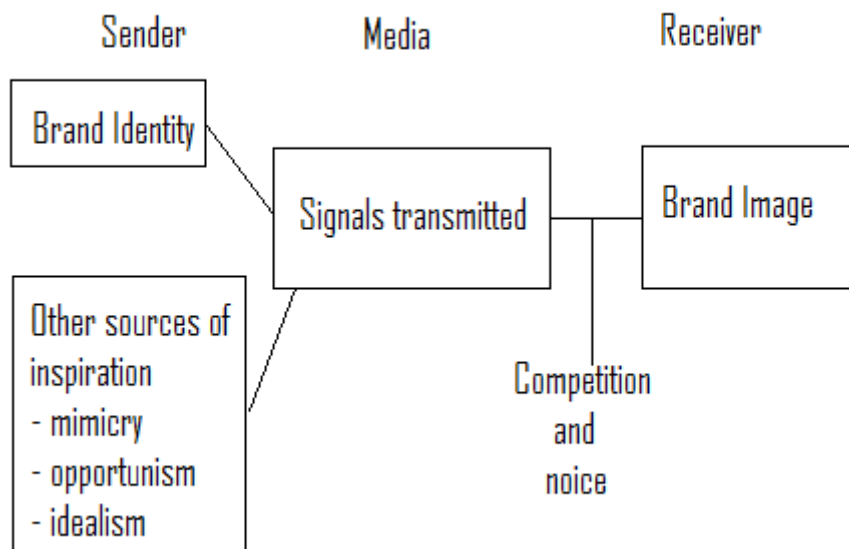


FIGURE 1. Identity and image framework according to Kapferer (Kapferer 1997, 95)

The thesis was assigned by a nightclub Bra, located in Jyväskylä, Finland. Bra belongs to the Keskimaa Group. The aim of the thesis is to figure out what kind of associations Bra's customers have of the nightclub and propose ideas to help Bra strengthen its brand. In the thesis, the theory of brands and branding is explained, emphasizing Keller's CBBE- brand building model to provide knowledge of successful

brand creation for the Bra management. Some pitfalls of branding are also explained to alert Bra of what are the issues why brands and eventually even businesses may fail. This is relevant for the nightclub considering its recent history of not being successful in the nightclubbing business. Future research questions and problems are discussed in the conclusion.

1.1 Reasons behind the research

In the beginning of 2011, Bra was chosen the number one nightclub in Jyväskylä by City magazine. The magazine had constructed a quick quantitative survey amongst the citizens of Jyväskylä. This raised a further interest for Bra management to study how the customers really feel about its service, what brand images they possess of Bra and possibly, gain ideas of how to further improve the nightclub's brand and thus how to avoid failure. Bra's predecessor *Night*, also owned by the Keskimaa Group, did not survive the hectic competition between the nightclubs in Jyväskylä. That is why in-depth information of customers' opinions is important to find out, in order to prevent the same thing from happening again. Even though Bra is quite a young nightclub, it is important for the management to start studying the brand image already to avoid the potential surprises.

Branding has become a necessity in business. Just a product or service is not enough anymore. Additional value and especially fine brand management are also needed. It is fascinating to study how branding can affect a human mind and if Bra can successfully mediate favorable associations to consumers or not.

Even if Bra is very popular amongst the international people aged twenty to twenty-five (mostly exchange students), the focus in this brand image study is on Finnish young adults to avoid errors that might be caused by the language difference.

In order to study Bra's brand image effectively and with minimum errors, it was important to create a free and open environment for the interviewees and let them use their creativity in order to bring out their in-depth thoughts of Bra. Sometimes the formal atmosphere in basic one-on-one interviews might prevent the

interviewees to really open up. This reasoning led to a decision to use the focus group interview method as a primary research method.

1.2 Case company: Nightclub Bra

Nightclub Bra was opened 10.10.2010 and is owned by the Keskimaa Group. The Keskimaa Group is a Finnish multi business company that operates in retail business, traveling- and catering business, gas station store- and fuel business. It offers service in over 100 places of businesses. It is one of the biggest enterprises in Central Finland with over 600 Million Euro annual sales and an employer of over 1800 people from Central Finland. The Keskimaa Group wants to arbitrate the following values:

- Know-how: professional and satisfied personnel
- Appreciation of a customer: satisfied and committed shareholders
- Continuity: Efficient and productive activity
- Development: efficient processes

(<http://www.s-kanava.fi/web/keskimaa/tietoa-alueosuuskaupasta>, 28.6.2011.)

Bar Bra is a nightclub for youthful, working citizens and students that builds up from three different sections. Total amount of customer places is 800. Bra is surprising, laid back nightclub where anything can happen in one night.

(http://www.s-kanava.fi/web/keskimaa/etu?promotion=71397_10858, 28.6.2011.)

The biggest area is Bar where one can find big dance floor and nice booths. The dj's play the biggest hit songs and arrivals.

Beach is a little bit hippie styled area where one can sit on a swing or an easy chair.

In the third section, garage styled Base, soulful groove blasts out, spiced up with an electronic vibe.

(http://barbra.fi/?page_id=2, 26.8.2011.)

The idea of nightclub Bra and its concept was born due to its' predecessor's (Night) failure. Night had been operating for more or less two years and never really gained big clientele. Eventually it was driven into a situation where it had to do something to

save itself. Night had failed to mediate favorable images to the audience, in Kapferer's (1997, 321) words Night's brand was declining because it was not respected. He says that a decline of a brand is due to mismanagement, the management losing its interest in the brand and seizing innovating, advertising or productivity. Night had a few options: quit, keep going and die for good or do something. The management chose to try something new and concentrated on creating a new concept and brand for its product. This time a serious effort was made to bring the nightclub back to life with innovative and surprising concepts.

2 RESEARCH PROBLEMS AND – METHODS

2.1 Research problem

In traditional brand measuring the familiarity, attitudes and knowledge are priorities (Gad 2001, 183). Familiarity shows how well the brand is recognized, attitude tells if the brand has a positive or negative image in the market and knowledge tells if consumers can relate the brand to correct products or business field and what they know about the brand. (Keller 2001, 184.)

The case company has successfully managed to rebuild itself and now it is interesting to know what sort of images customers possess of the nightclub Bra. It is wanted to find out how well the Keskimaa Group has succeeded in this ultimate nightclub makeover. In-depth thoughts and feelings of the Bra customers are wanted to provide for Bra management.

2.2 Selecting the appropriate research design

"The research design serves as a master plan of the methods used to collect and analyze the data." The researcher has to think of the data, how to collect the data and what characteristics the sample group needs to have and how big it should be. Also scheduling the research project is important and thinking of the budget; what kind of expenses might occur and who will pay for them. (Hair, Bush & Ortinau 2006, 63.)

There are three different research designs: Exploratory, descriptive and causal. Exploratory research design is a research where the researcher collects secondary or primary data and interprets them in unstructured way. Some exploratory research methods are “focus-group interviews, in-depth interviews and pilot studies for example” (Hair etc. 2006, 63).

Descriptive research method is more structured and tries to find answers to certain market behavior. The researcher wants to learn the characteristics of a defined market group. This research method can be used to find information of pretty much anything around the business; competitors, market trends and environmental issues. This type of a research uses scientific methods to collect the data. (Hair etc. 2006, 63-64.)

Causal research design is used when wanted to collect raw information of variables that affect other variables and how they affect them; for example what things together lead to a purchasing decision. Even though this type of research can be very useful in business it is very expensive to perform and takes a lot of time. The best way to execute this type of research is to do experimental designs where one variable stays untouched but all the other variables are manipulated. (Hair etc. 2006, 64.)

2.3 Collecting data

To collect the data for all of the design types, primary and/or secondary data sources should be used. Primary data means raw data that has not been interpreted yet and can be gotten through a survey or an in-depth interview. Secondary data means that it has already been interpreted and the sources for that are for example libraries, internet, and already collected data inside a company or magazines. (Hair etc. 2006, 64.)

Research methods can be either quantitative or qualitative. When using a qualitative research method, the following things are wanted to find out: preliminary insights, feelings, new ideas and understanding of ideas and objects. Qualitative methods are mostly used together with exploratory research design.

Major advantages in using qualitative method are that it is economical and timely. When the sample size is smaller, the researcher can complete the research with lower cost and also more quickly but also getting more in-depth opinions and answers.

Major disadvantages are that the information cannot be generalized to larger groups of individuals due to small sample size. Another problem is that when conducting a qualitative research the small differences are hard to separate and usually, success in business depends on those small differences. A third disadvantage is the lack of skillful and professional interviewers that are needed to conduct the interview successfully and in an unbiased way.

A quantitative research method is normally used together with descriptive and causal research designs and things like “validation of facts, estimates, relationships and predictions” (Hair etc. 2006, 172) are to find out. This method aims to provide the decision makers specific facts.

(Hair, Bush, Ortinau 2006, 171-176.)

Based on the research problem given by Bra, the most convenient way was to present an exploratory research design with primary data collection and qualitative research –methods. In Keller’s words (2008, 355) “ The simplest and often the most powerful way to profile brand associations is free association tasks, in which subjects are asked what comes to mind when they think of the brand---”.

The focus group interview was chosen to be the main research method. The purpose was to find out qualitative aspects, feelings, notions and ideas, in order to discover the brand images the customers of Bra possess of it. The focus group interview method was decided to be used because deeper information was wanted than what could have been gotten for example through readymade questionnaires. The focus group interview as an exploratory research design method suites the purpose well.

Private one-on-one interviews were not wanted to be performed because there was a risk that the interviewees might get too reserved and that the situation could be

felt too serious. A focus group session was thought to create a loose and chilled atmosphere to make the focus group participants feel relaxed and willing to encourage each other to speak out their opinions. "A focus group study is a carefully planned series of discussions designed to obtain perceptions on a defined area of interest in a permissive, nonthreatening environment" (Krueger & Casey 2000, 5).

The expenses for conducting a focus group interview are quite low. In this research, there were no expenses due to the place or recording devices but the author decided to offer the participants some refreshments. To reward those who joined the focus group interview, Bra promised them a free booth reservation for ten people. The booth reservation also includes additionally some sparkling wine and small snack, free entry to the club and also, cloakroom service.

2.4 The focus group interview

Focus group interview is a semi-structured group session, moderated by a group leader, a facilitator, held in informal setting with the purpose of collecting information on a designed topic (Morse 1991, 226).

Focus groups are very useful to really find out and understand how customers feel about a certain issue, product or service (Krueger & Casey 2000, 4), in this case Bra.

Morse (1991, 225) concludes that focus groups are a good way to get insight beliefs and attitudes that underlie behavior, which hits the research to the point.

Focus groups consist of 4 to 12 participants. The numbers vary a little depending on the source. For the present study, nine participants were recruited. The fact that the group size was not too big gave the participants an opportunity to better share their thoughts.

It is said that the focus group participants should share similar qualities which vary depending on the study (Krueger & Casey 2000, 71-72). In this case the only similarity the participants needed to have was that they had visited Bra at least once to actually know what goes on inside there and have some idea of the bar and its

service. During the focus group session, it turned out that all the participants had visited Bra more than once and thus had a rather clear picture of its operations.

Conducting a focus group interview is not easy, and there is a risk that the information wanted is not gained. This is usually due to the poor performance of the moderator, according to Krueger & Casey (2000, 3). They suggest that the moderator does not understand the purpose or the process of the interview fully. This was also a risk in this case since the author is not an experienced researcher.

It is also important to make the participants feel welcomed and relaxed. A trust between the participants themselves as well as between the participants and the moderator must be created to make everyone open up. (Krueger & Casey 2000, 97-105). In order to do this, coffee and tea and some bakery products were provided, as mentioned earlier, and the session started so that everyone briefly introduced themselves to the others. The content of the session was also tried to plan so that it would not be too serious and that everyone could get a change to act.

2.4 Reliability

Research reliability means that “other researchers must be able to perform exactly the same experiment under the same conditions and generate the same results.” This is said to reinforce and support the research findings which makes them more trustworthy in the eyes of wider audience. (Shuttleworth 2008, Validity and Reliability).

In Bra’s case human opinions and associations that are very much tied to a certain time were studied. In a few years the focus group participants may lead a differ kind of life; they will most probably be in different life situations than they are now and different things will influence their thinking. Bra will have new customers whose thinking may also been influenced differently because of the all the time changing world, aggressive media and especially the clubbing habits and the changes in nightclubs in Jyväskylä. So even though the study can be performed exactly the same in the future and also in same conditions, the responses might and will most likely

vary. This however brings up a need to study Bra's brand continuously to keep up with the audience and to be able to respond to the demand.

2.5 Validity

Validity means how sound the research is. According to Shuttleworth (2008) "validity encompasses the entire experimental concept and establishes whether the results obtained meet all of the requirements of the scientific research method." Validity is divided into two parts, internal validity and external validity. Internal validity means the research itself, the execution of the study. External validity again means how well the research findings can be generalized and applied to a larger group of people. (Shuttleworth 2008.)

Internal validity deals with things such as how an experimental design is structured and encompasses all of the steps of the scientific research method. Even though the research results might be great, a poorly planned and designed research weakens the trustworthiness of the research itself. (Shuttleworth 2008.)

For this study the focus group participants were selected randomly still following the target audience determined by Bra.

External validity means the process of examining the results and questioning whether there are any other possible causal relationships. Shuttleworth (2008) also suggests in his article that randomization and control groups reduce external validity problems. In this study there was no real control group but if in the future similar studies are conducted, Bra can make comparisons with each study in order to gain validity.

3 THEORY OF BRANDS AND BRANDING

In this chapter topics such as brand as a value creator, brand associations, brand image and brand identity are covered, because these are the brand related factors that are vital not only for the research but in order to create a successful brand.

Equally important to knowing how to build a brand is to know how to maintain and nurture it, and also what are the risks that might lead to a brand's failure in order to avoid them. Related to this Keller's CBBE-brand building method is introduced.

Also reasons why brands might fail are shown briefly according to Kapoor and Dube's (2010) online article, as well as Cashberrys (2006) article, because of the history of Bra.

3.1 Brand definition

Brands have been around for a very long time already. The earlier days, people used to mark their cattle or clay pots with a burnt mark. "The word brand comes from old Norse *brandr*, meaning to burn." (Keller 2008, 2.)

Today the word brand has gained more and more abstract meanings. A brand means all the inceptions, associations, descriptions, ideas and promises that develop in consumers' minds about a product or business (Brändäys 2007-2010).

Brand is the added value for what the consumer is ready to pay more, compared to an ordinary, unnamed product that fulfills the same desire (Laakso 2003, 22).

Keller (2008, 2) concludes American Marketing Association's definition of a brand as follows: "--- whenever a marketer creates a new name, logo, or symbol for a new product, he or she has created a brand."



FIGURE 2. Brand logos (<http://srgause.com/blog/2011/06/>, 29.8.2011)

Not only physical products can be branded but many other things; services, distributors, online products and services, people and organizations, sport, art and entertainment, geographical places and ideas according to Keller (2008, 10-26).

A strong brand can deliver for a company market leadership, a stable or sustainable competitive advantage, international reach, a platform from which to expand activities and long-term profit. It is a huge asset for companies, in brand marketing terms it is equity (Arnold 1998, 1-5).

To emphasize the importance of branding it is wanted to recon that brands are studied and followed worldwide very carefully; as an example the annually performed international studies of the greatest brands in the world. The list of best global brands 2010 published on Interbrand's website shows that United States are at the moment the leader in branding but Finnish Nokia is not far behind. Below are listed ten global brands in a superior order according to Interband.

Rank	Previous Rank	Brand	Region/Country	Sector	Brand Value (\$m)	Change in Brand Value
1	1		United States	Beverages	70,452	2%
2	2		United States	Business Services	64,727	7%
3	3		United States	Computer Software	60,895	7%
4	7		United States	Internet Services	43,557	36%
5	4		United States	Diversified	42,808	-10%
6	6		United States	Restaurants	33,578	4%
7	9		United States	Electronics	32,015	4%
8	5		Finland	Electronics	29,495	-15%
9	10		United States	Media	28,731	1%
10	11		United States	Electronics	26,867	12%

FIGURE 3. Interbrand's top 10 brands in 2010

(<http://www.interbrand.com/en/knowledge/best-global-brands/best-global-brands-2008/best-global-brands-2010.aspx>, 12.9.2011)

3.2 Brand creating value

For consumers brands are vital because they provide them information of the product maker and thus allow consumers assign responsibility to a particular manufacturer or distributor (Keller 2008, 6).

Brands also ease the consumers' decisions of which product/brand to use. If the consumers can recognize or recall a brand (brand awareness) it is more likely that they will also use a product of that certain brand. "Awareness refers to the strength of a brand's presence in the consumers' minds." (Aaker 1996, 10)

Being able to identify a brand also reduces the risk of a product being something not wanted and it also reduces the search costs and time. Brands act as a promise of a quality for consumers. Consumers offer their loyalty and trust to a brand possessing a certain understanding of how the brand will act and how its product will perform. If the brand meets these certain assumptions it most probably leads to consumers

using that same brand also in the future. Brand can be a signal of quality. Brands can act as symbolic devices, meaning that through brands people can project their self-image. "Certain brands are associated with certain types of people and thus reflect different values or traits." (Keller 2008, 6-8).

The advantages of brand for companies and manufacturers are that brands help to organize inventory and accounting records. Brands also provide companies legal protection for features and aspects of a product. Brands give consumers a signal of the quality level of its products and brands are powerful tools to secure a competitive advantage. For example the author recalls a study where Coca-Cola and Pepsi were compared. When people were asked which soda they preferred, the majority answered Coca-Cola. However after a tasting, during which the participants were blindfolded, most of them preferred the taste of Pepsi and not Coca-Cola. This indicates that the Coca-Cola has better succeeded in branding itself and thus gained competitive advantage.

Keller (2008, 9) suggests that strong brands result in better earnings and profit performances. This statement is supported by Arnold (1998, 1-5).

"Successful brands can deliver superior levels of profit over the long run."

"A strong brand can deliver for a company market leadership, a staple or sustainable competitive advantage, international reach, a platform from which to expand activities, and, of course, long-term profit."

"A strong brand is a big asset for companies and generates profits for years, in brand marketing terms it is equity."



FIGURE 4. Forming a brand (<http://www.tenayagroup.com/blog/wp-admin/images/BrandCore.jpg>, 12.9.2011)

3.3 Keller's CBBE- model

Keller (2008) presents a CBBE- model (Customer-Based Brand Equity), a four step program to build brands. He uses a CBBE pyramid to demonstrate the four steps and in order to gain significant brand equity the top of the pyramid must be reached. This model is introduced to provide theoretical tools for Bra management.

The pyramid contains six “brand building blocks”. The ones on left represent more realistic brand building where as the ones on right represent emotional brand building. According to Keller (2008, 60)” most strong brands were built by going up both sides of the pyramid.”

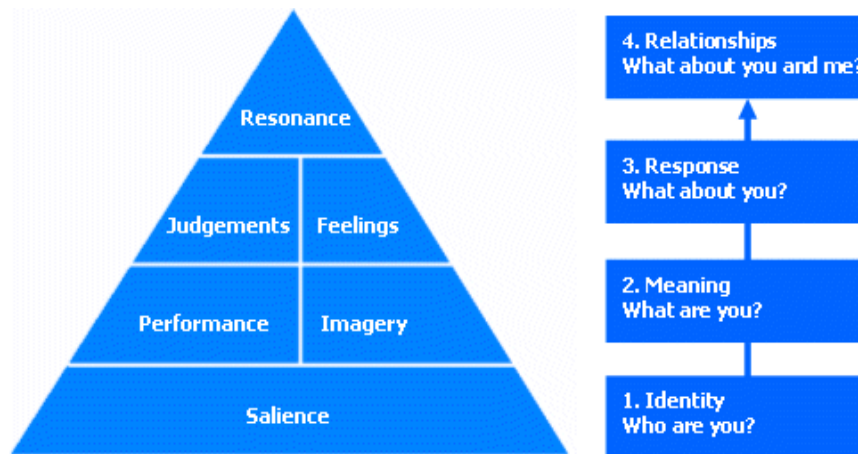


FIGURE 5. Customer-Based Brand Equity Pyramid, (Brand & Butter 2010, CBBE-model: How to build a strong brand, <http://brandandbutter.wordpress.com/2010/01/26/cbbe-model-how-to-build-a-strong-brand/>, 10.10.2011)

Brand salience measures awareness of the brand, how well is the brand recalled and recognized, what things remind of the brand, can consumers link the brand with the right name, logo and symbol? Brand awareness helps consumers to understand which of their needs the particular brand is designed to satisfy. It also helps consumers to understand what is the category where the brand's products or services are competing in and what are the products and services that the brand offers. (Keller 2008, 61.)

"Brand performance describes how well the product or service meets customers' more functional needs" (Keller 2008, 64). Brand performance is an important tool in differentiating its' products. Keller (2008) has listed five attributes and benefits that support differentiation and thus can create advantage to a brand.

- Primary ingredients and supplementary features
- Product reliability, durability, and serviceability
- Service effectiveness, efficiency, and empathy
- Style and design
- Price

(Keller 2008, 65.)

Brand Imagery deals with the psychological and social needs of a customer. It tells the customer what to expect. Brand imagery tries to arbitrate associations, intangible aspects of a brand, to consumers and the success of a brand relies on how well consumers interpret these intentions. The four main intangibles are

- User profiles
- Purchase and usage situations
- Personality and values
- History, heritage and experiences.

(Keller 2008, 64.)

The most important *brand judgments* are quality, credibility, consideration, and superiority. Brand judgments are customers' opinions and perceptions of a certain brand which they form by evaluating the brand's performance and imagery associations. (Keller 2008, 67-68.)

Brand feelings are the emotional responses of consumers towards a brand. Brand feelings only work favorably if the consumers' possess positive images of a brand. (Keller 2008, 69-71.)

Brand resonance is the "ultimate relationship and level of identification that the customer has with the brand" (Keller 2008, 72). Keller divides brand resonance into four categories:

- Behavioral loyalty
- Attitudinal attachment
- Sense of community
- Active engagement

(Keller 2008, 72.)

3.4 Brand associations

According to Aaker's *Managing Brand Equity* (1991, 109) brand associations are "anything linked in memory to a brand." By this Aaker (1991) refers to feelings, product characteristics, symbols, life-style, certain object and activity.

Aaker (1991, 110-113) also explains that associations create value to both firms and customers by helping to process and retrieve information; set of facts and specifications that otherwise would be difficult for the customer to process and access, and expensive for the company to communicate.

Associations help to separate one brand from another by differentiating the product/service and positioning it. "A differentiating association can be a key competitive advantage." Associations represent bases for purchase decisions and for brand loyalty. (Aaker 1991, 111-112.)

To support Aaker's thinking Arnold (1998, 12) writes:

The need met by a product is vital for understanding the critical success factors facing a company, but brand differentiation is more usually driven by positioning to meet consumer wants. In particular, the intangible or emotional wants of consumers are the source of loyalty to a brand.

He concludes that customer loyalty and preference is a key to success.

Brand associations also give a reason to buy. Some associations involve product attributes or benefits that give a consumer a specific reason to use that brand. The associations can also deal with the feelings of credibility and confidence in the brand. (Arnold 1991, 112.)

Brand associations can create and link positive feelings and attitudes to a brand. These feelings can either be created during the use experience but also likable symbols can trigger those feelings for example. (Arnold 1991, 112.)

"An association can provide the basis for an extension by, creating a sense of fit between the brand name and a new product, or by providing a reason to buy the extension" (Aaker 1991, 113). Favorable associations of a brand lower the step to try a new product of that same brand.

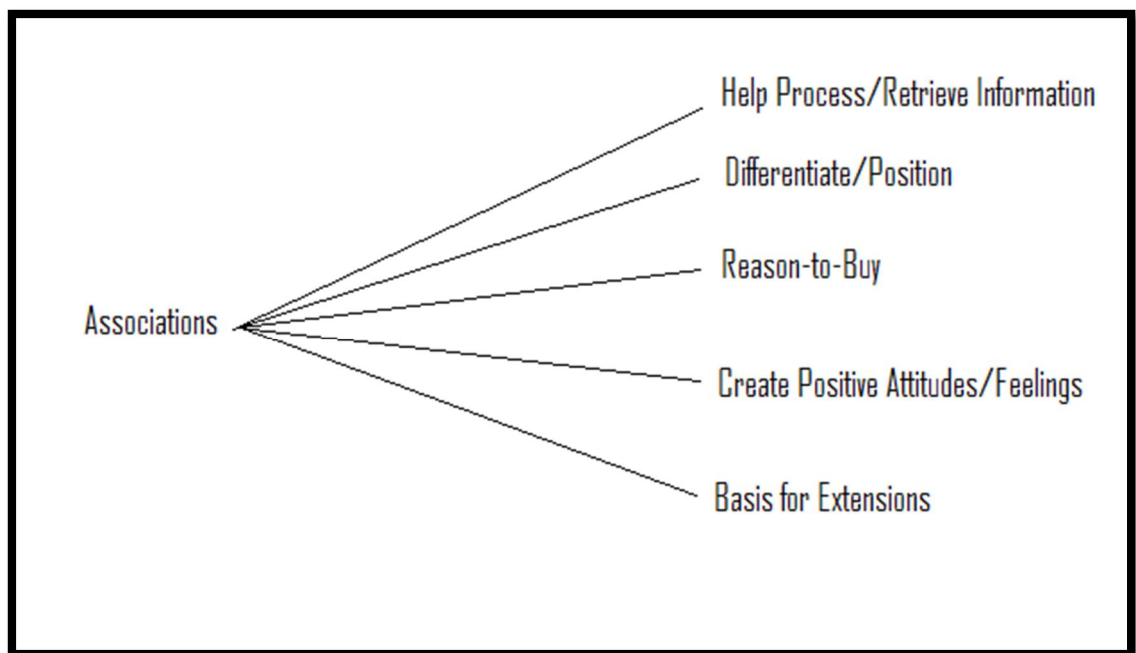


FIGURE 6. The Value of Brand Associations according to Aaker (1991, 111.)

3.5 Brand image

A brand image is how the consumers perceive the brand (Aaker 1996, 69). Aaker (1991, 109-110) explains that brand image is a set of associations which might not even reflect the objective reality.

Arnold (1998, 94) says that brand image refers to the way in which certain groups decode all of the signals resonating from the product or service.

An online writing (Brand image, www.asiamarketresearch.com/glossary/brand-image.htm) explains the concept of brand image as follows:

Brand image can be reinforced by brand communications such as packaging, advertising, promotion, customer service, word-of-mouth and other aspects of the brand experience.

Brand images are usually evoked by asking consumers the first words/images that come to their mind when a certain brand is mentioned (sometimes called "top of mind"). When responses are highly variable, non-forthcoming, or refer to non-image attributes such as cost, it is an indicator of a weak brand image.

3.6 Brand identity

Brand identity provides direction, purpose and meaning for the brand. It is a set of associations just like brand image. (Aaker 1996, 68.) The difference between brand image and brand identity is that brand image is formed in the minds of customers/consumers but brand identity is assembled by the brand owner. Brand identity consists of two layers; core identity and extended identity (Brand Identity – A brand building concept 2010).

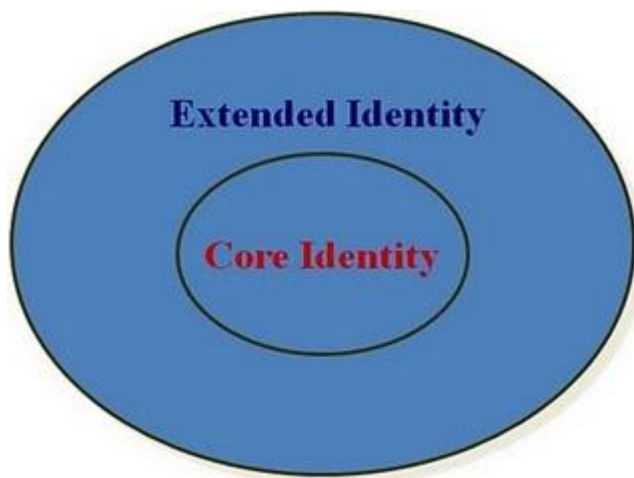


FIGURE 7. Brand identity layers (<http://iimc-adprclassroomreporting2010-11.blogspot.com/2010/10/iimc-ad-pr-classroom-reporting-week-18.html>, 15.9.2011)

Referring to an online article *Brand Identity - A Brand Building Concept* (2010) core- and extended identity are explained;

Core identity represents the timeless essence of a brand. It is more resistant to changes and time than the extended identity. Core identity is the reason why the brand exists and what the brand stands for. Extended identity provides texture and completeness for a brand. It means the additional details that pulls the brand together and makes it complete.

Aaker (1996, 78) explains that to ensure that the brand identity has enough depth and particles a firm should consider its brand as a product, organization, person and

symbol. The goal of these perspectives is to help clarify, enrich, and differentiate an identity.

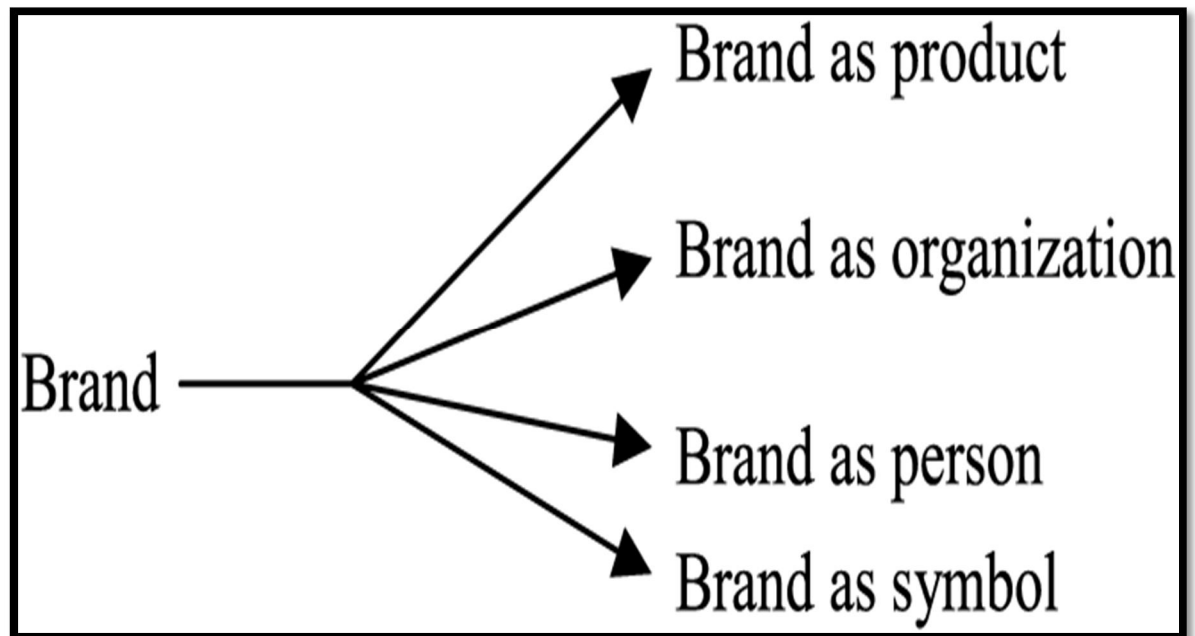


FIGURE 8. Brand perspectives after Aaker's definition (Aaker 1996, 79.)

The following chapter explains Bra's situation from the brand identity point of view.

4 BRA'S BRAND IDENTITY

4.1 Brand as a product

Brand as a product deals with the brand associations attached to a product or service. It is closely linked to brand choice decisions and the experiences consumers have of its use. The core element is to recognize the product category the brand belongs to. The key idea is to connect the brand to the specific product group so that it is the first one the consumers recall when thinking of the group. The attributes that are related to brand as a product are quality, purpose of use, types of users and the origin of the product or service. (Aaker 1996, 78-82).

Bra's core business is to sell drinks (alcoholic and non-alcoholic) and provide good music and experiences, according to Laura Änkilä (2011), the restaurant manager. On its official website Bra describes its services to be professional and trendy.

4.2 Brand as an organization

Brand as an organization concentrates less on the product or service itself but primarily on attributes of the organization. These attributes (for example innovation and quality) are created by the people, culture, values and programs of the company and are more resistant to competitive claims. This is because it is easy to copy a product and product features but duplicating an organization with unique people, values, and programs is almost impossible (Aaker 1996, 82-83). Bra has a very professional but laid back personnel and their online site mention positivity, unexpectedness, amusement, personality and spirit to be their main organizational attributes.

4.3 Brand as a person

Brand as a person considers the brand as having human attributes such as fun, active, formal or youthful. A brand personality can improve the brand because a consumer could relate to it and express their own personality. In the same way as personalities influence human relationships, brand personality can be the basis of a

relationship between the customer and the brand. Brand personality can also arbitrate certain images, functions and benefits of a product or service itself to a consumer. (Aaker 1996, 83-84.)

Bra describes itself as bold, surprising, relaxed and happy on its official web pages. To widen Bra's brand as a person, the participants created a *Bra-person*.

4.4 Brand as a symbol

A strong symbol makes it easier for consumers to recognize and recall a brand. The absence of a symbol can be a real disadvantage to a brand. A symbol can be a visual imagery, metaphors and/or brand heritage that relates to a brand. The symbol is at its strongest when it relates to some extra value that the brand provides if purchased. (Aaker 1996, 84-85.)

Bra's logo is simple; the word Bra is written in white with a red background. Bra as a name is genius because of its double meaning (bra=good in Swedish, women's lingerie in English). The name indicates that Bra is a good place and it has a sexy vibe due to the meaning in English.



FIGURE 9. The logo of Bra (http://www.s-kanava.fi/web/keskimaa/tiedote?announcement=133717_66560)

5 WHY BRANDS FAIL

5.1 Why Brands fail

In this chapter it is explained why brands might fail using Ankit Kapoor's and Gaurav Dube's article *Why Brands Fail* (2010) and also Cashberrys article *Why Brands Fail* (2006).

'Branding "presells" the product or service to the user' summarize Al and Laura Ries in The 22 Immutable Laws of Branding, according to Cashberry (2006) on his article of Why brands fail. It can be concluded that an unsuccessful or failing brand of a product can lead to a situation where consumers might not even recognize the product and thus buy and follow another company, another brand.

Why brands then fail and when can one say that a brand has failed? Ankit Kapoor and Gaurav Dube (2010) have listed the events when one can say brand has faced its failure:

- The withdrawal of the product/brand from the market for any reason
- The inability of a product/brand to realize the required market share to sustain its presence in the market
- The inability of a product/brand to achieve the anticipated life cycle as defined by the organization due to any reason
- The ultimate failure of a product to achieve profitability.

Kapoor and Dube (2010) have studied why a product or a brand might end up in one or more of the situations mentioned above. They say that the primary aspects that lead brands to failure are category, timing and cultural factors. More profoundly they say that brand failure can be due to the fact that marketing and target market are off-balanced, a business has over-estimated market size or incorrectly positioned its product, messages about the product are misleading, pricing is incorrect, research and development is incorrect, or that the anticipated margins are lower.

Cashberry (2006) reasons that brand failure might occur because of

1. *Brand amnesia*: Brand forgets what it is supposed to stand for
2. *Brand ego*: Brand over-estimates its own importance and capability
3. *Brand megalomania*: Brand tries to cover every product category imaginable

4. *Brand deception*: In some cases brand is seen to cover up the faults of a product and in extreme cases it leads to downright lies. However the globalization has connected markets and internet so that it is harder and harder to deceive consumers.
5. *Brand fatigue*: Companies get bored with their own brand which leads to the fact that the creativity suffers and eventually also sales
6. *Brand paranoia*: Arises most likely when new rivals come up. Symptoms are lawsuits against rivals, renewing of the brand continuously and imitating competitors
7. *Brand irrelevance*: When market evolves, there is a risk that a brand becomes irrelevant and obsolete.

As a similarity between the two articles it can be seen that they both claim that reasons why brands might fail are because the businesses and brands forget what they are, who they are for, what they stand for and incorrect research and development acts. These are all brand identity related matters. Issues that affect brand image are misleading messages of a product and all kind of publicity that for example the results of brand paranoia can cause.

5.2 Risks for nightclub Bra

In Bra's case the threat for its brand are rising competitors. According to the quick survey of City Magazine Bra has shown that it can compete with the existing night clubs in Jyväskylä but the real threat are the new clubs with new concepts. Bra has found a clientele that feels comfortable visiting Bra which tells us that Bra's positioning strategy has been successful. Bra is seen to be very trendy and hip if looking at the research results. Referring to Cashberry (2006) if new rivals rise Bra must be careful that it doesn't lose itself but holds on to its own concept and trusts the brand it has created still not seizing innovation.

Bra management must remember that it has to innovate all the time. Even a good concept might not last forever because of the fairly short life cycles in nightclubbing

business and all the time changing clientele. It is not necessary to change everything but it is vital to find ways to keep the interest of the clientele up.

Bra's timing was perfect. Not much renewing had been done in any of the nightclubs in Jyväskylä when Bra opened so this new place was a great refreshment to the night living. Many people who work in nightclubbing and bar business say that a bar can operate with the same concept and furnishings for about two to five years.

The Bra management must also recognize that because alcohol and drinks are one of the reasons why people go out, in addition to meeting friends and relaxing (based on the research study), it might, and often does, cause problems and misbehavior. It must be figured out how to overcome these situations benefitting all the parties involved. Finnish alcohol regulation law sets the party serving alcohol also in response for misbehaviors if it sells alcohol to a drunken person.

There are also very many other places, other than nightclubs, serving alcoholic beverages which creates a threat. Bra has managed well in its branding, because it has been able to attach additional value to the bar, to its product, by different spaces and music according to the discussion during the focus group interview. In addition to this Bra could think of what other experiences it could offer to its customers to keep them coming to nightclubs and not just going to public houses.

As Cashberry (2006) mentioned in his article, so does Arnold (1998, 35), that overconfidence is a big danger for brand management. Even though the visitor amounts have been extremely good at times (information from the doormen's notes) and despite the quick survey of City magazine, Bra management cannot become too confident about its position.

6 CONDUCTING THE RESEARCH

6.1 Preparation

According to Morse (1994, 228) conducting a focus group interview includes three phases: preparation, implementation and analysis and interpretation. Preparation

consists of planning the questioning route and selecting the participants, implementation goes around the process itself, and special attention must be paid to moderating skills. Analyzing must focus on the qualitative data, not on factual data.

Krueger & Casey (2000, 102-103) agree with Morse by noting that it requires careful preparation to organize a focus group session. The research topic must be studied and research questions developed. Group members must be selected and space, food/refreshments and recording devices reserved.

The structure of a focus group session is made up of a few readymade questions and of the group leader's style of guiding sessions. The leader's role is not to interview but to monitor and guide group discussions and interaction, fill in the possible "quiet moments". For example, if the discussion is drifting away from the subject, the facilitator's task is to guide the discussion into the right track. Another situation could be that no one has anything to say about a certain issue, in which case the facilitator should smoothly guide the discussion on to another aspect. (Morse 1994, 227-228.)

Recruiting the group members for this focus group interview was based on the common experience, in this case visiting Bra, which was related to the research topic. Usually, the group is quite homogeneous, meaning that they share similar "prestige or status such as social class, age, education and family characteristics" (Morse 1994, 229). The goal was to get young adults, workers and students, to participate in the research because of Bra's target customer group defined on the Keskimaa Group's official website; "Bra is a nightclub aimed for youthful, working citizens and students."

The participants in the interview were mostly selected by word of mouth and at random. First, the option of recruiting people at Bra's door on a Friday or Saturday night was considered. However there was a risk that people willing to join the focus group session thought so just because they were under the influence of alcohol and felt good about it at the time but might change their minds later.

When recruiting the participants, the process of the interview session was not going to be thoroughly explained to stop the participants from making any preparations.. The interview, conversation and behavior were meant to be spontaneous. None of the participants had taken part in a focus group session before.

The recording devices and the place for the interview were reserved in advance to avoid complications and to be able to practice how to use the video camera, because it was the author who was going to tape the interview.

6.2 Implementation

In this phase the skills of the moderator are important. The moderator should be able to create a relaxed and encouraging atmosphere, let the participants know what is expected of the session directly with words but also indirectly with gestures for example. The moderator should establish trust and be able to keep the discussion on a right tract without anyone insulting or putting down others' opinions and experiences also keeping in mind the time frame and adjusting the discussion and interview progression accordingly. (Morse 1994, 231-232.)

The interview was videotaped with some still pictures taken.

The interview started with everyone having some coffee or tea and some biscuits to get relaxed, and filling in a small form where they were asked to state their sex, age and profession (worker or student and in which field) and asked a permission for videotaping and taking pictures. A permission to show the material to all the parties involved in the research, including the author, was also asked. Everyone allowed the recording but one person did not want others to see the material (video recordings or pictures) which is why the material needed had to be edited.

Next it was explained what the research was about, and the progress of the interview was introduced briefly. The first assignment was that every participant should make a Bra-card. There were magazines, scissors and glue available for the participants to use so that they could cut and paste images and text related to their individual perceptions of Bra on a piece of paper. They had approximately 20

minutes to make their cards. The magazines brought were randomly picked up to avoid giving the participants any idea of what Bra itself or the author thought about the bar. After completing the cards, everyone got a chance to explain their own card to the others and the camera.

Secondly, some questions related to Bra and nightclubbing were asked. The participants were told to explain why they go to clubs at all, what qualities they seek in a nightclub and if Bra confronts to those qualities. It was an open discussion but it felt like it was the author's responsibility to be the one asking questions all the time. It seemed that the participants felt it strange to just have a conversation with each other about the subject.

Thirdly, the group was asked to make a Bra person together. There were a large sheet of paper and different colored markers available, in addition to the magazines, for that. The participants were asked to think of Bra as a person and what it would be like and what qualities it would have.

6.3 Analysis and interpretation

The primary goal at the end of the focus group is to understand feelings and experiences of customers and not to gain factual data. It is harder to take parts out from context from discussion because of the psychosocial setting that reigns during the session (Morse 1994, 233).

Art is more difficult to interpret and that is why everyone was given an opportunity to explain their works. For the researcher the explanations and the works together brought more value than just one without another. With only having the work to analyze there is a chance of misinterpreting them, but plain oral answers might have not been so broad and colorful without the Bra-cards. The participants were wanted to do both, an individual work and a group work. By doing this it was hoped to get different aspects and opinions, wider perceptions and thorough interpretations.

7 NIGHTCLUB BRA'S BRAND IMAGE

7.1 Interviewee demographics

In the focus group interview the number of participants was nine (9), divided so that three were women and six were men.

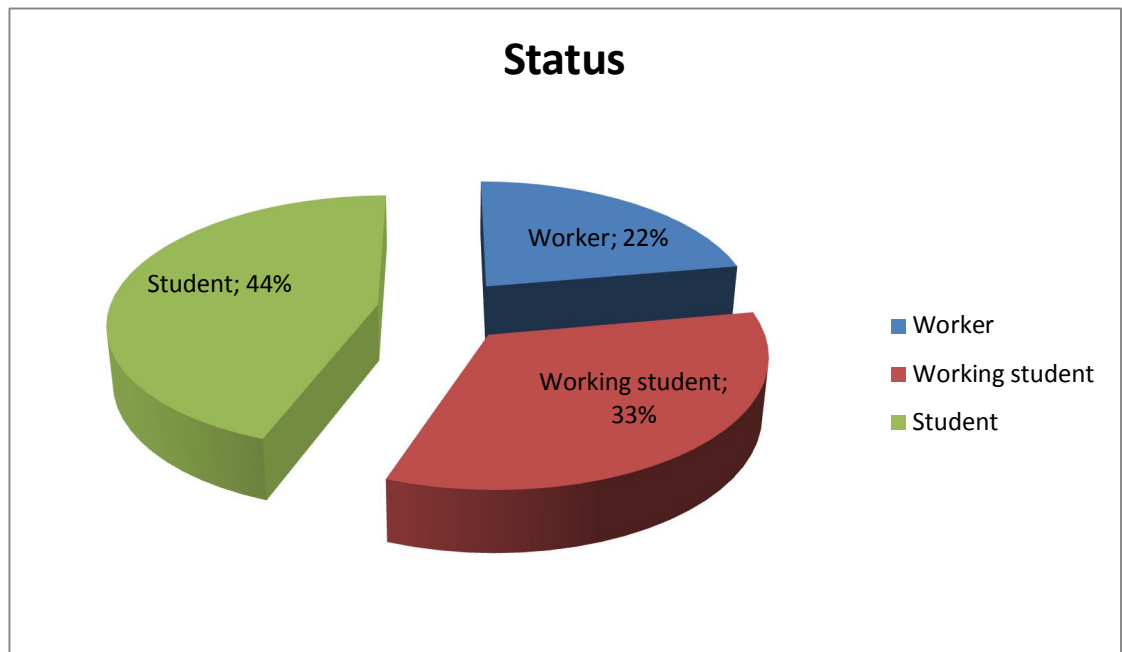


FIGURE 10. Focus group interview: status division

Two of these interviewees announced themselves as full time workers, four as full time students and three as working students. The age range of the participants varied between 21 and 31. This information was gotten when everyone was asked to fill out a small demographics form before the focus group session. The Bra-cards and the persons are connected by numbering the art to match the interviewee number. For example Bra-card that has number 1 on its corner has been made by H1 (= interviewee number 1). Now we can see from chart 3, *Matching the interviewees with demographics*, that H1 is a 31-year-old male who is in working life, not a student.

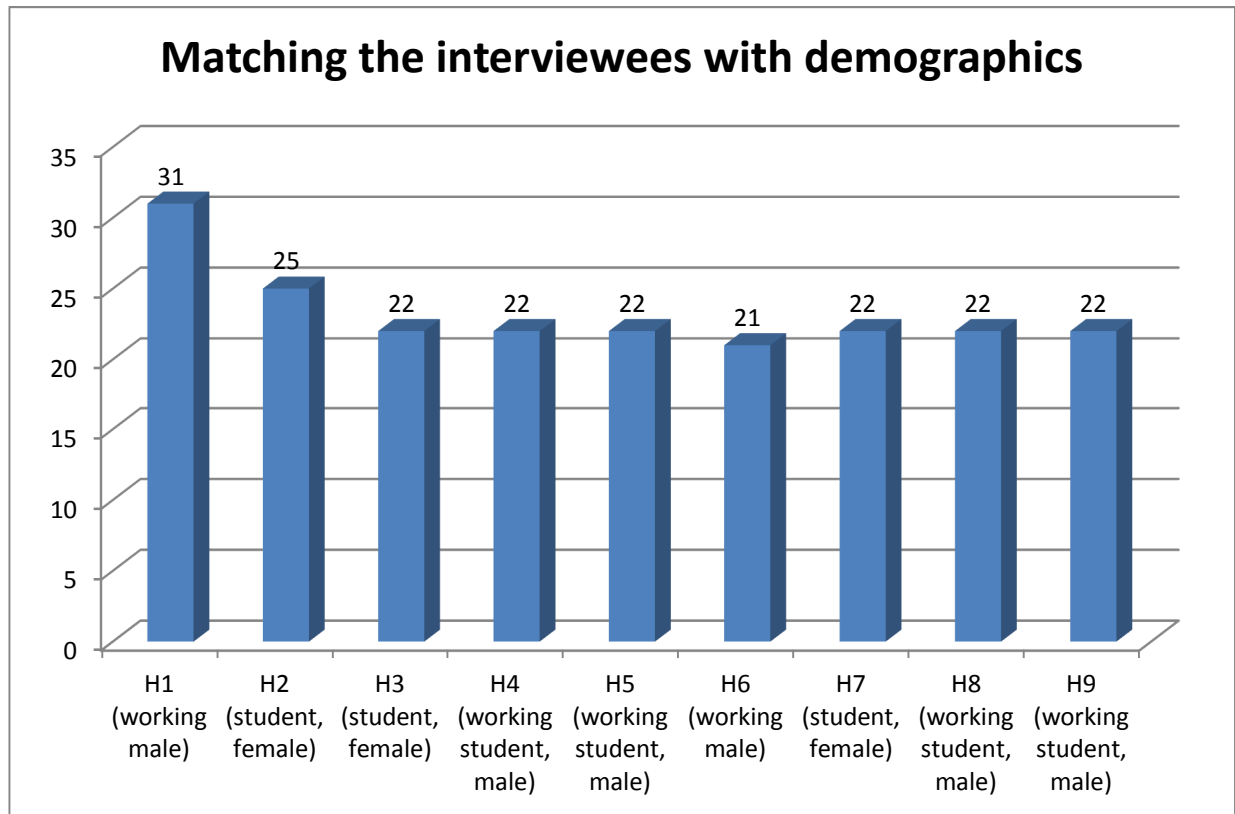


FIGURE 11. Matching the interviewees and demographics

7.2 Building up nightclub Bra's brand image

As Keller's Strategic Brand Management book (2008) was quoted earlier by noting that free association is a fine way to study customers' perceptions of a brand, the research results are now based on the free association artwork made during the focus group session; Bra-cards and Bra person. The results are connected and compared with the brand identity of Bra formed earlier in the thesis.

7.2.1 Product

Based on the information gotten from the focus group interview, the participants have a very positive over all image of Bra. The participants' art and words radiate the image of an inviting and sexy Bra, where anything could happen. For them, Bra is a place where everyone can go to, enjoy their stay and find company, familiar or unfamiliar. Also the live artists were mentioned as a positive matter. However, the

stages, especially the stage in Base, were somewhat criticized. It was said that the poles in Base block the view, and on the big dance floor the sound reproduction is quite weak. "The music sounds like it comes from inside a rock", one participant mentioned.

A summer feeling and happy (not fully dressed) people were the first things to pop up from the Bra cards. Many participants brought up the Beach space of Bra and the relaxing summer feeling in there. The participants thought that one of the main reasons to go to Bra is, indeed, to feel relaxed and happy. Referring to Bra card no. 9 and the explanation of its maker, H9, a night at Bra is a great way to take it easy after a rough week.

Dancing, partying with friends and alcohol are strongly related to Bra. Especially cards number 2 and 9 referred to pain caused by dancing so hard. Possibly the music played in Bra is good if people like to dance that much. Many Bra-cards had a picture of a drink on it or another reference to alcohol. It was seen both as a good thing and a bad thing. On one hand, it makes one relaxed and more confident and the participants' explanations give a feeling that alcohol makes things more fun. On the other hand, bad associations related to alcohol were hangover, tendency to make mistakes and sometimes harassment.

Bra-card number 4 had the text: "You are important to us" on it. The participant explained that when the personnel are good and skilful, it makes the customer feel important as well. Also the ambition and courage that Bra and its staff have, has been noticed. As participant number 1 said, Bra has dominance and effect.

On card number 1 there is a picture where a mosquito is sucking blood. Could this be interpreted so that Bra is sucking all the energy from its customers, that the dancing and partying is so rough? Supposedly people really give in to Bra's fierce party environment.

On card number 6 there is a pile of brushwood and a nest, on the top corner. It could mean that Bra is somewhat labyrinthine (many people have said that it is hard to find a way out from Bra), or does the nest mean bed? A line between a man and woman

is drawn, and on top of that there is a drink glass. After that an arrow points towards the nest. It could be thought that in Bra, with the help of alcohol, people find easily company? If Bra is seen as a place for picking up people, is it good for Bra's image? How far can this go, and what are the real risks of a nightclub with a sexy spice?

Pictures of Jenni Vartiainen and Petri Nygård, popular Finnish artists, were on card number 5. This clearly tells us that Bra has top performers doing gigs in there and that popular artists want to perform in Bra. This raises the value of Bra in customers' minds according to the study.

7.2.2 Organization

Bra is also thought not to be too expensive. S-card bonus (a benefit Keskimaa provides for its stakeholders) was seen as a good plus but according to the interview it is not necessarily used at all. Other than S-card bonus, Bra was not associated with Keskimaa.

7.2.3 Person

From the Bra-cards can be lifted up that the participants associate beautiful and trendy people to Bra, as well as sexuality. Many participants had some piece of underwear on their card or they implicated that they go to Bra to find company. The participants seemed to think that Bra is a trendy place because they

1. play good (hit) music that is nice to dance along with,
2. make good cocktails,
3. is aimed for young adults (because of the styles of the different spaces in Bra) and
4. because it is possible to get S-group bonuses with an S-group member card.

Focus group participant number 3 had high-heel shoes and a drink glass on her Bra-card to indicate what kind of (trendy) people go to Bra. Participant number 5 had a phrase "There is not very many people in here who wouldn't let me to their bedroom" to describe the trendy and maybe even overconfident people. Based on

these explanations, trendy- and confident people are two of the customer groups in Bra.

Bra-card number 5 also referred to people that don't like Bra by having a text "I'll kill myself if I have to go back". It can be assumed that he knows people who don't want to go to Bra. It was not explained why these people doesn't like Bra but it creates a good research problem for the future: How these people could be lured into Bra and is there something Bra could offer for those people?

The Bra-cards give an impression that mostly positive associations are related to Bra. To either support this image or reveal other aspects the focus group participants produced a Bra person. They were asked to think of Bra as a person, what kind of qualities would the person possess, what it would look like and how it would act.

When looking at the image of the Bra person once again it does not have very much clothing on. This implicates that sex and sexuality is one of the first associations the customers have of Bra. An adjective *sexy* was also written next to the Bra person.

Another thing to notice about the Bra person is that it is half female and half male but both parts are in good fit. The face is beautiful and so is the smile that has been over exaggerated even. Bra is a good looking person according to the focus group participants and drawn from that Bra is a good looking place.

Earlier I mentioned harassment as a negative aspect. Bra person had words "glamorous vs. gloomy (hehkeää vs. nihkeää)" written next to it. By this it was explained that it feels like in Bra there are always people that come too close and whose behavior is unpleasant, especially to girls.

Mostly the characteristics related to Bra were again positive, according to Bra-person. One confusing characteristic is that Bra person is seen expensive. However in Bra-cards Bra was seen quite cheap. The question is, whether it is actually thought that in Bra drinks etc cost a lot and a lot of money is spent, and do the customers feel it's too much? Or is it meant that the people are "expensive", that they make pretty nice living and look neat and are not trashy or outcast?

In the following picture the associations of the Bra person are divided into groups according to whether they relate to characteristics, outward appearance, doing (verbs) or other.

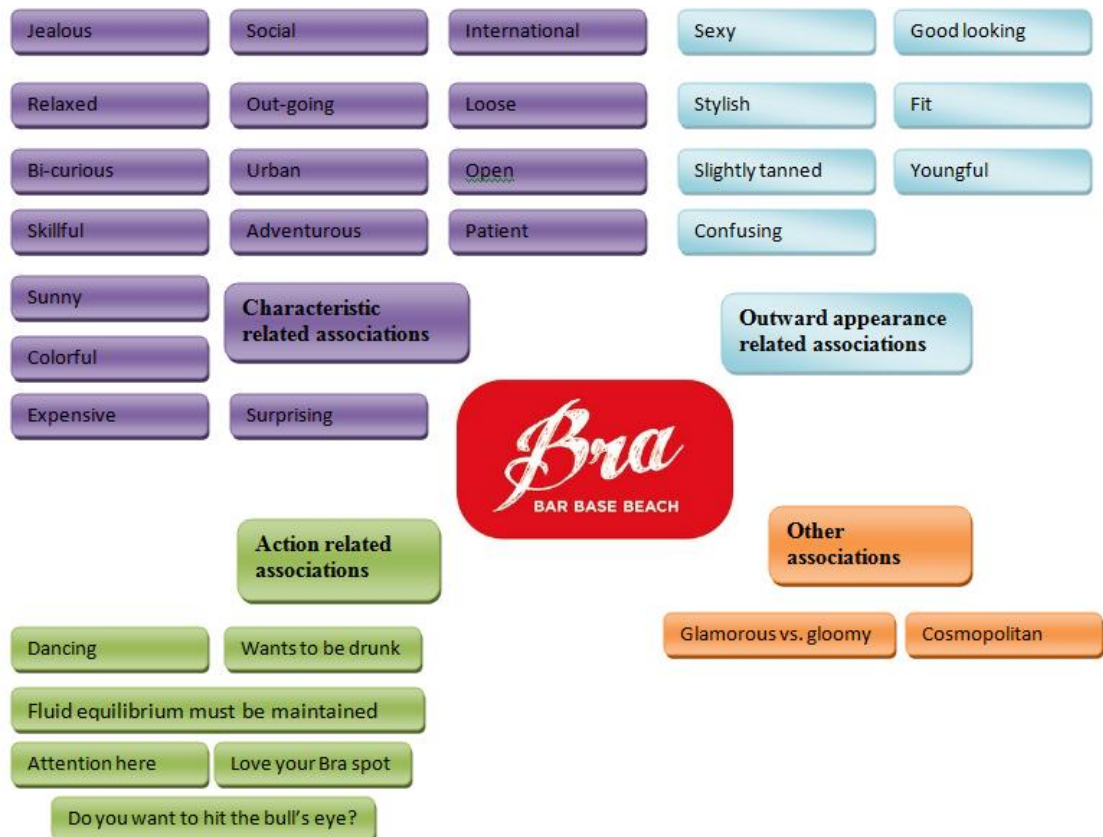


FIGURE 12. Bra person map

8 CONCLUSION

8.1 Reasoning

The thesis and the brand image research together provide essential information for the Bra management about how to build, manage and refresh a brand and what kind of risks a brand might face during its lifetime. The results and the artwork of the research show how the consumers perceive Bra as a place and as a product.

Even if Bra's brand image seems to be good and corresponds nicely with Bra's brand identity, it could be even better and stronger to gain significant attention and

strengthen its clientele. The problem in the research was that the focus group participants could relate few feelings to Bra. They talked more about Bra as a space and place, about the actual things there, and why they go to Bra, and nightclubs in general.

The research participants related relaxed and laid back feeling to Bra the most. In this case the brand image corresponds to the brand identity according to what was said about Bra as an organization. Also, the characteristic surprising in Bra-person work confirms that Bra has managed to arbitrate its brand identity to consumers at least partially. One of the research goals was to name more characteristics for Bra. This goal was met very well according to the Bra person map.

The brand image research gives Bra important information of the mindset of their clientele. In the future, if similar surveys are made, or if Bra's clientele starts declining they can look back to the results of this study to see what kinds of things the customers linked to Bra and why it was "the number one club" in Jyväskylä. Of course situations change, and new nightclubs with appealing concepts will open. Accordingly, Bra can start creating an action plan with the help of this research to effectively react to the competition of new clubs.

Thinking of the Keskimaa Group, it must be emphasized that the focus group participants did not mention Keskimaa at all except for the S-card bonuses. Consequently the consumers do not really regard Bra as an S-group place nor do they go there because of that. On the other hand, no one really avoids the place because of that either. This is one thing the Bra management might have to think over. Are they now where they want to be or do they think of moving further away from the Keskimaa Group, or would moving closer to the Keskimaa Group bring them more benefits?

8.2 Suggestions for future research

Brand image studies should be conducted in order to follow consumer behavior and thinking. In the future studies, it would be good to try to use a larger sample,

conduct multiple focus group interview sessions and/or try other interviewing methods for example.

Bra could also study what consumers want to experience when they go nightclubbing and, according to those findings, fine tune its concept. Bra could also study more what kind of people go to Bra and if the club matches their expectations.

More information should be gathered on those who do not go to Bra. Where do they go and why do they want to avoid Bra? What could Bra do, if anything, to persuade those people to party at Bra?

One other research subject could be the international students in Jyväskylä and what Bra could offer for them and how it could better attract them. Could it be more useful than before for Bra to have international students as its customers?

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APPENDICES

Appendix 1 Why Brands Fail- Kapoor& Dube

Why Brands Fail

Tuesday, May 18, 2010

By Ankit Kapoor & Gaurav Dube

Product and Brand failures occur on an ongoing basis to varying degrees within most product-based organizations. This is the negative aspect of the development and marketing process. In most cases, this failure rate syndrome ends up being a numbers game. There must be some ratio of successful products to each one that ends up being a failure.

When this does not happen, the organization is likely to fail, or at least experience financial difficulties that prohibit it from meeting profitability objectives. The primary goal is to learn from product and brand failures so that future product development, design, strategy and implementation will be more successful.

Studying these Brand and Product failures allows those in the planning and implementation process to learn from the mistakes of other product and brand failures. Each product failure can be investigated from the perspective of what, if anything might have been done differently to produce and market a successful product rather than one that failed. The ability to identify key signs in the product development process can be critical. If the product/brand should make it this far, assessing risk before the product is marketed can save an organization budget, and avoid the intangible costs of exposing their failure to the market.

Defining Brand Failures

A Brand is a failure when its presence in the market leads to: -

- * The withdrawal of the product/brand from the market for any reason;
- * The inability of a product/brand to realize the required market share to sustain its presence in the market;
- * The inability of a product/brand to achieve the anticipated life cycle as defined by the organization due to any reason; or,
- * The ultimate failure of a product to achieve profitability.

Failures are not necessarily the result of sub-standard engineering, design or marketing. Based on this critical definition, there are hundreds of bad movies that have reached a cult status and financial success while many a good movies have been box office bombs. Other premier products fail because of competitive actions. Sony Beta format was a clearly superior product to VHS, but their decision to not enable the format to be standardized negatively impacted distribution and availability, which resulted in a product failure.

The Benefits of Studying Failures

Gaining a better understanding of brand/product failures is important to help prevent future failures. Studying the history of brand/product failures may generate some insight into the reason for those failures and create a list of factors that may increase the opportunity for success, but there are no guarantees.

Common Reasons for Product/Brand Failures

In addition to a faulty concept or product design, some of the most common reasons for brand/product failures typically fall into one or more of these categories: -

- * High level executive push of an idea that does not fit the targeted market.
- * Over-estimated market size.

- * Incorrectly positioned product.

- * Ineffective promotion, including packaging message, which may have used misleading or confusing marketing message about the product, its features, or its use.

- * Not understanding the target market segment and the branding process that would provide the most value for that segment.

- * Incorrectly priced too high or too low.

- * Excessive research and/or product development costs.

- * Underestimating or not correctly understanding competitive activity or retaliatory response.

- * Poor timing of distribution.

- * Misleading market research that did not accurately reflect the actual consumer behavior for the targeted segment.

- * Conducted marketing research and ignoring those findings.

- * Key channel partners were not involved, informed, or both.

- * Lower than anticipated margins.

- * Thus, Brand Failure cannot just be attributed to poor product not being able to sell in the market but the reasons others than that.

Why Brands Fail

In our opinion, the factors which contribute maximum to the brand failures are: -

1 Category

2 Timing

3 Cultural factors

Appendix 2 Why Brands Fail- Cashberry

Why Brands fail?

Thursday, November 02, 2006

A long, long time ago in a galaxy far away, products were responsible for the fate of a company. When a company noticed that its sales were flagging, it would come to one conclusion: its product was starting to fail. Now things have changed. Companies don't blame the product, they blame the brand. It isn't the physical item sitting on the shop shelf at fault, but rather what that item represents, what it conjures up in the buyer's mind. This shift in thinking, from product-blame to brand-blame, is therefore related to the way buyer behaviour has changed.

'Today most products are bought, not sold,' write Al and Laura Ries in *The 22 Immutable Laws of Branding*. 'Branding "presells" the product or service to the user. Branding is simply a more efficient way to sell things.' Although this is true, this new focus means that perfectly good products can fail as a result of bad branding. So while branding raises the rewards, it also heightens the risks.

Scott Bedbury, Starbucks' former vice-president of marketing, controversially admitted that 'consumers don't truly believe there's a huge difference between products,' which means brands have to establish 'emotional ties' with their customers.

However, emotions aren't to be messed with. Once a brand has created that necessary bond, it has to handle it with care. One step out of line and the customer may not be willing to forgive. This is ultimately why all brands fail. Something happens to break the bond between the customer and the brand. This is not always the fault of the company, as some things really are beyond their immediate control (global recession, technological advances, international disasters etc).

However, more often than not, when brands struggle or fail it is usually down to a distorted perception of either the brand, the competition or the market. This altered view is a result of one of the following seven deadly sins of branding:

- **Brand amnesia.** For old brands, as for old people, memory becomes an increasing issue. When a brand forgets what it is supposed to stand for, it runs into trouble. The most obvious case of brand amnesia occurs when a venerable, long-standing brand tries to create a radical new identity, such as when Coca-Cola tried to replace its original formula with New Coke. The results were disastrous.
- **Brand ego.** Brands sometimes develop a tendency for over-estimating their own importance, and their own capability. This is evident when a brand believes it can support a market single-handedly, as Polaroid did with the instant photography market. It is also apparent when a brand enters a new Brand failures market for which it is clearly ill-suited, such as Harley Davidson trying to sell perfume.
- **Brand megalomania.** Egotism can lead to megalomania. When this happens, brands want to take over the world by expanding into every product category imaginable. Some, such as Virgin, get away with it. Most lesser brands, however, do not.
- **Brand deception.** ‘Human kind cannot bear very much reality,’ wrote T S Eliot. Neither can brands. Indeed, some brands see the whole marketing process as an act of covering up the reality of their product. In extreme cases, the trend towards brand fiction can lead to downright lies. For example, in an attempt to promote the film *A Knight’s Tale* one Sony marketing executive invented a critic, and a suitable quote, to put onto the promotional poster. In an age where markets are increasingly connected, via the Internet and other technologies, consumers can no longer be deceived.
- **Brand fatigue.** Some companies get bored with their own brands. You can see this happening to products which have been on the shelves for many years, collecting dust. When brand fatigue sets in creativity suffers, and so do sales.

- **Brand paranoia.** This is the opposite of brand ego and is most likely to occur when a brand faces increased competition. Typical symptoms include: a tendency to file lawsuits against rival companies, a willingness to reinvent the brand every six months, and a longing to imitate competitors.
- **Brand irrelevance.** When a market radically evolves, the brands associated with it risk becoming irrelevant and obsolete. Brand managers must strive to maintain relevance by staying ahead of the category, as Kodak is trying to do with digital photography.

Posted by Cashberry at 6:39 PM

Labels: Branding basics

Appendix 3 Demographics form

Male/Female

Age:

Worker/Student (field)

I give permission to video record and photograph the focus group session

Yes

No

I give permission to show the video recordings and photographs to all parties involved

Yes

No

Signature

Appendix 4 Lettering of the Focus Group Interview

Lettering; Bra-cards/ Litterointi; Bra-kortit

M=moderator, (haastattelija)

H#: interviewee, (haastateltava)

M: No niin, nyt se sitten kuvaa kaikki. No niin, mä puhun hetken tohon kameralle, älkää musta välittäkö. Mul on kaikki paperille kirjoitettuna.

Ja kiitos ihan kaikille kun tulitte, ja palkkiona Brahan siis tarjoaa kaikille 10 henkilön loosivarauksen ja siihen kuuluu ilmainen sisäänpääsy, ilmainen narikka, sitten vähän kuohuviiniä ja pikkupurtavaa siellä. Elikkä mä annan sitten Laura Änkilän yhteystiedot tossa tän jälkeen, kehen voitte ottaa yhteyttä, mä laitan sitte, otan kaikkien nimet ja annan sitten sille ravintolapäällikölle ni se osaa oottaa yhteydenottoa.

H5: Pääseekö tänään sinne?

All: Tänään, tänään!

M: No niin, öö, ensin mä käyn läpi, että miten tää sessio menee tänään ja ei pitäis mennä kun noin tunti. H1:n pitää lähteä puoli 4 viimeistään ni tehään siihen malliin tää homma.

Ja sitte tän esittelyn jälkeen, tai tän tapahtumien kulun jälkeen, jokainen vois nopeesti esitellä itsensä, koska tää on semmonen ryhmäsessio, elikkä ei perinteinen haastattelu, minä kysyn ja te vastaatte, vaan kaikki kommentoi ja kaikki keskustelee ja näin.

No ensin alotetaan sillä, että jokainen tekee sellasen Bra-kortin ja sitä varten on nää lehdet tässä ja jokaisen tulis leikata sieltä noista lehdistä tekstiä ja kuvia vastaten sitä mielikuvaa ja käsitystä Brasta, mikä kullakin henkilökohtaisesti on. Elikkä mietitte sitä palveluna, paikkana, henkilökuntaa, kokemuksia ja niin edespäin. Ja siihen aikaa on noin 20minuuttia. Ja sen jälkeen jokainen saa esitellä sen oman korttinsa tässä ja kertoa omat ajatuksensa.

Sitte mä heitän ilmaan muutamia kysymyksiä ja ajatuksia ja te saatte niitä sitten vapaasti kommentoida ja riippuen sitten kuinka luontevasti puhe virtaa ni se ajankäyttökin sitten katotaan sen mukaan.

Ja sitten ryhmätehtävänä tehään sellanen Bra-ihminen. Siitä mä annan ohjeet sit kun aletaan tekemään ni ette mee ihan sekasin.

Ja tota, ihan viimesenä ni kaikki saa kuvailla sellasen täydellisen illan ulkona, etkot, jatkot ja juhlat ja jatkot päälle ja miten se meni. Kaikki että ihan nopeesti, että mikä olis sellanen täydellinen ilta.

Alotetaan ensin siis nopeesti esittelykierroksella. Mä meen ensi vähän säätelee tota kameraa ni alotetaa tästä sit.

H9: Joo.

M: Go ahead.

H9: Voiko alottaa?

M: Kyllä

H9: Joo eli (nimi), 22 vuotta, opiskelen täs Jkl ammattikorkeakoulussa liiketaloutta. Oon öö 2 vuotta sitte muuttanu Vantaalta tänne opiskelemaan ja tota Brahan liittyen ni Brassa tulee käytyä ehkä kerran kahdessa viikossa.

M: Thank you.

H8: Joo elikkä, pitääks mun kattoo kameraan?

M: Ei tartte kattoo kameraan. Saat kattoo jos haluat mut voit myös puhua näille kanssaihmisille tässä.

H8: No niin, (nimi), öö 22-v. Jyväskylästä alun perin, liiketalouden opiskelija, näitten kahden luokkakaveri ja tota. Kyllähän siellä Brassa tulee käytyä.

H1: (Nimi), 31 vuotta, myyjä-asentaja, öö, Brassaa ollut varmaan kerran kuukaudessa, aika lailla paikka minne mennä sitten. Mitä muuta?

M: Very nice. Tähän hätään välttämättä ei tarvii sen kummempia.

H2: (Nimi), 25 vuotta, aa, kansainvälisen liiketalouden opiskelija Jämskissä. Ja...

M: Jes

H3: (Nimi), 22 vuotta, ja opiskelen tässä sosiaalialan ammattilaiseks. Brassaa tulee käytyä, enemmän tai vähemmän, ainakin kerran kuukaudessa ja opiskelijabileissä sitten enemmän.

H4: (Nimi), 22-v, liiketalouden opiskelija, käyn Brassaa kerran viikossa. Hyvä mesta.

H5: Joo (nimi) ja kans 22-v. Jyväskylästä oon ja tota Jkl ammattikorkeassa opiskelen puualalla. Brassaa käyn oikeestaan aina ku käyn baarissa. Ainaki nykyä, ni elikkä kerra viikkoon.

H6: Joo eli (nimi), perus duunari, vähän sekalaista. 21-v. Brassaa varmaan kerran kuussa tulee käytyä.

H7: (Nimi) ja opiskelen toista vuotta restonomiks Jyväskylän ammattikorkeakoulussa. Ja Brassaa nyt oon käynyt nyt opiskelijabileissä ja sitte iha muutamia kertoja.

M: No ni, hyvä. Nyt kaikki tuntee toisensa läpikotaisin, eikö? Kaikki on kauheen rennolla mielellä ja pystyy puhumaan toistensa kanssa. Elikkä pitemmittä puheita, käykää käsiks noihin lehtiin, saksia ja liimoja on vähän rajallisesti. Koittakaa löytää sieltä sellaset sopivat. Vähä jaetaan, ni sä voit alottaa vaikka tosta Intersportista.

Bra-korttien tekoa.

M: No niin, alotetaan tästä, esittele korttisi, ole hyvä.

H9: Joo kameralle vai muille?

M: Joo kaikille, mä kuvailen tässä.

H9: Eli tällänen setti, eli tässä ylhäällä on tuo tänä iltana odotus palkitaan ja se voi tarkoittaa sitä, että vaikka viikonloppu tai viiko ollu rankassa duunissa ja pääsee ryyppäämään tai jollain muulla ollu joku muu odotus. Sitte tässä on tota, siel on ne eri puolet, ni tääl on käytännös toi beachi-puoli, sitte tääl o "say no to pain", ni siellä tanssittaa sitte discossa nii rajusti, ettei edes välitetä kivusta. Ja täällä on "Räp", eli räppipuoli. "Vapaalla viihtyy", "tankki täyteen". Ja sitte illan päätteeks todetaa, että se oli sitte siinä. Ja aamulla voi olla vähä heikko olo. Tällane.

H8: Nii eli meikäläisellä on tossa, tämmönen on saattanu ehkä näin käydä jossai, että kun täällä on meidän kaveri... Tää meni nyt väärinpäin! Meidän kaveri täällä sanoo, että: "Pakko saada lasillinen kiitos", näin nautiskellaa vähän ja sitte ku yhdistetään lasilline ja tämmöne näin ni se saattaa olla. Että ei tästä muuta sanottavaa.

M: Se on kovin hieno. Mennäänkö H2 tässä välissä?

H2: Tää on mun... Värikäs paikka, aurinkoinen, hyvä tunnelma, öö... Fiilaa, hyvä fiilis, paljon hyvää musiikkia, nii että joutuu käyttää ehkä rakkolaastaria seuraavana päivänä, ää... Keimailla pikku pikku bikineissä ja sitte nää kaikki rantatunnelmat ni kuvaa sitä rentoa fiilistä ja sitten, no kaveriporukassa, hauskaa pitäen. Öö, kukkarollekin suht armollinen, toisinaan. Ei kauheen kallis paikka.

M: Hyvä, kiitos. Sitte jatketaanko H3, vai onko H1 valmis?

H3: Okei, elikkä tota, täs on tällanen "Tervetuloa yökylään", sit siel pikkuhousuja ja rintsikoita, se kuvastaa niitä ja sitten öö... Tääl on aika paljon sellasta kesämeininkiä, mä ite diggaan siitä beach-puolesta, ni täs on tällanen iloisen näköinen naisihminen ja aurinkoa, ja "shimmer light gold", siellä ihmisetkin loistaa, mutta ehkä myös itse paikka. Tää "liukkaasti lähellä" kuvaa sitä tanssiosaa, mikä on siinä keskellä, siellä on välillä kaikennäkösiä pyrkyreitä liukkasti lähelle ja "sattuu ja tapahtuu", kaikennäköstä joka lähtöön. Sit täs on korkkarit ja tommonen drinkki, ehkä kuvaa paljon millasta porukkaa siellä on ja sitte vielä, että "saletisti natsaa", että sen voi sitten tulkita monella tappaa.

H4: No mulla on tällanen karttamuotonen tää, että "olet meille tärkeä". menet Brahan sisään ja siellä henkilökunta osaa asiansa, ni tulee tärkeä fiilis itelle. Sitte siel on miehiä ja naisia ja naisilla on rintsikat ni siitähän tulee sitten kunnan pirskeet. No sitte o pöksyt siellä alla, mutta sitte on valintana juodaanko lisää vai mennäänkö intohimoisesti eteenpäin ja siellä on sitte mitä nyt eessä onkaan. Sitte, tai sitte löytää kuuman unelman, ja sitte on 15 tapaa pysyä energisenä, ja sitä voi lähtee jatkoille ja tehä nyt mitä tekee, ja 15 tapaa, en mä nyt jaksu luetella kaikkee, keksikää ite. Ja sitte jos ruvetaa ryyppäämään ni siellä on sitte S-etukortti, että saa bonukset.

H8: Kui monta kertaa oot S-etukorttia näyttäny siellä?

H4: En yhtää.

H5: Joo, mul on tällanen. Eli mitähän tääl nyt ois. Siel ei oo kuukausimaksuja, sitte hyvää musiikkia, sitte tota, päissää aina luonto vie voiton, elikkä vähä semmosta meininkiä ja sitte tämmösiä erilaisia, niinku joillaki voi olla vähä sitte toisenlainen kuva, että "Apua, tapan itseni". Aamulla sellanen fiilis sitte. Joo ja sitte tääl on myös sellasta porukkaa, että "ei oo kovin montaa sellasta, jotka eivät päästäisi minua omaan kamariinsa", sellasta porukkaa. Sitte, en mä tiedä.

M: Mennään H6:een.

H6: Joo, Bra on aika tällanen luonnonläheinen paikka, muodokas, missä pistetää parhaat päälle. Sitte ehkä nautitaa siinä jotain viinasta. Ei siinä oikee muuta.

M: Hyvä.

H7: Joo, mul on tällanen eli tosiaa tää rantanainen tässä kuvastaa sitä beachiä. Sitte hyvät drinkit on siellä ja paljon tanssilaa, että voi vaikka tehdä tällasii temppuja ja sitte rahaa menee, täällä raha lentää, mutta onneks on se S-etu. Ja näin.

M: Hyvä, sitte vielä...

H1: Elikkä lähetää tästä skeittilauta kuvasta, dominoa, efektiä, mikä perimän äärellä lähetää hakemaan muita elämyksiä, mikä sitten ehkä johtaa tuonne sängyn puolelle, mis on nice place to be. Ja myös se, että ranta ja "All day i dream about summer",

mikä sieltä tulee hyvinki pitkälle mieleen ja myös sen, että mitenkä saat koko vartalos täydellisesti rentoutettua, missä sitte näkyekin alla tää hehkeä kaunokainen, mikä tuo myös lisää niitä elämyksiä. Ravintolan henkilökuntaa en tähän muuten saanu, ku hyvä harjotus teille, toimia erilaisten ihmisten kanssa.

Appendix 5 Bra-cards









15 tapaa pysyä energisenä

Kunnon pirskeet

Löydä kuummin unelmasi

Intohimoiisuus ja rohkeus näkyvät monissa asioissa





Viihteellä



EI KUUKAUSIMAKSUJA!

Luonto VIE VOITTON!



"Tapan itseni, jos joudun takaisin!"



TERVEYS Suolisto kuntoon



HYVÄ



"Ei ole kovin monta sellaista, joka ei päästäisi minua oman kamariniin."

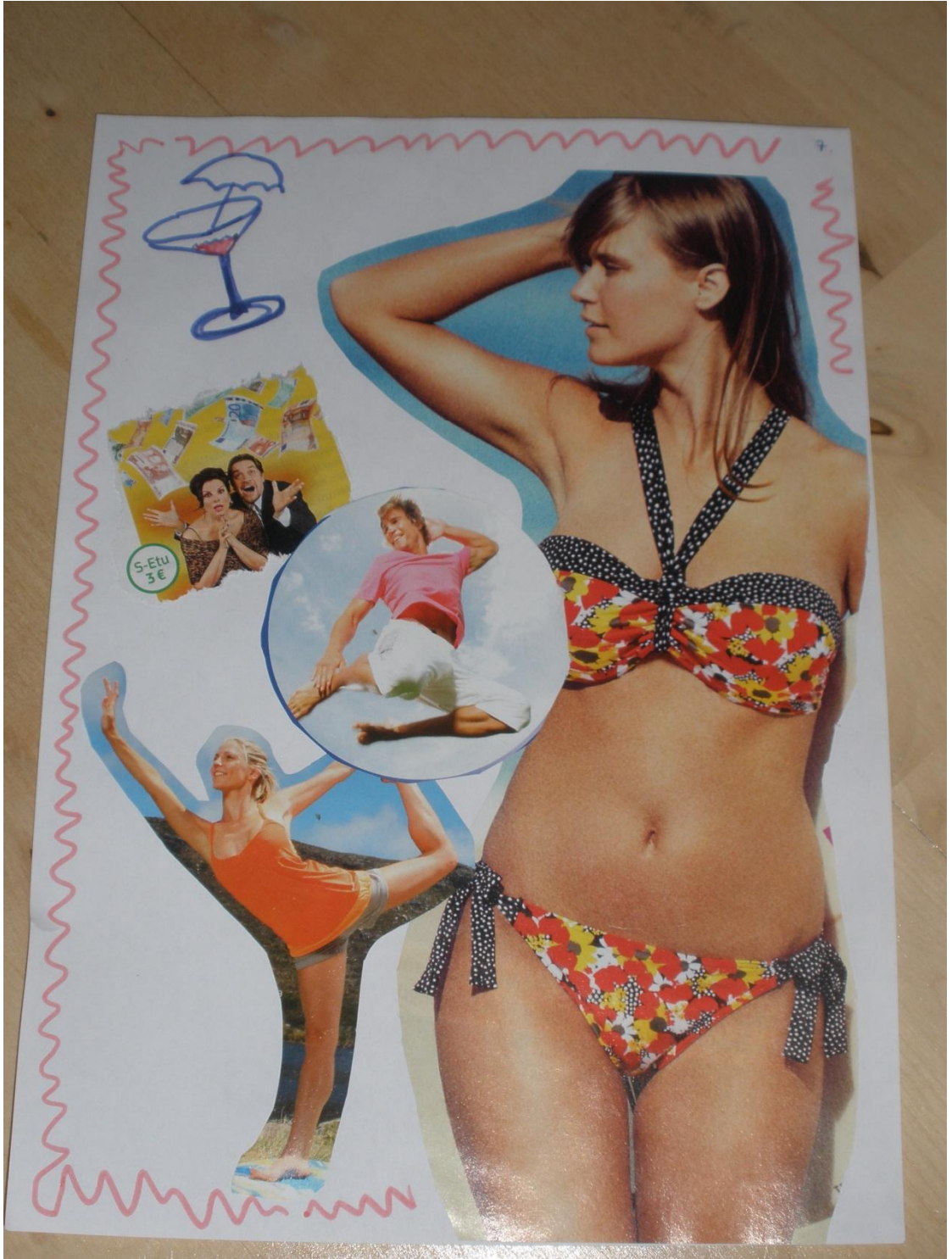
MAURI PEKKARINEN 14.3.2010

VASTAAN



PAHA





S-Etu
3€



8. **Uskalla sammua pihalle!**



Pakko saada... *Tänään aion nautiskella*
Lasillinen, kiitos

...näistä tuotteista...

Tänä iltana odotus palkitaan

LUKIJAN TOIVE



vapaalla

TANKKI TÄYTEEN!

RAP

VIIHTYY

BRRA



Se oli sitten siinä

