Chapter 1 : Brand Culture | Jonathan Schroeder - calendrierdelascience.com

Elliott, R & Davies, A , Symbolic brands and authenticity of identity performance. in J Schroeder & M Salzer-Morling (eds), Brand Culture. Routledge, London, U. K. Elliott R, Davies A. Symbolic brands and authenticity of identity performance.

Consumers are seen to construct and perform identities and self-concepts, trying out new roles and creating their identity within and in collaboration with, brand culture e. Largely missing from these insights, however, is an awareness of basic cultural processes that affect contemporary brands, including historical context, ethical concerns, and consumer response. In other words, neither managers nor consumers completely control branding processes â€" cultural codes constrain how brands work to produce meaning. This collection of articles reveals how branding has opened up to include cultural, sociological, and philosophical enquiry, that both complements and complicates economic and managerial analysis. If brands exist as cultural, ideological, and political objects, then brand researchers require tools developed to understand culture, politics, and ideology, in conjunction with more typical branding concepts, such as equity, strategy, and value. Brand culture refers to the cultural influences and implications of brands in two ways. First, we live in a branded world: Second, brand culture provides a third leg for brand theory â€" in conjunction with brand identity and brand image, brand culture provides the necessary cultural, historical and political grounding to understand brands in context. Brand Culture places brands firmly within culture to look at the complex underpinnings of the branding process. Aim of the book Brand Culture explores current issues in brand management, including brand building, corporate identity management, marketing communication and brand theory, from a unifying perspective on what we call brand culture. This collection fills a niche in the burgeoning branding literature with a distinctive managerially and theoretically informed perspective on the cultural dimensions of branding. We present sophisticated, informative, and focused brand researchers, drawing from cutting edge work on brands and their multiple 2 roles in organizational practices and cultural processes. We are not content merely to offer strategic advice, for we believe researchers and managers alike must understand brands at a deeper cultural level. Brand Culture dwells between checklist-type managerial models on one hand and studies of consumer behaviour on the other. We introduce the brand culture concept as the theoretical space between strategic concepts of brand identity and consumer interpretations of brand image, and draw out implications for brand management and research. Brand Culture sheds light on the gap often seen between managerial intention and market response. We believe understanding brands requires integrative thinking, drawing from management, strategy, organization theory, and consumer behaviour, and that understanding brands requires theoretical work. Brand management has grown to challenge traditional models of product management and industrial production; and branding has emerged as an interdisciplinary research area, drawing from management, marketing and allied fields.. Reflecting the growth of brand research, the book presents innovative cultural perspectives on branding, including several case-based studies of well-known companies such as Benetton, LEGO, and Ryanair. Together, this group of researchers maintains that managing, researching, and understanding brands requires understanding how meaning and aesthetic expression function in the marketplace. Although there are numerous brand management books, most of the branding literature has a somewhat limited scope, often treating brands as a corporate prerogative, removed from culture and consumers. Brand Culture includes contributions by marketing, management, consumer research, and communication researchers, and provides a handy guide to the latest thinking about brands. The book is designed as a supplemental text in many business and management courses at both graduate, including MBA, and advanced undergraduate levels. Each chapter includes a key point and several questions for discussion for classroom use. The book will be of interest to researchers and students in brand management, strategic marketing, organization theory, marketing communications, and international marketing. In particular, courses in product design, marketing strategy, marketing communication and consumer behaviour â€" and, certainly,

brand management â€" should find this collection a convenient, lucid, and thought-provoking overview of current brand thinking. Advertising and communication researchers will also deem this book of tremendous interest, specifically those who are studying corporate identity and international management. Brand Culture is designed to appeal to managers in the areas of consumer research, branding and advertising and corporate identity who want a convenient, stimulating overview of some of the best recent brand research. The Burgeoning Brand Bookcase There are many, many books on brands. Strategic Brand Management by Kapferer has become a standard text in the brand literature, one that exemplifies a European approach in its emphasis on the meaning of brands and its semiotically informed brand model. As a monograph, however, its focus is somewhat narrow, and it often neglects the cultural processes that inform both corporate branding efforts and consumer response â€" the cultural codes of branding. Revealing the Corporation edited by Balmer and Greyser has recently appeared on the scene, providing a compelling historical account of the field of corporate identity. However, this anthology draws primarily from previously published work, stretching back to the s, mostly American, and mainly covers practical applications, reprinting several articles from the managerially oriented Harvard Business Review. These are aimed at the practical side of the market, slightly to the expense of theoretical work. A Theoretical and Practice Approach by Riezebos represents more of a standard text, aimed at marketing students. Brand Culture is different from these offerings â€" we write for researchers, scholars and students who are interested in new currents of brand research, as well as managers who want a thoughtful update on brands from a cultural, yet managerially relevant perspective. The reader will find case studies of iconic brands like Benetton, LEGO, and Ryanair, 5 practical managerial advice, as well as thoughtful analyses of brand concepts and strategic brand management. Our authors present state-of-the-art thinking about brands, and many draw upon theoretical developments from other fields. The book moves beyond simplistic notions of brands as managerial assets, and presents a more multifaceted understanding of brands and brand management, grounded in interdisciplinary perspectives on the cultural codes of brands. The Cultural Library As Stephen Brown discusses in his chapter, few concepts are as complicated as culture. Writers have discussed myriad ways that culture interacts with commerce: How do brands interact with culture? From a cultural perspective, brands can be understood as communicative objects that the brand manager wants consumers to buy into a symbolic universe as defined by, in part, the brand identity cf. Aaker, Fournier and Brasel , space, and personal history, and cultural processes Holt ; Schroeder Consumer choice is critical to understand why certain brands become more successful than others see Aaker The meanings consumers ascribe to brands are not only the result of a projected brand identity â€" a process of negotiation also takes place in and between a marketing environment, a cultural environment and a social environment. Yet, the brand meaning is not wholly derived from the market. Culture, aesthetics, and history interact to inject brands into the global flow of images. We have assembled a dynamic group of brand researchers â€" both well-known, established experts and up-and-coming newcomers â€" that take brand culture seriously from both a theoretical and managerial point of view. Overview The book is organized into three parts, that move generally from corporate perspectives, through culture and on to the consumer. LEGO Company, the iconic Danish manufacturer of play materials, has been moving from a product to a corporate brand strategy confronting all the obstacles and challenges that such a process involves. These corporate brands are an increasingly important, powerful and visible part of culture, and demand distinctive management and research programmes. Stephen Brown has nearly single-handedly produced a sophisticated, and well, cultured, branch of marketing scholarship with his trenchant analyses of everything from marketing research to the new retro Mini. With his customary penetrating insight and searing wit, Brown skewers the old idea that individual brands stand for one thing and one thing only. He suggests, in his 8 characteristically mild manner, that not only are brand cultures co-created with consumers â€" who often ignore or subvert the messages and meanings that managers try to convey â€" but also that ambiguity is central to the magical aura that surrounds allegedly legendary brands like Apple, Nike and Harley. Ryanair appears to be a case study in brand arrogance. According to Brown, contradiction, inconsistency, uncertainty and dissensus offer illumination of

the conquest of brand culture. At the other end of the spectrum, the luxury brand sector â€" encompassing jewellery, cosmetics, fashion, automobiles, along with a growing number of luxury lifestyle products â€" has boomed recently, despite economic downturns, Internet pricing information, increased competition, and a growing market of counterfeits. Drawing upon a wide range of examples from around the world, Kapferer suggests that authenticity remains critical for luxury brands, hinting that some well-known American designers may be in for a surprise. Henrik Uggla is obsessed with meaning. His savvy approach to brand management blends strategy and semiotics in a way that will please both managers and marketing researchers who share his obsession. He describes the brand association base model that connects brands in the surrounding environment to a leader brand, drawing upon several well-known brands, such as Illy coffee, Gore-Tex, and Peak Performance. Uggla carefully outlines implications for brand leveraging research and semiotic research, pointing to the cultural influences in co-branding, ingredient branding, strategic alliances, and partner brands. How does brand management interact with related fields, such as corporate identity, design management, leadership, or marketing strategy? What intellectual resources are useful â€" or misleading â€" for understanding brands? What role does identity play in brand culture? These are some of the issues that this section will develop, introducing new and emerging insights into a relatively recent intellectual and managerial arena. He offers useful insights that move the discussion about brands and globalization beyond the standardization vs. He argues that brands are not only strong mediators of cultural meaning but also that the brand itself becomes a strong ideological referent shaping economic activities among consumers and producers. He concludes that brands and branding can to be seen as a central historical and cultural force with profound impacts on the perception of the marketplace and the consumer. In an illuminating and closely argued account, Heilbrunn declares that brands now pre-empt cultural spheres which used to be the privilege of either religion or the political, and that strong brands occupy symbolic places left empty by the retreat of the divine. Furthermore, the ideology promoted both explicitly and implicitly by brands is thus closely related a theological and political model which equals consumption with happiness â€" a classic advertising proposition. Strong brands constantly develop prescriptive models as regard the way we talk, the way we think and the way we behave. Based on these assumptions, the chapter attempts to show how strong brands promote a utopian model based on a series of inherent contradictions and paradoxes which brands are able to reconcile through a narrative programme. Identity enjoys high value in brand circles. Companies, organizations, and brand managers are all exhorted to create, maintain and express a coherent and compelling identity. They argue that the literature is wrought with inconsistent and taken-for-granted notions of identity, and has adapted from work on corporate identity without sufficient consideration of its applicability to branding. Furthermore, they question the very notion of utilising an anthropomorphic concept of identity at all. Informed by recent theory of consumer-brand relationships, they argue that brand identity â€" to the extent that brands can have an identity at 11 all â€" must be understood in terms of broader questions of social and cultural identity in modern society. Faurholt Csaba and Bengtsson conclude that we need to rethink central tenets of brand management, and provide a useful starter kit focused on brand identity. Design marks another keyword in branding strategy. A Nice Couple or False Friends? This causes trouble when managers apply one or the other â€" or a poorly operationalized combination of the two. Their case study of a Scandinavian flooring company shows how â€" when properly applied â€"design can enhance competitive advantage, by increasing product value and brand identity. However, design and branding occupy separate, if overlapping, cultural and managerial realms, which may lead to problems. They review how these problems arise, discuss their strategic and theoretical implications, and offer guidelines for implementing design within brand management. In this way, subcultures produce their own recognisable social practices â€" particular ways of dancing, walking, talking, and consuming. Elliott and Davies discuss how sub-cultural group 12 members negotiate brands and their meanings in the context of their own lives, illuminating research key concepts in consumer-focused brand research such as brand communities, neo- tribes, subcultures, and authenticating acts. They found that consumers say they do value ethics and think that companies should communicate their ethical values in

everything they do, but found little bottom line evidence â€" these same consumers reported not being too concerned about ethical values when out shopping for Benetton clothes. They examine several possible explanations for this paradox, and then discuss the provocative idea that authentic corporate identity is ephemeral. They ask, can Benetton, the company and site of identity, control this brand? Or can it be seen as a Frankenstein, a creation no longer controlled by the forces that apparently created it? For example, airports constitute a site where town planners, airlines, architects, government regulators, consumers, and style, and progress coalesce, with brand management co-mingling with planning processes, progress and public debate see Leslie Among the many players that interact with brand meaning, advertising maintains a dominant role. She presents a study of how advertising helps build luxury brands and develops a model of the two-way value creating relationship that links the firm and the consumer. Her framework compliments the general approach to brand culture â€" as she argues that the firm designed brand identity is driven by the cultural codes of luxury branding. Finally, she presents a typology of luxury good marketing communication strategy and offers suggestions for research and practice. Toward Brand Culture 14 Brands have become a contested managerial, academic and cultural arena. Management models struggle over the relative importance of branding vs.

Chapter 2 : Symbolic brands and authenticity of identity performance - CORE

Symbolic brands and authentici More details; Symbolic brands and authenticity of identity performance. Richard Elliott and Andrea Davies.

Why Getting Your Attention Is Never Enough The Lots of companies use interesting and attention-getting ads with the brand name or major takeaway buried somewhere in the ad - completely divorced from the attention getting element. Consumers remember this great ad, but for the life of them have no idea what it was for or who it was by. This is a huge waste of resources. If we are dealing with a familiar product and we have a familiar message, maybe consumers can attend briefly to our message and brand name while they are doing something else. They can divide their attention because the ad and message are familiar and well-known. This is what reminder advertising is all about. No, it just means that we have to be all the more careful about making consumers attend to the right things and make sure our message is interesting enough to have them put aside something else and think about us alone. What Attracts and Sustains Attention? Psychologists and marketing academics have learned important lessons about what attracts and sustains attention. We list some of them here. Think about them as a checklist for developing your ad, email promotion, or website. They will help you make your marketing effort interesting and attractive for the right reasons. On a very broad level, things attract attention if they are personally relevant, pleasant, surprising, or easy to process. There are a lot of ways in which we can achieve these things, as we explain below. Is It Personally Relevant? Consumers pay attention to things that that have implications or consequences for their lives, especially if they appeal to their needs, values, or goals. Mothers, for instance, pay attention to ads that feature kids because kids are relevant to their needs, values, and goals. Are you attuned to who your typical target consumer is? Are you using people like them in your ad? Questions like, "How would you like to win a million dollars? It gets consumers to shift their attention to your brand or service and what it can do for them. We attend to things that are inherently pleasant. No doubt this has evolutionary significance. First, use attractive visuals. Advertisements containing attractive models have a higher probability of being noticed because the models arouse positive feelings or a basic sexual attraction. Of course you do. You also pay attention to beautiful sunsets, cute babies, enticing food, and beautifully decorated rooms. They are all pleasant to look at. Music is another way of making something pleasant. Familiar songs have considerable attention-getting power, which is why some companies have used popular and familiar music and famous artists like Reba McEntire, Aretha Franklin, and the Beatles in commercials. Optimally, the chosen music fits with the message you are trying to send. Humor can also be an effective attention-getting device. This is perhaps one reason why Clio award winning ads become winners. They have attracted the attention of the people who vote for them. The problem with humor is that not everyone agrees on what is funny. Companies misstep with humor when the joke is completely unrelated to the point of the ad. People remember the humor, not the brand name or message. Consumers also attend to things that are surprising. Again, evolution explains this phenomenon. We are automatically conditioned to things that are surprising because we have to quickly judge how to respond to them should we fight, run away, or approach this surprising thing? Two things make a stimulus surprising: We attend to novel things -- those that are new and unique -- because they are different and require analysis. Of course, being new, unique, and different is hard work and requires creativity. Talking Internet ads, shockwave technology, pop-up ads and the like were all, at one time, novel ways of attracting attention. Unfortunately, once something new comes along, its very success makes others want to copy it, which makes it old, not new. While we have been talking about advertising and web pages, remember that products, packages and brand names that are novel will also grab attention. The perfume labeled "Dirt" is, you must admit, different. Something important to remember about novelty: We often dislike food, for instance, that tastes different from what we usually eat. The same goes for new clothing styles and new and unusual music. A second feature affecting surprise is unexpectedness. Unexpected stimuli are not necessarily new, but their placement is different from what we are used to. One

company showed a picture of a man and woman gazing intently at their wallpaper while their baby swung from the ceiling fan. Unexpectedness is a much easier thing to achieve than novelty. Although unexpected stimuli attract attention, using things that are too unusual can sometimes be confusing. This potential problem is illustrated inthe Reebok U. Though effective in getting the attention, the visuals were confusing and rendered the ad unsuccessful.

Chapter 3 : Dr Andrea Davies â€" University of Leicester

Symbolic brands and authenticity of identity performance. By Richard Elliott and Andrea Davies. Publisher: Routledge. Year:

You Simply Knew This. Patryk Wasiak, Institute for Cultural Studies, University of Wroclaw Introduction The aim of this paper is to discuss the emergence of brand culture in the sector of consumer electronics in Poland during the system transition of My argument here is that brand culture emerged in the mids and was influenced not only by manufacturers, bur was also actively co-constructed by a range of intermediary actors as well as intended or actual users of VCRs, stereos and colour TVs. While discussing the role of material artifacts during the period of the economic and cultural change it is necessary to consider how particular commodities became physically available as well as how they became constructed symbolically by retailers, intermediary actors and consumers. At that time use young Poles, despite the fact that only a small percentage of them could afford such products, actively appropriated names such as Sony and Philips as symbols of high quality, technological innovation and prowess. As one of my informants, a female with intelligentsia background born in remembered, while she personally owned imported Sharp considered as a mid-range brand stereo, she and her colleagues were familiar with cultural meanings and hierarchies of brands. You simply knew this. Consumptionscapes of the "less affluent world," Journal of Consumer Policy, 19 3, pp. Albrecht Rothacher, an author of an analysis of branding strategies of several global brands, provides a brief and useful outline of the role of brand as a set of cultural meanings that mediates production and consumption of commodities. Simply put, a brand is the soul of a product. It facilitates consumer choice as it represents reliable qualities, images and pricing. If properly communicated and maintained, it can also evoke powerful emotional qualities for a consumer, which enhances his possibly even lifelong loyalty to the product. While trying to grasp the emergence of brand culture in Poland it is necessary to consider the role of import, marketing, retail trade as well as publicity gained by Western manufacturers from consumer electronics market. Currently studies of brand cultures in emerging markets such as China focus primarily on garment industry which illustrates how branded products became appropriated by consumers in strategies of cultural distinction related to a process of steep upward social mobility. However, it is necessary to remind that generally brands of technological products top the scales in rankings of corporate image and products quality. Robert Collins, an author of award winning study of Sony Corp. First I briefly outline how the notion of brand is discussed in the existing scholarship on the post-war history of Eastern Europe and how further analysis of consumer electronics brands could enrich the understanding of cultural and economic change of year The final section discusses how notion of brand became appropriated by young Poles interested in acquisition and consumption of consumer electronics products and how they learned and experienced particular brands and brand hierarchy. Collins, Sony in Poland: A case study, European Management Journal, Vol. Further page numbers refer to a copy of this paper send to the author by Prof. Brands and demise of state socialism Recently several scholars discussed how Western consumer products were brought to Eastern Bloc countries and how local denizens made them meaningful in their social world. Ina Merkel in her study on patterns of consumption in the GDR argues that such products, for instance shampoo bottles, regardless of its brand, were put out of original context of Western consumer culture and framed into socialist consumer culture. Were the objects from the West simply put to use or were they deliberately used in such a way that stripped of their original social context , they served totally different cultural functions? Under East German conditions, for example, West German hair shampoo, regardless of the brand, had such a distinctive value for certain people that empty shampoo bottles were lined up in the bathroom like icons for guests to see. In current scholarship brands of Western products are rather used anecdotally to illustrate affluent consumption. For instance, Paul Betts while patterns of consumption in the GDR, mentions brands as symbols of high quality imported consumer goods available only to a small among consumer elite. Even the party hierarchy reportedly

succumbed to the same impulse, hoarding Western imports e. The Last Soviet Generation. Princetion UP, Princeton and Oxford, , ch. In the early s post-communist Eastern Europe became an area of research conducted by management and consumer culture studies scholars enthusiastic about the possibility of studying consumer capitalism in statu nascendi. Ger and Belk outlined the reasons of such fasciation: The joint process of marketization and globalization of local economies increasingly affect consumers in much of the Less Affluent World. The most sudden shifts to marketized economies have occurred following the demise of Communism in Eastern Europe in [Coulter and his colleagues in an empirical study of brand commitment and marketing of Western cosmetics in Eastern Europe pointed out that the emergence of the notion of brand, was a significant element of socio-economic change of year The concept of involvement with branded products is rarely talked about in brand research and is frequently taken for granted in U. As I argue here, several brands from consumer electronics market were already included in social worlds of denizens of this region before year Most studies on patterns of consumption in Eastern Europe focuses either on pre period or post-communist time and potential continuities between consumer culture before and after the system change are rather overlooked. In a are study which considers both periods, Katherine Sredl, while exploring the role of consumption and upward class mobility in Croatia, convincingly argues that to understand patterns of consumption it is necessary to take pre- era into account. See also discussion on the beginnings of social changes in the mids in: Several studies on history of advertising, marketing and consumption in the US show how brand culture was formed during several decades of the XX century along with steady industrial and post-industrial economic developments. In Eastern Europe consumers were exposed to brand culture from the late s mostly thought emergence of hard currency stores, trade tourism and private import of consumer goods. Rothacher, while discussing emergence of global brands on developing markets, claims that for Eastern Europe brands were something that came from outside rather as a part of intrinsic socio-economic change as it happened in the US. Thus, brands offered not only new cultural meanings but also an access to a foreign and highly regarded lifestyle. For backward industrial, many developing and former Communist countries, these brands surely offered progress in terms of reliable qualities, services and the notion to participate in the American way of life. Etterson and colleagues quoted Landor Associates commercial survey from which confirmed the recognition of consumer electronics brands. Western brands performs much better [than domestic ones] in categories of products which requires substantial know- how. Ettenson, Brand name and country of origin effects in the emerging market economies of Russia, Poland and Hungary, International Marketing Review; 10, ; 5; pp , here p. Jackie Clarke, Closing Moulinex: In Poland, after the abolishment of Martial Law in Poles started massive private import of consumer electronics. During the mids some private entrepreneurs established successful trade routes from both West Germany and Singapore two main sources of VCRs, colour TVs, stereos and computers. At the same time Pewex and Baltona, two hard currency chain stores introduced such products in their offers. A TV news material from Fig. One of important intermediary actors was monthly magazine Hi-Fi Audio Video est. This magazine regularly published information about technological developments in audio and video technologies in the West. In the s the most frequently presented brand was Dutch Philips which introduced CD sound recording technology. Hi-Fi Audio Video also frequently informed about Thomson, Technics, and Blaupunkt companies which also introduced several novelties in audio technology. Video technologies were rather dominated by Japanese companies such as Sony, Panasonic, Hitachi and JVC which introduced and mastered several new technologies in video processing technologies, for instance camcorder, flat TV kinescopes and new video recording S-VHS and Video8 standards superior to dominant VHS. Information about technological developments introduced by aforementioned companies were regularly illustrated by, plausibly unauthorized, reprints of promotional photographs from trade catalogues Fig. For instance, highly popular Sonda popular science TV program regularly informed about Western electronic 18 Paul du Gay et al. This material was played on Sony VCR which was further extensively discussed by hosts. Western manufacturers were frequently presented in weekly and economic magazines. From the s Polish press regularly published articles which openly appraised Western

technological development and managerial skills. It was a part of a broader pattern in the whole Soviet Bloc. In , when the USSR government accepted entering of joint western companies, one of leading Soviet economists Abel Aganbegyan, explicitly outlined what they want to achieve by opening to the West. In the s Japan unequivocally dominated articles about both technological progress and managerial strategies which were the reasons for global successes of Japanese companies. Such magazines presented readers with brief history and achievements of Western brands by emphasizing their technological prowess and successful managerial strategies based on successful branding products. Also if we look at the image of charismatic company leaders juxtaposed to passive socialist directors, plausibly the most praised figure was Akio Morita famous founder and CEO of Sony Corp. It stands on a honorable place next to a TV and looks really impressively. Oetker were mostly spelled with lower case. Harvard University Press, , pp. Shortly after Sony opened its store in several other companies established its own distribution channels to Polish market through local private trade companies which became their authorized distributors. Generally, domestically made press adverts and TV commercials were highly amateurish and currently, in the post-socialist nostalgia discourse, they are considered as embarrassing, yet charming kitsch. Most companies controlled the rise of their distribution system sin Poland through their branches in West Germany which controlled marketing strategies on emerging Eastern European markets. Collins also notes how soon after Western companies organized outdoor advertisement campaigns. In this way, the company hoped to strengthen its image position and, at the same time, maintain its 2: In the early s Polish economic analysts and columnist from economic magazines considered consumer electronics and PC markets as most Westernized sectors of economy. The last section will discuss how the notion of brand became appropriated by Poles in their social worlds. Polish weekly magazine Odrodzenie 27 For instance: Here Western brands were used as symbols of a change of social worlds of Poles. Similarly newsreel on the popularity of VCRs among Polish consumers also noted brand awareness as a symbol of a broader and unexpected social change. I asked my informants about their patterns of consumption in the s and after the system transition. One on my questions concerned brands of products which my informants, they relatives and friends had, as well as about brands which they were aware of. Most of my informants claimed that they only owned domestically made electronics. They were mostly familiar with several brands. Virtually all informants included Sony and Philips as renowned brands. Sony, Philips, those were brands [a moment of silence] Sanyo, Grundig. Sony was consider as something best. Sony entered very firmly to Poland. Sony TV set was considered as the symbol of quality in the s. Journal of Contemporary Ethnography, Vol. Polish stereo made with the Grundig license] or Kasprzak [Polish electronics manufacturer]. Technics looked completely differently. It had a different aesthetic. However, no one could afford it. Of course, it was my dream to buy something like Technics. For Poles such catalogs had no practical values since it was impossible to order such products from Poland, and much more importantly, such products were unaffordable for Polish consumers. My informant explained that as a red blooded teenager he had interest in two Burda and Quelle sections: My informants, while discussing Philips products, mostly referred to the issue of technological innovation.

Chapter 4 : Brand Culture - PDF Free Download

Davies, Andrea and R.H. Elliott, R.H. () Serving herself: evolution of brand consciousness and an empowered consumer in the UK, CHORD and ABH Conference 'Business Links: trade, distribution and networks', University of Wolverhampton, 29thth June

The cycles of corporate branding 15 The cultural dimensions of the shift to corporate branding 17 Gaps in corporate brand management and their relations to brand cycles 26 A comparison between product and corporate brands 37 A comparison between corporate identities and corporate brands 40 Incentives for leader and partner brands 74 Four perspectives on brand identity Comparison between the brand management and design management concepts His research interests generally lie in the field of consumer behaviour analysis from a cultural perspective, including such topics as lifestyles, consumer motivations, food consumption, product-origin imagery, globalization and branding. He has received two major Danish research awards. He is the co-author of the best-selling textbook on consumer behaviour in the European market. His appointment is believed to be unique. He has organized numerous conferences on identity and corporate funding where leading scholars and captains of industry have spoken including the Chairman of British Airways, the Group CEO of BP and the Chairman of Barclays Bank. He has acted as a special adviser to the BBC and has also been involved with projects for the branding consultancies Landor and Enterprise, and with Mercedes Benz. Along with Professor Greyser Harvard Business School he is the author of Revealing the Corporation which explores corporate brands and identity, reputation, image and corporate level marketing Routledge, He has given seminars at a number of leading business schools including Harvard, Oxford, Copenhagen and Stockholm. He has served as a guest editor for several leading journals and is on the editorial board of four journals. He received his doctorate in marketing from Lund University in His research focuses on the production and consumption of brand cultures. His research focuses on branding in the information technology sector, with particular emphasis on Sony Ericsson. He has conducted research in new product introduction for Ericsson Corporation. Arianna Brioschi received her doctorate from L. Bocconi University in Milan, where she is currently a Lecturer. She has also been working as a researcher and trainer at the Bocconi University Business School since , where she is part of the Marketing Studies department. Best known for Postmodern Marketing Routledge, , he has written or co-edited twelve other books, including Marketing Apocalypse Routledge, , Time, Space, and the Market Sharpe, , Marketing: His research addresses marketing and consumption across cultures, investigating phenomena as diverse as American shopping malls, oriental carpets and the branding of cola in Denmark. She received her PhD from the Open University. Her research interests focus on contemporary and historical aspects of consumer behaviour as they inform brand theory, advances in marketing research methodology and cultures of consumption. Recent publications attend to symbolic, experiential and tribal consumption practices, persuasion knowledge in advertising, consumer research methodology and crosscultural consumer behaviour. His research focuses on the symbolic meaning of brands, consumer culture and identity, and the dynamics of brand ecology. He is also a successful hip-hop performer and producer. She has published numerous articles on organizational culture, corporate branding and organizational identity in academic journals such as the Academy of Management Review, Harvard Business Review, Human Relations, Journal of Management Inquiry and the European Journal of Marketing. Other research papers on the humour and aesthetics of management and organization as well as her work on jazz as a metaphor for organizing can be found in Organization, Organization Science and Organization Studies. A Reader , co-edited with Majken Schultz. Trained as a semiologist and philosopher, he teaches and researches in the areas of brand management, consumer behaviour and design management. He is also a consultant for many fast-moving consumer goods FMCG brands. Ulla Johansson is a former architect who now holds a PhD in Management. In her teaching, she covers a broad range of courses at different levels, including methodology, organization theory, feminism and design management at all levels. She is also active

in a platform for entrepreneurial research and design. Her dissertation focused on the concept of responsibility and how corporate employees respond when their employers claim to have delegated responsibility to them. Together with Lisbeth Svengren Holm, she directs a long-range research project in design management, focusing on the relationship between industrial designers, marketers and engineers. She is also working on a book about irony as a platform for academic critical thinking. He is the author of eleven books, including the international best-seller Strategic Brand Management: Her current research centres on story-telling, brands, culture and expressive leadership and she has published various articles on these topics in, for example, the European Journal of Marketing and Scandinavian Journal of Management. Among her most recent publications is a co-edited book on the new economy, Stuck in the Future BookHouse, He is an editor of the journal Consumption Markets and Culture. His research focuses on the production and consumption of images and has been published widely in marketing, psychology, design and anthropology journals. His book Visual Consumption Routledge, introduced an interdisciplinary, image-based approach to understanding consumer behaviour. She also takes an interest in corporate branding and reputation management, drawing on insights from marketing and strategy. She is the first editor of The Expressive Organization: Majken also serves as a board member of several Danish companies, including Danske Bank, one of the largest financial institutions in Scandinavia. She is participating in a multidisciplinary research programme: Design in the Niche Society Dennis and in the international research programmes: Design Drivers and Design Against Crime. Her research focuses on the integration of industrial design as a strategic resource in a corporate context. Henrik is particularly involved with issues related to the handling of mature brands. He has published several books on brand architecture, co-branding and brand extensions, and is an active branding consultant for Scandinavian industry. We also appreciated the comments of our anonymous reviewers, and Avi Shankar read parts of the manuscript. Consumers are seen to construct and perform identities and self-concepts, trying out new roles and creating their identity within, and in collaboration with, brand culture e. Borgerson and Schroeder ; Solomon et al. Largely missing from these insights, however, is an awareness of basic cultural processes that affect contemporary brands, including historical context, ethical concerns, and consumer response. In other words, neither managers nor consumers completely control branding processesâ€"cultural codes constrain how brands work to produce meaning. This collection of articles reveals how branding has opened up to include cultural, sociological, and philosophical enquiry, that both complements and complicates economic and managerial analysis. If brands exist as cultural, ideological, and political objects, then brand researchers require tools developed to understand culture, politics, and ideology, in conjunction with more typical branding concepts, such as equity, strategy, and value. Brand culture refers to the cultural influences and implications of brands in two ways. First, we live in a branded world: Second, brand culture provides a third leg for brand theoryâ€"in conjunction with brand identity and brand image, brand culture provides the necessary cultural, historical, and political grounding to understand brands in context. Brand Culture places brands firmly within culture to look at the complex underpinnings of the branding process. This volume fills a niche in the burgeoning branding literature with a distinctive managerially and theoretically informed perspective on the cultural dimensions of branding. We present sophisticated, informative, and focused brand research, drawing from cutting edge work on brands and their multiple roles in organizational practices and cultural processes. We are not content merely to offer strategic advice, for we believe researchers and managers alike must understand brands at a deeper cultural level. Brand Culture dwells between checklist-type managerial models on one hand and studies of consumer behaviour on the other. We introduce the brand culture concept as the theoretical space between strategic concepts of brand identity and consumer interpretations of brand image, and draw out implications for brand management and research. Brand Culture sheds light on the gap often seen between managerial intention and market response. We believe that understanding brands requires integrative thinking, drawing from management strategy, organization theory, and consumer behaviour, and that understanding brands requires theoretical work. Brand management has grown to challenge traditional models of product management and industrial production; and branding has emerged as an interdisciplinary research area,

drawing from management, marketing, and allied fields. Reflecting the growth of brand research, the book presents innovative cultural perspectives on branding, including several case-based studies of well-known companies such as Benetton, LEGO, and Ryanair. Together, this group of researchers maintains that managing, researching, and understanding brands requires understanding how meaning and aesthetic expression function in the marketplace. Although there are numerous brand management books, most of the branding literature has a somewhat limited scope, often treating brands as a corporate prerogative, removed from culture and consumers. Branding, however, is a far more complex issue that cannot be understood as a mere communications campaign. Brand Culture includes contributions by marketing, management, consumer research, and communication researchers, and provides a handy guide to the latest thinking about brands. The book is designed as a supplemental text in many business and management Introduction 3 courses at both graduate, including MBA, and advanced undergraduate levels. Each chapter includes a key point and several questions for discussion for classroom use. The book will be of interest to researchers and students in brand management, strategic marketing, organization theory, marketing communications, and international marketing. In particular, courses in product design, marketing strategy, marketing communication, and consumer behaviourâ€"and, certainly, brand managementâ€"should find this collection a convenient, lucid, and thought-provoking overview of current brand thinking. Advertising and communication researchers will also deem this book of tremendous interest, specifically those who are studying corporate identity and international management. Brand Culture is designed to appeal to managers in the areas of consumer research, branding, and advertising and corporate identity who want a convenient, stimulating overview of some of the best recent brand research. Strategic Brand Management by Kapferer has become a standard text in the brand literature, one that exemplifies a European approach in its emphasis on the meaning of brands and its semiotically informed brand model. As a monograph, however, its focus is somewhat narrow, and it often neglects the cultural processes that inform both corporate branding efforts and consumer responseâ€"the cultural codes of branding. Revealing the Corporation edited by Balmer and Greyser provides a compelling historical account of the field of corporate identity. However, this anthology draws primarily from previously published work, stretching back to the s, mostly American, and mainly covers practical applications, reprinting several articles from the managerially oriented Harvard Business Review. These are aimed at the practical side of the market, slightly to the expense of theoretical work. A Theoretical and Practical Approach by Riezebos represents more of a standard text, aimed at marketing students. Brand Culture is different from these offeringsâ€"we write for researchers, scholars, and students who are interested in new currents of brand research, as well as managers who want a thoughtful update on brands from a cultural, yet managerially relevant, perspective. The reader will find case studies of iconic brands like Benetton, LEGO, and Brand culture 4 Ryanair, practical managerial advice, as well as thoughtful analyses of brand concepts and strategic brand management. Our authors present state-of-the-art thinking about brands, and many draw upon theoretical developments from other fields. The book moves beyond simplistic notions of brands as managerial assets, and presents a more multifaceted understanding of brands and brand management, grounded in interdisciplinary perspectives on the cultural codes of brands. Writers have discussed myriad ways that culture interacts with commerce: Nixon ; brand culture Pettinger ; corporate culture e. Deal and Kennedy ; engineering culture Kunda ; and organizational culture e. Martin ; Parker However, marketing has trailed other disciplines in adopting a cultural perspective. How do brands interact with culture? From a cultural perspective, brands can be understood as communicative objects that the brand manager wants consumers to buy into a symbolic universe as defined by, in part, the brand identity cf. Consumer choice is critical to understand why certain brands become more successful than others see Aaker The meanings consumers ascribe to brands are not only the result of a projected brand identityâ€"a process of negotiation also takes place in and between a marketing environment, a cultural environment, and a social environment.

Chapter 5 : Brand culture - EconBiz

In chapter ten, 'Symbolic Brands and Authenticity of Identity Performance,' Richard Elliott and Andrea Davies study identity from a consumer perspective as they explore authentic and inauthentic identity performance in an empirical study of young consumer's brand communities and their consumption of fashion, music, and club culture.

Chapter 6 : The fashion industry, Moda in razred, Moda in družbene razli by Dajana Janjić on Prezi

Voir en particulier le Chapitre 10 Symbolic brands and authenticity of identity performance de Richard Elliott and Andrea Davies: In a consumer culture people no longer consume for merely functional satisfaction, but consumption becomes meaning-based, and brands are often used as symbolic resources for the construction and maintenance of identity.

Chapter 7 : Faculty - A-Z | School of Management | University of Bath

/ Ulla Johansson and Lisbeth Svengren Holm --Consuming brand culture --Symbolic brands and authenticity of identity performance / Richard Elliott and Andrea Davies --Branding ethics: negotiating Benetton's identity and image / Janet L. Borgerson, Martin Escudero Magnusson, and Frank Magnusson --Brand ecosystems: multilevel brand interaction / Sven Bergvall --Selling dreams: the role of advertising in shaping luxury brand meaning / Arianna Brioschi.

Chapter 8 : Symbolic brands and authenticity of identity performance - EconBiz

This excellent text includes case studies of iconic international brands such as LEGO, Nokia and Ryanair, and analysis by leading researchers including John M.T. Balmer, Stephen Brown, Mary Jo Hatch, Jean-Noël Kapferer, Majken Schultz, and Richard Elliott.