THE ATHLETE BRAND
BEHIND THE SCENES

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"The whole sorry episode - and Woods looked a broken man - seemed to have been dreamed up by Team Tiger as some sort of damage limitation. But surely the damage was done when, time after time, his 'advisors' egged him on as he climbed into bed with yet another woman." **Simon Caney**

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Date: September 1st, 2010

Executive Summary

The sports industry has turned into a lucrative business, and athletes are increasingly being marketed as brands in their own right. The project focuses on the branding process of the athlete and of how brand equity is created. The project investigates the relationship between the consumer demand and the athlete brand and discusses how storytelling, archetypes, and secondary associations influence the making of the athlete brand. The project further investigates what problem areas that may arise in dealing with an athlete brand. The project proceeds to discuss the CBBE model and how the athlete brand differs from that of a product or service in the brand building process. The CBBE model was found to be insufficient and a new model with the athlete at the center of attention is proposed (i.e. the Athlete Brand Equity model). Five parameters are claimed to be vital for the making of the athlete brand, and a measurement framework is presented in order to investigate the parameters, in form of the Athlete Status Pyramid and the Athlete Status Configuration table. The pyramid presupposes that all the five parameters be met in order to reach the pinnacle of the pyramid. However, the project reaches the conclusion that not all of the parameters are of equal importance and that a brand with high equity can be obtained despite the athlete not fulfilling all the parameters. Thus the project concludes that the Athlete Status Pyramid needs to be modified to make the measurement framework valid. All in all the project provides a basis for the understanding of the branding process of the athlete brand.

1. CHAPTER I: INTRODUCTION

1.1 Introduction

In today's society professional athletes are much more than their physical abilities (Don McPherson, 2010), athletes are a point of reference, they are role models and heroes, they are villains, and they are means of entertainment. Sport is a diversion from reality and from the ugliness of our world (Ibid.). The arenas set the stage and the athlete's function as our times gladiators. The interest in athletes has increased along with the media coverage of sporting events, and along with the increasing exposure of athletes on and off the respective fields of play. The sports industry has turned into a lucrative business for the parties involved, and athletes are increasingly being marketed as brands in their own right. As the athlete's athletic reputation grows, the creation of a personal brand becomes evident in order to harvest the marketing opportunities that arise (Ibid). But although athletes are increasingly being treated as brands in line with services and products, the brand management of athletes is still left wanting.

In order to create a strong athlete brand, not only a comprehensive strategic plan is needed, but the strategic plan also needs to be carefully integrated with the surrounding interest parties such as marketing partners, sponsors, teams, leagues, governing bodies, charitable initiatives and miscellaneous business interests (Kathy Connors, 2008). Companies make use of carefully constructed brand strategies, they make use of multiple brand channels, they have crisis communication strategies, they choose the alliances they engage in very carefully, as well as the charities they are associated with and the athletes they endorse, all in order to support the desired brand image. Companies are strategists and so should the managers behind the athlete be.

Some brand images are a creation of a *deliberant strategy* with point of departure in a long-term strategy, where everything is planned from the start, and the company knows exactly how to act and what to do in any given situation. Other brand images are relying on an *emergent strategy*, where not much thought is put into the strategy from the

beginning, but decisions are made as we go along, and adjusted accordingly to the given situation. Athletes as brands are an intangible entity. The world they operate in is ever-changing. The outcome of their performances cannot be predicted, and marketers have little control over the athlete (i.e. the core product). Thus, although a deliberant strategy seems evident in order to create a super brand, the ever-changing condition cries for the flexibility of the emergent strategy. Thus, in a hyper competitive market place such as the one athletes operate in, a combination of the strategies could prove to be the best solution. Choosing the right strategy also includes the positioning of the athlete. As with companies, the athlete operates in a marketplace shaped by the different stakeholder. The company's ability to position themselves in regards to competitors and their actual target group will influence the company's success. Athletes are no different!

The athlete brand can be seen as a brand mosaic made up by multiple small pieces. These pieces consist of the associations with the different alliances described above, with the athlete's performance on and off the respective fields of play, and with the athlete's physical and personal traits. All in all, it is undeniable that the potential that lies within the athlete brand is huge. Putting together the pieces that make up the right brand image becomes evident and again calls for a comprehensive brand strategy.

1.2 Actuality: The Growing Power of the Athlete Brand

The world of sport has developed significantly since the 1960s as a result of a rapid growth of sponsorships, and a significant increase in media involvement, in particular in form of television broadcasts. As sport started to attract spectators along with the media attention, the interest in athletes has created cultural icons and celebrity figures. Compared to sports, few other professions, if any, can compete in terms of global popularity and appeal. The potential of sport goes beyond local and regional boarders, athletes have become national figures, and, if managed right, even international global figures and brands in their own right (Barry Smart, 2005, p.16-17). Celebrity endorsers have proven to be very lucrative assets for the companies associated with them. Successful athlete endorsements can enhance consumer recognition of a brand and

increase the relatively perceived value of the products or services being endorsed (Mulcahy & Ilardi, 2009). Once a company has obtained the endorsement right of an athlete, the company will habitually spend even more funds to activate the relationship. Often this means that the company will build entire advertising and marketing campaigns around the athlete, in the hope that the athlete's talents and achievements become uniquely associated with their specific brand (Ibid.). Initially, high-profiled athletes were used to promote a brand, or particular lines of sporting goods. Now, however, as described above, athletes have become brands in themselves. Take for instance Michael Jordan, he was used to promote the Nike brand as a whole, as well as specific product lines, but with time he in himself became a super star – an icon, and a brand in himself (Barry Smart, 2005, p.16). Product endorsement not only uses celebrities; it helps make them.

Although athletes have become sought after as athlete endorsers, with the current state of the global economy, and in the light of recent scandals involving athlete endorsers, companies are becoming more selective about the quantity and the quality of the athletes they endorse (Mulcahy & Ilardi, 2009). With this in mind, the realization of the importance of image management is imperative for the individual athlete. To a large extent it is the athlete's participation in endorsement activities and advertisement that lead them to stardom beyond their respective field of play (Barry Smart, 2005, p.10-11). When managing the image of an athlete it is important to understand that the branding of an athlete is not much different than that of a company branding a commodity; the competition is intense and companies compete for the customers through differentiated concepts, images and brand reputations. The difference lies in the brand-building blocks used to create high brand equity.

1.3 Problem Area

As athletes have become valuable brands, understanding the branding process of individual athletes has become increasingly important in order to develop effective brand strategies. Thus, athletes, as well as sports managers, are focusing greater efforts

to increase the brand equity of the athlete. Although brand equity is considered a critical theme in the field of marketing, the studies have rarely been applied to athletes in themselves, as brands. Moreover, the process of marketing and branding athlete celebrities is relatively recent and a new area of interest in marketing (Milligan, 2010, p. 37). The purpose of this project is to get a better understanding of the branding process of the athlete and of how brand equity is created. Gaining a better understanding of the branding process should act as the basis to further develop a template which can be used by athlete managers in building strong athlete brands. In order to investigate the above, the project will shed light upon what makes and breaks the athlete brand including understanding the motivation behind the consumer's interest in the athlete. Furthermore, the project will go into the use of storytelling, archetypes and secondary association in the image creation; the positioning of the athlete brand; and the difficulties that arise when the brand is an athlete compared to that of a product or service. Moreover, the project will look at what the optimal branding process is for the athlete brand and which parameters come in to play. By investigating the above areas, the project should be able to suggest what factors influence the making of a strong athlete brand with high equity. The above has lead to the following problem formulation:

How can you gain a better understanding of the athlete's branding process in order to build a strong brand with high equity?

From this problem formulation, the following research questions guide us to narrow the scope of the central issues being addressed in this study:

Q1: What is The Relationship between Consumer Motivation and The Athlete Brand?

Q2: What Parameters Are Necessary in The Building of The Athlete Brand?

Q3: What Are The Main Problem Areas That Can Break The Athlete Brand?

2. Chapter II: Methodology

The following chapter will describe the considerations behind the project and the methodology choices and approaches applied throughout. The first section will start with a discussion of the empirical methods use to gather information on the topic at hand. The following section will account for the overall scientific approach of the project including the consideration behind the measurement framework, the case studies, and the survey. Then follows discussions of the theoretical limitations and delimitation. Lastly, the chapter will present a schematic outline of the project.

2.1 Empirical Methods

The project relies on both primary and secondary data. The first part of the project introduces the reader to the theoretical framework, which is built on secondary data gathered from academic literature. In the later part of the project the secondary data furthermore stem from academic articles, articles from the press and internet resources. The Internet has been used to search for material on the given topic, and several articles were discovered with significant relevance. In addition numerous books on sport management have been consulted. The project has to a large extent been based on the knowledge gained through these books and articles (i.e. secondary data).

Furthermore, a measurement framework is presented in Ch. VII. It is based on the theoretical framework presented in the first part of the project. The project continues with case analyses based mainly on secondary data, as well as a short survey in order to measure the more intangible parameters. Throughout the project both primary data and secondary data have been used. The advantage of using a variety of data from a broad spectrum of sources is that it gives a broader picture of the topic at hand (Blumberg et al., 2005).

In addition with the acknowledgement that no more than a fraction of the existing knowledge afield is put into writing (Blumberg et al., 2005, p.133), the project has also

drawn on the knowledge and experience of the associated press, as well as on of highly respected sports managers from some of the leading Danish and international sports management companies (i.e. primary data). In addition, further secondary data were gathered from the archives of Octagon – one of the leading sport management companies. Both the primary and the secondary data have supplied excellent background information and insight as well as given a good lead on the topic.

2.1 The Scientific Approach

The research design of the project takes form of a secondary data study combined with case studies and a short survey. Considering the choice of research design is important in order to conduct a valid research study. In order to secure empirical information it is important to be aware of own biases in the interpretation process, both in regards to the secondary data study, the case studies, the survey and evidently in the outcome of the project. It is acknowledged that the project takes on the perspective of interpretivists. Interpretivism recognizes that the world is socially constructed and subjective; that the researcher is part of what is observed, and thus able to influence the research study directly or indirectly. It is also acknowledged that human interests drive the researcher and therefore bias can occur. These considerations are important components that the researcher needs to be aware of, when conducting the study and analyzing the findings, in order to be able to present valid results and without influencing the result (Blumberg et al., 2005, p.19-21). In order to avoid such bias, the purpose of the study should not be revealed beforehand. Moreover, when analyzing the data it is crucial to stay objective, without regard to any presuppositions.

I acknowledge my own subjectivity as part of the research process. By presenting the methods used and the approach taken in this project, others should be able to replicate the study, make the same observations and research the same results. By doing so, I fulfill the research objectivity criteria and acknowledge my own subjectivity. It must also be acknowledged that the validity of the survey cannot be guaranteed. The selection of the participants may not live up to an objective representation of the population

demographically. As the validity of the survey may thus be questioned, the reliability may also be called into doubt. It has not been my intention that the survey should be representative as this lies outside the scope of this project. But the survey should merely provide athlete managers with a tool through which they could gain further insight and understanding in the building of high equity of the athlete brand.

2.1.1 Measurement Framework Considerations

The measurement framework presented in this project focuses on five parameters: visibility, career results, appearance, storytelling, and charisma. The framework includes an *Athlete Status Point Configuration model* outlining the key dimensions that determine whether the individual parameter is met or not. The following section will describe the thoughts behind the key dimensions for each parameter. Mads Christian Esbensen and Bo Bredsgaard measures ***visibility*** based on number of withdrawals from various media databases (Esbensen et al. 2009, p24-25). Thus, the project investigated the correlation between number of Google hits (one of the biggest search engines) with the visibility of the athlete. The result turned out to be downright misleading. For instance No. 4 on the Danish National Tennis Ranking List, Mai Grage, who is relatively unknown outside the Danish Tennis World, had almost as many *hits*, as Denmark's No. 1 tennis player Caroline Wozniacki, who is an international top athlete and far more visible. Thus, instead of focusing on the withdrawals for various media databases, a specific description of what makes an athlete more or less visible will be presented. In terms of ***career results*** the distinction between an athlete with mentionable career result or an athlete with less than that, is based on the respective international federations' value of a given event or result. In terms of ***storytelling***, and measuring whether the story is considered a good or bad story in terms of marketing opportunities, the project relies on the definition set fourth by the theory in the given field. As for measuring the last two parameters - ***appearance*** and ***charisma*** - this was done through a survey, as both measures are quite intangible. The considerations behind the survey will be described below.

2.1.2 Case Study Considerations

Case studies combine business practice with science and are useful in order to investigate a specific problem as "case study research emphasizes the embeddedness of a phenomenon in its real life context" (Blumberg et al., 2005, p.190). Case studies are particularly appropriate when there is a number of variables that need to be considered (Blumberg et al., 2005, p.192). Blumberg et al. argue that one case study is not sufficient to support or reject a theory, however, a series of case studies permits the assessment of a theory (Blumberg et al., 2005,p.191). Thus, although extensive, the project has chosen to include three case studies, in order to verify or reject the findings in this project, in particular in regards to the parameters and measurement framework presented.

2.1.3 Survey Consideration

The survey was kept very simple in order to focus on the essential part, which was to measure whether or not, and to what extent, the given athlete had sex appeal and charisma. The survey was based on a psychometric scale, which is commonly used in questionnaires, where five ordered response levels are used. Participants were also given the option of not expressing their opinion in regards to the given athlete. Two basic demographic questions were added asking the participant about their gender and age. These categories were added in order to explain any unexpected results. E.g. if the participant turned out to be predominantly male the measurement of David Beckham's sex appeal might be misleading. In order to avoid misinterpretation short definitions of charisma and appearance were presented. In regards to the appearance question the following definition was presented: "For the purpose of this project appearance is thought of as whether or not the athlete comes off as attractive or not. More specifically, is the athlete considered an ugly-looking person, average looking, slightly more attractive than average, attractive, or does the athlete ooze sex-appeal?" In regards to the charisma question the following definition was presented: "The word charisma comes from the Greek word kharisma meaning gift, and is considered a trait

found in persons whose personalities are characterized by - personal charm and magnetism. For the purpose of this project charisma is considered as the athlete's ability to capture, seduce and fascinate the audience".

2.2 Theoretical Limitations

With point of departure in the study of brand equity, the project set out on a quest to investigate the building of brand equity of athletes. The project has chosen to focus the analysis mainly on the Customer Based Brand Equity model presented by Kevin Lane Keller (1993; 2001; 2003). Not only is Keller one of the most renowned and respected professors within the field of Marketing, but it can also be argued that other well-known industry models of brand equity can be seen as representing subsets of the CBBE model (Keller, 2001, p.25). Keller argues that the four pillars that make up the foundation of Young and Rubicam's Brand Asset Valuator model, can be directly related to the following aspects of the CBBE model: 1) Differentiation (Superiority), 2) Relevance (Consideration), 3) Esteem (Credibility), and 4) Knowledge (Resonance) (Ibid.). Similarly, the five sequenced stages of Millward Brown's Brand Dynamics model: Presence, Relevance, Performance, Advantage, and Bonding, can be related to the four ascending steps of the CBBE model (i.e. identity, meaning, response, and relationship) and specific CBBE model concepts (e.g. salience, consideration, performance or quality, superiority, and resonance) (Ibid.). Moreover, Research International's comprehensive brand equity model, Equity Engine, has two key factors: Affinity and Performance. Affinity is made up by three dimensions (each which, in turn, is made up by three subdimensions): 1) Authority (heritage, trust, and innovativeness), 2) Identification (bonding, caring, and nostalgia), and 3) Approval (prestige, acceptability, and endorsement). According to Keller each of these dimensions and subdimensions can be directly related to the components of the CBBE model (Keller, 2001, p.25). Thus, as the CBBE model subsumes concepts and measures of some of the leading industry models, it is used as the main reference point throughout the project. Although the CBBE model provides a detailed blueprint for brand building, Keller suggests that the model should be refined to the

given context of use, to suit the need of its users as was the intention in this project.

2.3 Delimitation

The following section will describe the limitations of this project in form of the scope of the project, the choice of a business-to-consumer focus rather than a business-to-business focus, and lastly the considerations behind the primary focus on athletes from individual sports.

2.3.1 The Limited Scope of The Project

The project has limited its analysis to the motivation behind the consumer demand of athletes, the parameters that make the athlete brand, and the problem areas that arise in athlete management. Further analysis of how this information can be of use for athlete managers would be too extensive. It is to be noted that the information found in this project should provide the basis for creating a *template* for athlete brand management.

2.3.2 Business-to-Consumer

The project takes on a business-to-consumer (B2C) perspective with the main focus on the motivation behind consumer demand and on the parameters necessary for the enhancement of brand value in the mind of the consumer. This is the first step in creating an insight into the brand process of the athlete brand, and into how brand equity is created. Taking on a business-to-business (B2B) perspective would shift the focus from building consumer relationships to a focus on building alliances with business partners. A B2B perspective would demand a more in-depth analysis of the relationship between athlete endorsers and their business partners, and the associated secondary associations. Although the project will not go into depth with endorsement deals per se, the area will be touched upon as is has a significant role in the image creation of the athlete.

2.3.3 Primarily Individuals Sports

The project has predominately focused on athletes from individual sports such as tennis and golf, as tennis and golf-players are some of the most high-profiled athletes. The branding of athletes, from the above mentioned sports, is even more evident and the possibilities are even higher due to the individuality of the players. This is supported by Sports Illustrated annual list of highest paid athletes, where two golfers and a tennis player top this years list. (Freedman, 2010.)

2.4 Structure

Chapter	Content	Focus Area
Ch. I	Introduction	In Chapter I, an introduction to the topic at hand has been made and the actuality of the project has been presented (i.e. the importance and the growing power that lies with the athlete brand). Furthermore, the problem area and the problem formulation have been presented.
Ch. II	Methodology	The methodology has been presented in Ch. II and will include a description of the scientific approach as well as the empirical methods used and considerations behind the project. Subsequently, the chapter will present an outline of the project.
Ch. III	Theoretical Framework	Ch. III will present the theoretical base of the study. Explicitly this will include a closer look at brand equity, the CBBE model, Maslow's hierarchy of needs, Storytelling, Archetypes and the Brand Prototyping Process.
Ch. IV	Making of the Athlete Brand	Ch. IV will make an in-depth analysis of the athlete brand, in order to get an understanding of the *consumer-demand* of the athlete brand and how the athlete brand is build.
Ch. V	Problem Areas	Ch. V will look at the difficulties there lies in managing a brand and what can eventually break a brand.

Chapter	Content	Focus Area
Ch. VI	Brand Building Process	Ch. VI, will look at the branding process of the athlete brand, and more specifically how building brand equity around an athlete brand differs from that of a product or service. Subsequently the chapter will look at what the optimal branding process is for the athlete brand and what parameters come into play.
Ch. VII	Measurement Framework	Ch. VII will present a *measurement-framework* on which the respective athletes can be measured against in regards to the different parameters set fourth in this project.
Ch. VIII	Case Studies	Ch. VIII will present three case studies, with focus on a number of top athletes and their ability to successfully create a brand around themselves with high equity in relation to the parameters presented and the measurement framework.
Ch. IX	Conclusion	Ch. IX will present the project conclusion.

3. Chapter III: The Marketing Theoretical Framework

Brands have become extremely powerful in today's economy. A brand is described as the identity of a specific product, service or business, and can appear in many forms such as a name, symbol, sign, or a slogan (Kotler, 1991, p.442). Originally the word brand was used as a way of telling one person's cattle from another by means of a hot iron stamp. The word brand has developed over time, and has evolved to encompass identity, in other words the personality of a product, company or service (Aaker, 1991). In essences, brands are names with meaning (Sheppard, 2008). The purpose of this project is to look at the athlete as a brand, and thus, for the purpose of this project the following theories will be used: Brand Equity, Maslow's Hierarchy of Needs, storytelling, archetypes, and the Brand Prototyping Process.

3.1 Brand Equity

Brand equity is a set of assets or liabilities linked to a brand's name and symbol that adds to, or subtracts from, the value provided by a product or service (Aaker, 2001, p.8). Kevin Lane Keller defines brand equity, in a general sense, in terms of the marketing effects uniquely attributable to the brand (Keller, 1993, pp.1-2). Meaning that certain outcomes occur due to the marketing of a product or a service because of its brand name, which would not occur if the same product or service did not have that name (Ibid.). The consumer response to the marketing of a brand is linked to the knowledge the consumer holds about the brand – this is called customer-based brand equity. "Customer-based brand equity occurs when the consumer is familiar with the brand and holds some favorable, strong, and unique brand association in memory" (Ibid.). In a general sense, brand equity can be described as a set of assets; these assets are brand name awareness, brand loyalty, perceived quality and brand associations (Aaker, 2001, p.8). The purpose of building a strong brand with great equity is important for a number of reasons, such as greater customer loyalty and less vulnerability to competitive marketing actions, more favorable customer response to price increases and decreases, larger margins, increased marketing communication effectiveness, grater trade or intermediary

cooperation and support, and licensing and brand extension opportunities (Bradley, 1995, pp. 522– 524; Egan – Guilding, 1994, 450–453, Keller, 2001, p.17). Marketers must understand that creating a successful brand in the long run is influenced by the knowledge about the brand, which the consumer holds in memory, established by the firm's short-term marketing efforts (Keller, 1993, pp.1-2). Thus, it is important that marketers understand how their marketing programs affect consumer learning and their associations to the brand (Ibid.).

It has been established that building strong brands with great equity is beneficial, but doing so is not all that easy. Thus, Keller developed a model of brand building called the customer-based brand equity (CBBE) model (1993; 2001; 2003). The model maps out what brand equity is and how to obtain it. The principle of Keller's model lies in what customers have learned, felt, seen, and heard about the brand over time and what resides in the mind of the consumer (Keller, 1993, p.2).

The CBBE model goes through a series of four sequential steps, each step is contingent on successfully achieving the previous step. It is also central to understand that these four steps also represent the questions consumers ask in regards to brands (Keller, 1993, p.2).

- The first step is to ensure identification of the brand with consumers, and to evoke a specific association with a specific product class or customer need (i.e. who are you?) (Keller, 1993, p.2 & Keller, 2001, p.5).

- The second step is to establish the brand meaning in the mind of the consumer (i.e. what are you?) (Ibid.).

- The third step is bringing forth the wanted consumer response to the established brand identity and brand meaning (i.e. what do I think or feel about you?) (Ibid.)

- The final step is to convert brand response into an active and loyal relationship between the consumer and the brand (i.e. what kind of association and how much of a

connection would I like to have with you?) (Ibid.)

The CBBE model can be described as a *branding ladder*, which follows a specific order, starting with identifying the brand, moving on to creating meaning of the brand, and as meaning has been established a response occur, and eventually a relationship is built (Keller, 2001, pp.14-19). In order to move up the ladder, Keller has presented six *brand-building blocks* assembled in a brand pyramid: salience, performance, imagery, judgments, feelings, and resonance (Keller, 2001, p.7). It is argued that in order to reach the pinnacle of the pyramid the right brand building blocks need to be in place (Ibid.). The figure below illustrates the different steps in the CBBE model, as well as the different brand building blocks and their interrelation (Ibid.).

Figure 1: Keller's Customer-Based Brand Equity Pyramid
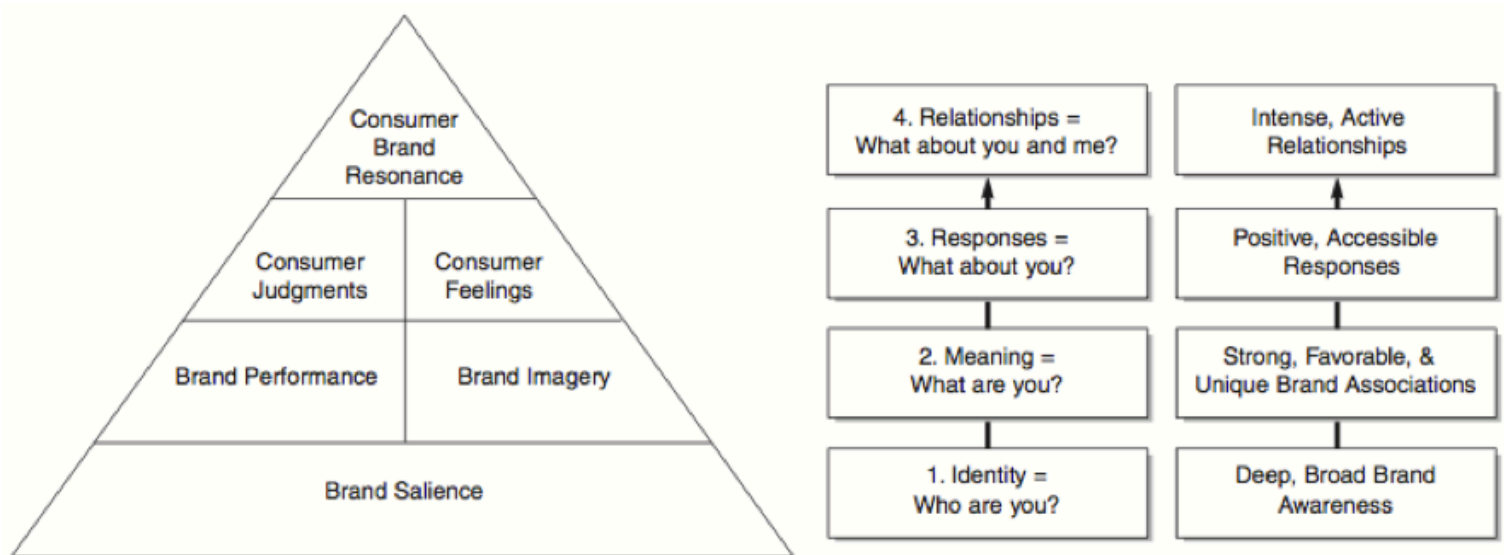
The strongest brands will be the brands that fulfill all of the six brand-building blocks. Most importantly is brand resonance, which occurs when all the other brand-building blocks are *in synch* with the customer's needs, wants, and desires. The right identity and meaning will make the consumer believe that the brand is relevant to them; in best case the consumer will become so attached that they will actively seek to interact with the brand and share these experiences with others. (Keller, 2001, pp. 15-16).

3.2 Maslow's Hierarchy of Needs

Psychologist Abraham Maslow introduced the concept of a hierarchy of needs, which suggests that people are motivated to fulfill basic physical needs before moving on to other needs such as security, belonging, esteem, and finally self-actualization. Maslow's Hierarchy of Needs takes form of a pyramid and will be presented below.

Figure 2: Maslow's Hierarchy of Needs
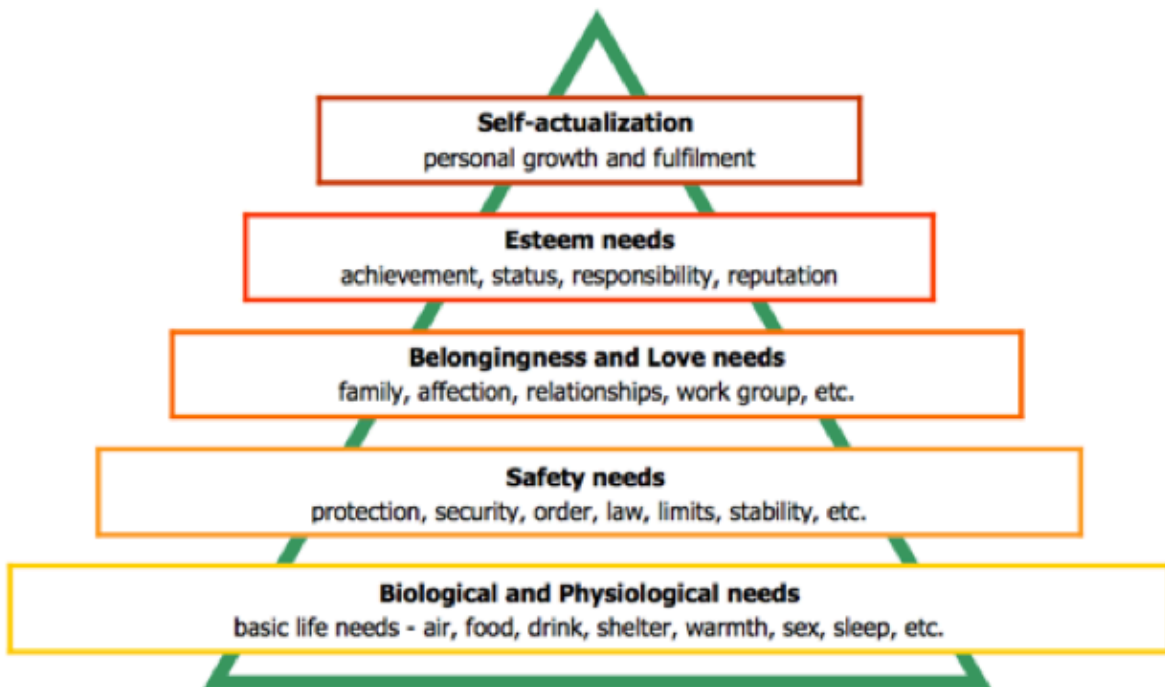
At the lowest level of the pyramid people seek the most basic physical requirements such as the need for food and water etc.. In accordance with Maslow's beliefs these are the most basic and instinctive needs in the hierarchy, as all other needs become secondary until these physiological needs are met. The next level is made up by the need of safety and a stable environment, and of security needs, which are important for survival. As the most basic needs have been met, people can focus on fulfilling more psychological and social needs. Relationships, love and a sense of belonging become imperative, but these needs are considered to be less basic than physiological and security needs. Proceeding upwards, on a more complex level, the need for feeling

accomplished and boosting one's self-esteem become important. Lastly, Maslow describes the human need to grow and develop as a person, i.e. self-actualization (Maslow, 1943 & Maslow, 1970). Carl Rogers, a renowned physiologist, describes it as an internal, biological force to develop one's capacities and talents to the fullest (Rogers, 1995) – and he states that the individual's central motivation is to learn and to grow and reach one's individual potential (Ibid.).

3.3 Storytelling

Storytelling is one of the most ancient forms of communication. Every culture contains a set of norms, and contains a set of interpretive procedures for rendering departures from those norms (Bruner, 1990, p.47). Stories attain their meanings by explicating deviations from the ordinary in a comprehensible form (ibid). Gargiulo argues that stories are fundamental to the way we communicate, learn and think and is the most efficient way to store, retrieve and convey information. Storytelling is the conveying of events, or narratives shared in every culture as a means of entertainment, education, and cultural preservation, and in order to instill moral values (Bruner, J. S., 2002). Thus, storytelling is increasingly being recognized as a powerful tool, in particular in the field of marketing (Gargiulo, 2006). Marketers use storytelling to mystify and keep the audience in suspense, and the dramatic reality is one of the most potent of the celebrity-audience attachment strategies (Rein et al. p.142).

3.3.1 Storytelling step by step
The first task in storytelling is making a connection to the audience. Once the connection has been made with the audience, you want to engage them. According to Ryan Mathews and Watts Wacker, 'engaged' is defined as the ability to build a connection and form a meaningful, sustainable relationship built on strong emotional ties. Such ties can be established by creating a memorable character the audience can relate to. (Mathews & Watts, 2008, p.170)

As a story has been decided on and wrapped around a sympathetic character, the next step is to remember to keep it simple and not oversell the story. The character should be

complete and interesting, but not so complicated that it becomes unclear what message you are sending. As you have created the connection, engaged the audience, and created a believable character the audience can relate to, the next step is to create a context in which the character appears. The context should not only draw the audience attention but should also set a credible stage for the rest of the story. (Mathews & Watts Wacker, p.176-78)

As you have settled on a moral, a main character, and a context, the next step is to select the plot of the story. In order to get the audience to identify with the story, choosing a well-known plot makes it easier. As the stage has been set it is now time to tell the story. The starting point is the character you have chosen, and the end point is where you want the character to end up. What becomes crucial in good storytelling is what happens in the middle. In order to get the message across the story should be direct and fast-paced. It is also crucial that you don't get caught up in the story, but remembers that you are creating the story for an audience and not yourself, and thus, what you think is important may in fact not be so for the intended audience. (Ibid.)

In simple terms storytelling can be constructed as described above: you establish a character and an initial context; a crisis occur or something changes or motivates the character; the story reaches a turning point; the qualities of the character resolve the crisis; the character moves towards the goal – and as the character moves towards the goal, the message is clearly communicate to the audience. (Ibid.)

Storytelling seems fairly easy, but finding the right story is not always as easy as it may seem. It is important to look at the qualities of a character and analysis how best to sell this character.

3.4 Archetypes

Based on the theories first proposed by Swiss physiologist Carl Gustav Jung on archetypes, it is suggested that there are 12 core archetypes. Jung believed that the collective unconsciousness of people resides in the universal, mythic characters of

archetypes, and that the Archetypal images represent human desires and evoke profound emotions. Each of the 12 archetypes symbolizes a basic human need, aspiration or motivation, meaning that the archetype is a human in its purest form i.e. the classic hero, the outlaw, the old wise man etc.. Each has its own set of values, meanings and personality traits. Below the project will present the 12 archetypes. (Johanna, 2007).

The first archetype the project will look at is *the innocent*, who is an optimist and just wants to be happy. The innocent has a strong urge to do what's right and is afraid of being punished for doing something bad or wrong. The biggest weakness of the innocent is he can come off as being boring because of his naivety. The innocent is known as the saint, the traditionalist, the romantic or the dreamer. Then there is the *regular guy* who believes that all men and women are created equal, and whose core desire is to connect with others and feel a sense of belonging. The regular guy is down to earth and has ordinary solid virtues, his strengths lies in his realism, empathy and lack of pretense. The regular guy's greatest fear is to be left out or stand out of the crowd. The danger for the regular guy is to lose himself in an attempt to blend in or for the sake of superficial relationships. The regular guy is known as the person next door, the good neighbor or a solid citizen. *The explorer* strives to experience a better, more authentic, more fulfilling life though the exploration of the world. His greatest fear is conformity and to be fenced in. His life is a journey, and he enjoys new things. His strength is his independence, his ambitions and being true to one's soul. His weakness is the risk of becoming a misfit and aimless wanderer. The explorer is known as the individualist, the wanderer and the seeker. A fourth archetype is *the sage*, who seeks to understand the world through an intellectual and analytical perspective. His biggest fear is to be misled or deceived or of being ignorant. Thus he seeks information and knowledge, and is self-reflective in the process. His biggest weakness lies in endless search for the truth. He studies details forever, which in the end holds him back and withholds him from taking action. The sage is known as the detective, the thinker, the expert, the scholar, the teacher or the mentor. The next archetype, *the hero,* is arguably the most well known

archetype. The hero is knows as the warrior, rescuer, the soldier, dragon slayer, the winner etc. He lives by the underlying values that you have to prove your worth through courageous acts, and his goal is mastery in a way that improves the world. He lives by the motto *"where there is a will there is a way".* His greatest talents are his competence and courage, but the downside is that he can sometimes come off as too competitive and arrogant. Opposite the hero is **the outlaw**, who lives by the motto that rules are to be broken. His core desire is revenge or revolution. He wants to overturn what's not working, and disrupt, destroy or shock. He is balancing on the edge of the dark side and is in risk of becoming a criminal. He is admired for his outrageousness, and he is known as a wild man, the misfit, a revolutionary and a rebel. Another archetype is **the magician**, whose greatest desire is to understand the fundamental laws of the universe. He makes things happen and makes dreams come true. The danger of the magician is that he is manipulative. The magician is known as the visionary, the inventor, the charismatic leader, the healer, the medicine man or the like. Then there is **the lover**, whose goal is to be in a relationship with people, and share intimacy and experiences. He is passionate, and shows gratitude, appreciation and commitment, while his greatest fear is to become unwanted, unloved and being alone. This desire puts him in risk of losing his own identity in order to please others. The lover is knows as the partner, the friend, the sensualist, the spouse, the intimate or the enthusiast. **The jester** lives to enjoy every moment of his life. His greatest fear is to be bored or to bore others. He jokes around and emits a positive energy wherever he goes, but his weakness is his thoughtlessness and wasting time. He is known as the trickster, the comedian, the fool, or the joker. The tenth archetype described is **the caregiver,** who is known as the helper, the parent, or the saint. He is supportive; he protects and cares for others. His strengths are compassion and generosity, and his biggest fear is selfishness or ingratitude. The caregiver's weakness is the risk of being exploited. Moreover, there is **the creator**, whose motto is "if you can imagine it, it can be done". He seeks realization through creativity and imagination, and his goal is to create things of enduring value. His greatest fear is to be mediocre. He is known as the inventor, the innovator, the dreamer, the

writer or the musician. Lastly, there is **the ruler**, whose core desire is to control by exercising power. He is responsible and shows leadership, while his weakness is being authoritarian and unable to delegate. The ruler is known as the King or the Queen, the politician, the role model, or a leader. (Johanna, 2007).

3.5 Brand Prototyping Process

With point of departure in the theory on archetypes the brand consultancy *HIGHvalue* has developed the so-called *Brand Prototyping Process.* The idea behind the method is to create a strong brand identity based on an archetype, which will arguably enable brands to stay relevant and vital. The method is based on a number of sequential steps which will be described below.

1) The first step is determining the relevant archetype. It is important to understand that not every archetype is relevant in any market. It is important to understand what determines the relationship between the consumer and the brand, and understand the ambitions and aspirations that drive the consumer.

2) The second step is determining the desired brand prototype. In accordance with the 12 archetypes taking its point of departure in Jung's theory on archetypes, there are only 12 possible identity options available on which a brand identity can be developed. However, it is important to understand that under each of these categories an endless variety of sub-identities is possible. A brand can fall under such a category, but a successful brand will transform the specific archetype so that it fits to their individual brand.

3) The third step is developing and keeping the desired brand prototype vital. Brands as well as humans develop over time, and thus the brand identity does as well. The third step in the Brand Prototyping Process is continuously making sure the brand is relevant and stays vital. Brands with strong identities, such as IKEA, Nike and Apple, are continuously adapting to the actual context without losing their roots and heritage. The above-mentioned brands have been able to create a consistent brand image over a

longer period of time, while they adapt to actual trends and developments in their markets and fulfill their customers' expectations. (Jansen, 2010)

The theoretical frameworks discussed in Ch. III will form the basis for the analysis of the athlete brand in the following chapter.

4. Chapter IV: The Making of the Athlete Brand

For the athlete, as for any other brand, a strong brand identity is essential in creating strong brand equity. The ultimate goal, as described above, is to build a long-term relationship with the customer, resulting in a number of positive outcomes such as higher preference, loyalty and willingness to invest time and money in the brand. As the world is becoming more and more internationalized and markets are becoming increasingly competitive, the possession of a strong identity is becoming an increasingly important asset for a brand. In these respects athletes are no exception. Most successful athlete brands are a product of great marketing efforts, set forth to develop a brand with a strong set of beliefs, and a set of consistent values with which their consumers feel connected and with which they are willing to identify (Jansen). The following chapter will make an in-depth analysis of the athlete brand, in order 1) to get an understanding of the *consumer-demand* for the athlete brand and 2) to get an understanding of the parameters which make up the athlete brand. The chapter will begin with an analysis of the need for and fascination of celebrities, taking its point of departure in Maslow's theory of needs. Understanding the motivation behind the consumer's needs is an essential part of the branding process (Perner, 2010). Next the chapter will continue by investigating how carefully constructed storylines add to high brand equity, how the use of archetypes plays a role in creating the right identity in relation to the athlete brand (i.e. *the brand prototyping process*). There upon, the chapter will look at how secondary association can contribute to the building of a strong brand image, more specifically how the athletes engagement in endorsement deals contribute to the overall brand image. Lastly, the chapter will look at how brand channels are used to get the brand image

across. A chapter discussion will sum up the above, forming the basis along with later chapters for answering research questions 1 and 2.

4.1 Consumer Demand

According to Nigel Hollis (Chief Global Analyst, Millward Brown) the needs satisfied by brands parallel the progression of the hierarchy of needs described by Maslow. As the basic functional needs are fulfilled by a brand, in order to differentiate itself from other brands, the brand needs to address higher-level needs. The first four levels of the hierarchy are characterized as *deficiency needs* and have to be fulfilled in order for an individual to fulfill the highest-level need, the need of self-actualization. Hollis argues that brands competing in established categories in developed economies have addressed all the deficiency needs to some extent. A few brands have successfully progressed to appeal to self-actualization, such as Nike with their "Just Do It" campaign that challenges people to exceed their physical limitations, or Dove with their "Campaign for Real Beauty" that encourages women to embrace themselves, and shake off the self-doubt imposed by traditional concepts of beauty (Hollis, 2009). Chip Conley argues that successful companies are those that understand that their consumers are no longer just consumers, but people who are looking to have their higher needs met. Successful companies are those who are able to exceed their customer's expectations and even provide the customer with something they may not have imagined they were looking for (Conley, 2009). As a response to Hollis discussion of how the higher-level of needs represent the next frontier for brands, Philip Herr (2009) argues that the future of brands is to fulfill the *cognitive* need to understand and explore the world and express individuality.

Here celebrities, and in particular athletes, seem to be especially well suited to fulfill the higher level need. Celebrities, and in this case sport stars, are increasingly being recognized as brands in their own right. Their names can be protected as trademarks; they are associated with distinctive attributes or emotional charisma and charm; they have well-defined identities; and they command a loyal fan base that can endure long

after their product has been superseded in the market.

Milligan argues that we identify with and buy into celebrities for the same reasons that we buy into brands. Celebrities, be it athletes or movie stars, add color and excitement to our lives. They provide the audience with a promise or a reassurance of a particular experience, and we admire what they do, how they look and/or what they represent. More importantly, celebrities offer a shared frame of reference that enables us to bond with other people, be it two teenage girls discussing Leonardo Decaprio's new girlfriend, or the two men in the pub discussing David Beckham's latest performance. Above all, Milligan argues, celebrities provide us with a meaning or interest or sense of aspiration in our lives that few of us can supply on our own (Milligan 35-36). Celebrities provide stories, entertainment, diversions, uplifts, and moral instructions, and with their presence they fulfill a public need for icons, role models, and reference persons. The public loves to revere or revile (Rein et al., 1997 p.17). Moreover, through them, we enjoy vicarious emotions and experiences rarely found in our daily lives (Rein et al., 1997 p.17). According to McCraken celebrities ad value to brands as they transfer meaning to brands though the lifestyle and personality associated with them, which then become associated with the brand they endorse (McCracken, 1989). There is a high social value associated with the athlete brand reaching millions around the world; intangible benefits such as enjoyment, aspiration and a talking point (Milligan, 2010, p.13). The media also play an important role in the 'longing' for athletes and celebrities in general. The media romanticizes the life of the celebrities through programs such as "*Lifestyles of the Rich and Famous*", celebrity charity events, capsule celebrity interviews, and the endless media portrayals of celebrities surrounded by wealth and luxury. Moreover, and maybe even more powerful, is the standard of excellence that the media portray, as only the top matches with the top athletes are broadcasted. Thus aspirants are only exposed to the best and the most skilled of the athletes (Rein et al., 1997, p.*155)*. In general, society accepts that the celebrities get paid a *celebrity premium* as a reward of the risks associated with their highly visible lifestyles (Rein, et al., 1997, p.*17)*. The idea behind Maslow's theory can very well explain the interest in athletes, as a way of enhancing

one's sense of self and fulfilling one's higher needs. The theory proclaims that those of us in highly developed economies, where there is no longer a need to root around to satisfy our basic needs for food and shelter, develop psychological needs for actualization (Milligan, 2010, p.36) - a need that athlete celebrities are especially apt to fulfill.

As for the above theories I agree that these are important elements of the strong interest in athletes, but also find that the aesthetic value of athletes is underestimated. Just as we will find ballet and opera enthusiasts, who enjoy the performances and are fascinated by the artistic detail, so we will find sports enthusiasts who enjoy the aesthetic aspect of their extraordinary skills. Another important element that is not mentioned, but is related to the higher needs, is the experience of catharsis. Catharsis is the emotional cleansing that the audience experience - redemption if you will. This feeling occurs as the drama that unfolds on the playing field finally reaches it climax and comes to an end, and the audience is left with a feeling of liberation. Such a feeling were many football fans left with after the dramatic quarterfinal match between Uruguay and Ghana at this year's World Cup. Sports writer Sean Hartnett describes it as follows: "Those who were fortunate enough to witness the quarterfinal between Uruguay and Ghana were treated to unprecedented drama at the Soccer City Stadium. The millions watching worldwide huddled around their televisions or streaming internet broadcasts also were leaping off of their seats watching this incredible event." The match has been credited as possibly one of the greatest matches in World Cup history, and will be remember for many years to come by football fans, not so much for the match in itself, but for the emotional roller-coaster the match took the fans through.

4.2 Storylines Add to High Brand Equity

Celebrities are more often than not a result of carefully constructed image strategy, but successful celebrity marketing requires that the interest is brought up to higher and higher levels of intensity, in order to achieve the optimum bond between the audience and the celebrity. According to Kotler et al. (1997) the best way of achieving this bond

and involving the audience with the celebrity are through the design, manufacturing, and delivery of the story line (p.136). The conscious design, or manipulation if you will, along with the promotion of the storylines bring the celebrity to life. In order to create a dramatic story line, it will be necessary to either highlight the dramatic elements in the celebrity's real life or, deliberately and strategically, to mix the celebrity's real life with fictional story elements. The purpose of this is fourfold: the storyline is told in order 1) to stimulate the audience's attention and imagination, 2) to reinforce the celebrity's credibility, 3) to increase the audience's interest in the celebrity, and 4) to create the illusion in the minds of the audience that they have a relationship with the celebrity. As marketers become more and more sophisticated at creating dramatic reality, it becomes less and less evident that the reality presented to the public is in fact carefully constructed. The ultimately goal, according to Rein et al., is to make the audience's involvement with celebrities commercially more exploitable. (Rein et al., 1997, p.138-9). Illustrative examples of storytelling will follow in Ch. VIII.

4.3 The use of archetypes in the image creation

Marketers know that certain combinations of stories and character types can draw the audience into deep involvement with the celebrities (Rein et al., 1997, p.142), and thus, the project will continue with a discussion of the use of archetypes in the branding process. Archetype theory is a tool used by many in the branding process, as it applies universal and recognizable human traits to the marketing strategies of individual brands. This aspect is closely linked to the famous Swiss psychologist Carl Jung's concept of Archetypes as being very strong forms of identities. Archetypes as an identity form (i.e. a stereotype) are very valuable, because they offer a recognizable structure in the life of people and function as an indirect guide for their behavior. Every archetype possesses its own set of values, ambitions, intentions and behavior and helps the consumer in realizing their own conscious and unconscious ambitions and aspirations. In essence archetypes can be seen as universal patterns, or templates, which exist in the unconscious of every person. Once the audience recognizes an archetype, it facilitates

meaning and gives depth to the situation. In the light of the above, it is to be understood that archetypes are a very powerful driver behind behavior. Using archetypes when forming the identity of a brand makes for a solid basis for developing a strong brand identity (Jansen). It also protects the brand from creating a fancy brand identity that is inconsistent and unclear (Ibid.) (cf. Caroline Wozniacki case Ch. VIII). As athletes are often portrayed as archetypes, they can enhance brand meaning. Thus, an archetypical identity is a powerful tool in developing a meaningful relationship with the consumer. Below follows two examples of how archetypical identities are used in the branding process.

4.3.1 Example 1: The Rebel

Back in the early 1990s, Canon teamed up with tennis star Andre Agassi (cf. Appendix 6), and launched an ad campaign advertising its new line of cameras under the name "Rebel". The advertisement portrays a series of "rebellious" moves, which had become the trademark of Andre Agassi such as tousling his crazy mullet (i.e. the long hair he had then), ripping off his t-shirt to throw it into the crowd, driving a jeep with no doors (Baylor, 2010). The identity of Agassi's is in alignment with **the explorer** archetype, and fits brands that wish to be rugged and sturdy, and is good for outdoors and in dangerous settings. The explorer's identity fits brands that wish to help people express their individuality and brands that wish to differentiate themselves from a conformist brand and wish to be associated with exploration of cultures that create new and exciting products or experiences (Johanne, 2007). Thus with the above in mind, Canon launched the campaign under the slogan "Image is Everything". A decade later, in 2002, Canon again teamed up with Andre Agassi and launched a new campaign for their "Rebel" line of cameras, using the more mature and reformed Andre Agassi, with the tagline "Innovative, Smarter, Better, New" (Claymore, 2002).

4.3.2 Example 2: The Hero & The Ruler

An athlete that has understood the power of creating an archetypical image is tennis player Roger Federer (cf. Appendix 3). He has chosen the companies he is associated

very carefully in order to be portrayed as a hero and a ruler.

Nike fits the profile of the hero, as does Federer. The hero helps and encourages people to be all they can, they are innovative, and differentiate themselves from competitors by following through and being stable and reliable. The hero is also portrayed as having a clear opponent that he needs to beat, and thus, the rivalry between Federer and Rafael Nadal has become one of the most thrilling battles in tennis history, and has played a significant role in the shaping of the image and the hero-like character of Roger Federer. It seems that having an opponent such as Nadal, who is the exact opposite underlines the virtues of Federer. We are talking "all-court finesse versus baseline power, fluid grace versus relentless will, Swiss precision versus Majorcan passion" (Erwin, 2010). At no time was this opposition more clear than when Federer and Nadal posed for the obligatory picture before the 2008 Wimbledon final. Federer wore a herringbone-patterned cashmere cardigan, emblazoned with a royal RF logo opposite Nadal in tight Capri-long shorts and a sporty sleeveless Nike-emblazoned top (Ibid.). Standing there besides Nadal ,made Federer look even more eloquent, and his charisma seemed to shine though even to the back rows at the Center Court at Wimbledon, and even out to all of the million of fans watching on television, celebrating him as the hero he is. Federer has also chosen to engage in endorsement deals with companies such as Rolex and Mercedes, who stand for *the ruler* of the archetypes. The identity of the ruler fits brands with high-status products used by powerful people to enhance their power. It makes people more organized, and offers a lifetime guarantee. It differentiates itself from more populist brands and it is a market leader that offers a sense of security and stability (Johanna 2007).

With point of departure in the above-described archetypical identities the *Brand Prototyping Process* can provide a solid basis for choosing and developing the right brand identity. The process takes its point of departure in the archetypes, and forces the brand to choose a universal identity (Jansen), as were the case when Canon chose to launch their new camera line "Rebel", portraying traits resembling that of *the explorer*

archetype. The use of archetypes and the brand prototyping process is especially applicable for athletes. Determining the relevant archetype is the first step in creating a strong brand. Aligning the archetypical identity with the athlete's individual personality is the next step, and will set the athlete brand apart for other athletes trying to become a brand in their own right (Ibid.). Canon's collaboration with the rebel and explorer Andre Agassi is a good example of this. The chosen identity lays the ground for building a vital and dynamic brand by fulfilling the actual ambitions and aspirations of their consumers, while staying true to the roots of the athlete's identity. The last step in the brand prototyping process is continuously making sure the athlete brand is relevant and stays vital. For an athlete brand, as any brand, it is important to continuously adapt to the actual context, without losing touch with the athlete's real identity, their roots and their heritage (Ibid). Again Canon's collaboration with Andre Agassi and the launch of the second "Rebel" campaign is a good example of a company that has successfully understood the importance of adapting to and embracing the athlete's image development. With the tagline "Innovative, Smarter, Better, New" Canon succeeds in encapsulating both the new camera and the 'new' Agassi.

4.3.3 Simplification of The 12 Archetypes

The use of **archetypes** has been argued to enhance the strength of the story told, and thus, contributes to the image creation of the athlete brand. An although this is supported by several theorists such as Jansen and Rein et al., operating with twelve identity categories seems to be a challenging task for any marketer. Therefore, my suggestion is that the use of archetypes is simplified. Thus, I suggest three new identity categories under which the twelve archetypical identities fall. Based on the athletes discussed in this project, it seems that their success in terms of brand equity depends either on their extraordinary competence, their flattering appearance or strong character. Taking one's point of departure in one of these three categories should make it easier to choose the right identity for the athlete brand than if you have to operate with twelve categories, and thus the risk of failure is minimized. The three suggested

categories are: 1) <u>competence</u> covering the archetypical identities of the hero and ruler, 2) <u>appearance</u> as the next category, and 3) <u>character</u> covering the remaining ten archetypes. The three categories will be discussed in detail below.

Competence. Although all top athlete's must be considered to be competent athletes, competence in this connection is thought of as those athletes out of the ordinary who become known for the extraordinary skills, such as Michael Jordan, Tiger Woods or Roger Federer. These athletes have, in one way or another, revitalized their sports and brought it to a higher level, and it is this competence that first and foremost has made them the stars they are. Their competence is the core of their brand. Tiger Woods is possibly the best example of an athlete celebrated for his competence. According to the survey conducted for this project he is neither considered to be especially attractive, nor is he considered to possess extraordinary charismatic traits, but he is still the highest-paid athlete ever. His brand is built around his career results, the endless line of records he has set and the titles he has conquered. The fact that his brand value is based on his competence level as a golfer becomes evident as he is still the highest-paid athlete in the world, despite the scandal he was involved in. If he had not had the status he has within his respective sport, he would most likely have been dropped by all of his sponsors, as there would not be enough incentives to stay onboard and be associated with the Tiger Woods brand. In short, despite what happens in Tiger's personal life, the core of his brand is based on his competence. The real danger for the Tiger Woods brand is not the recent scandal (which if managed right can be turned to his advantage) but the real danger is if he is not able to work his way out of the slump that threatens his status as the best golfer ever.

Appearance. Other athletes such as Anna Kournikova and David Beckham are examples of athletes who apart from being top athletes are known for their stunning appearance. Anna Kournikova (cf. Appendix 4) was the best-paid female athlete in her prime although she never won any major singles titles, but what she lacked in career results she made up for with her good looks. Without her stunning appearance it is difficult to imagine

that she would have landed the endorsement deals that she did. The same goes for David Beckham. Beckham is, according to Sports Illustrated's annual list of highest-paid athletes (2010), still among the top ten best-paid athletes in the world although his football career is far from his heydays, which indicates that his brand value does not depend on his performance level. Good looks is undeniably a strength that adds value to any celebrity brand.

Character. The last category is character. The relatively strong brands of athletes as tennis player Andy Roddick or John McEnroe are attributed to their strong characters. They might never be the market leaders in terms of athlete brands, but they make the most of what they have to offer. The category covers most of the different archetypical identities – from the girl-next-door, the outlaw to the jester. Although history supports the claim that athletes whose brands build on competence or appearance have proven to be the most lucrative, managers need to be very much aware of this category in particular, as this is, by far, the category under which most athletes fall.

The individual athlete can, of course, be endowed with traits from all of the above-described categories, but arguably the individual athlete will have stronger ties to one of the categories on which the core of the brand should be built. The suggestion that the athletes can be placed into one of the three above categories will make it easier for managers to position the athlete brand in the marketplace (and again minimize the risk of failure).

4.4 Endorsement

The non-negotiable basis for endorsement deals is that companies can capitalize on them, image-wise and sales-wise. In simple terms, athlete endorsement is considered as a way for companies to capitalize on positive associations with the athlete brand in the promoting of a product or service. Celebrities are, according to McCracken, (1989), believed to increase sales by lending their favorable image to a product. Successful athlete endorsements can enhance consumer recognition of a brand and increase the relatively perceived value of the products or services (Ben Mulcahy & Gina Reif Ilardi,

2009). Athletes are considered role models, and the consumer tends to trust champion athletes as a result of cognitive consistency (i.e. if it is true for the entity it must also be true for the product). Thus, when Anna Kournikova endorsed the Multiway Sports Bra by Britain's Shock Absorber Inc. their income skyrocketed. Reportedly the ten richest male and female athletes made a combined $600 million in salary, prize money and endorsements in 2008, including Tiger Woods who alone earned nearly $100 million in endorsement deals (Badenhausen, 2008; Thomaselli, 2008).

From the athlete's point of view endorsement deals also contain multiple aspects. The most obvious aspect of engaging in endorsement deals is the financial side. Endorsement deals offer the athlete economic stability and the means to develop their career. The importance of endorsement deals is evident, from the fact that it is not uncommon for top athletes to make considerably more money as endorsers than through their respective sports in form of salary and prize money (Simmers, Damron-Martinez, & Haytko, 2009).

As the above shows, endorsement deals mean money for both company and player. However, another aspect of endorsement deals is often underestimated, namely that of secondary associations. Not only does the chosen product gain from the reflection of the athlete, but the athlete's image should also ideally gain from the product image. The above example with Roger Federer illustrates this two-way interdependence.

4.5 Brand Channels and Mediation

An essential part in the making of the athlete brand is the deliberated use of various brand channels in the image creation. Formerly the traditional brand channels consisted of newspapers, magazines, TV etc.. Today, however, a new set of platforms that offer public exposure has come into existence. The technological development offers a lot of new possibilities that can be consciously exploited and give world-wide exposure. Nowadays most top athletes have websites of their own that are tailor-made to exhibit the wanted personality and image of the athlete - carefully written and edited by marketers. These websites offer little titbits of inside information, thus giving the user a

feeling of intimacy. Furthermore, social media platforms such as Twitter, facebook and MySpace are used to further enhance the relationship between the consumer and the athlete. Twitter allows fans to follow their favorite athletes, who constantly provide up-dates on their whereabouts and activities. facebook and MySpace often display a more private side of the athlete, such as pictures from their private sphere. With the proliferation of brand channels world-wide, marketers become increasingly aware of the potential of these sites for promotional purposes and image creation.

4.6 Chapter Conclusion

Ch. IV set out to analyze the consumer-demand for the athlete brand and to get an understanding of the parameters which make up the athlete brand.

Maslow's theory of needs proclaims that once our basic needs are fulfilled, we thrive to get the higher-level needs fulfilled. Very few brands are able to fulfill these higher needs. However, the athlete brands, it is argued, are singular in their potentiality to fulfill the higher needs. This explains the high demand for the athlete brands. Section 4.1 goes into some detail as to what aspects appeal to the consumer. First of all the psychological need for self-actualization and fulfillment is reached through the emotional response to the athlete's achievement, lifting the consumer out of the daily grind. Secondly, the presence of the athlete brand fulfills the consumer need for aspiration and for icons, role models, and reference persons. Thirdly, athlete brands are sought after as they provide stories, entertainment, diversions, uplifts, and moral instructions. Lastly, the importance of the aesthetic and of the feeling of catharsis is pointed out.

Section 4.2 goes on to show how today's storylines are a necessary and natural part of the make-up of an athlete brand. Into these storylines are often incorporated carefully constructed, and well-disguised, fictional elements. The purpose of the storylines is to catch the attention and interest of the consumer and to establish the athletes credibility and build up an illusion of a relationship - all for the purpose of commercial exploitation.

The following section, section 4.3, discusses the use of archetypes as a means of easily

portraying the athlete and provoking the consumer's intuitive response. The archetypes offer an easily recognizable formula, universal patterns, or templates, which exist in the unconscious of every person. Ads with Andre Agassi and Roger Federer, illustrate the use of two different archetypes (i.e. the rebel and the hero). The Canon/Andre Agassi ad further exemplifies a successful use of the three steps in the Brand Prototyping Process: the importance of 1) choosing the right archetype, 2) aligning the chosen archetype with the athletes personality, and 3) continuously securing the brands relevance and vitality. The twelve archetypes, traditionally used in storytelling as identifiable characters, are believed too complex and could give rise to wrong choices. Therefore, they were re-organized into three identity categories (competence, appearance, character).

Section 4.4 starts by explaining how companies can capitalize from endorsement through the positive associations with top athletes. Athlete endorsement not only enhances brand recognition, but also the perceived value. The companies' recognition of the value of athlete endorsement is reflected in top athletes earning more from endorsement deals, than through their respective sports. From the athlete's point of view, the financial aspect renders him with economic stability and the means to develop his career. But section 4.4 also points out that secondary association is vital to the making of the athlete brand. Therefore, the athlete has to be very conscious as to what secondary associations he can gain from an endorsement contract.

The last section, section 4.5, looks primarily at the new technological platforms that offer world-wide public exposure. The modern marketers are conscious of the great potentials of brand channels as webpages and the social media sites as for instance facebook and twitter. These channels and their ability to create an illusion of intimacy offer a unique possibility to strengthen the relationship between consumer and athlete.

5. Chapter V: What Can Break the Athlete Brand

Ch. IV having discussed consumer motivation and what makes the athlete brand, Ch. V will in its turn deal with the difficulties and stumbling blocks in managing an athlete brand and at the problems that can eventually break a brand. The chapter starts with the problems arising from sticking to an emergent rather than a deliberant strategy and with the risk of the earn till you burn approach. Thereupon the chapter looks at the importance of brand positioning and brand protection, including damage control. Lastly, the chapter will deal with difficulties arising from treating an athlete as a product. A chapter conclusion will sum up the main points in an attempt to answer the third research question: *What are the main problem areas that can break the athlete brand?*

5.1 The Short-Lived Careers of Athletes

Compared to traditional businesses, an athlete's career is typically short-lived. The largest percentage of his income is generated at the peak of his career - a period often lasting no more then ten years. Therefore, especially before the professionalization of the sport industry, the athlete would be tempted to uncritically jump on any marketing opportunity that presented itself. This approach is typically called *the earn till you burn approach* (Milligan, 2010, p.38). The athlete capitalizes on their brand as much as possible, as quickly as possible, while he can. This is an ***emergent strategy***, which occurs in the absence of a specific mission and vision. Decisions are made and actions are taken as situations arise. However, the emergent strategy gives rise to clear risks and drawbacks, as it easily undermines the brand value of the athlete. The more involved and attached the customers get with the brand, the more the customers will look behind the brand façade (Kunde, 2010, p.111-124). Thus, if there is no clear mission or vision, and the message the brand is sending is not coherent, the brand image becomes vague. The lack of a clear strategy thus impedes the building of a strong relationship with the consumers and the creation of high brand equity.

A more suitable strategy, and a strategy that can ensure the possibility of prolonging the

earning power and public prominence long after the athletes career has to come an end (Milligan 2010, p.38), is the deliberant strategy. The **deliberant strategy** sets of with a clear mission statement and a strong vision from the get go. Goals are reached though a deliberate marketing plan. This strategy focuses on building up the brand and maximize its value, in the long run as well as the short run, through carefully choosing the partners to engage with and the secondary associations to the brand. The deliberant strategy should prevent the brand form being over exposed, and help optimize the earning power throughout the athletes active career, as well as after the athlete's active career has come to an end.

5.2 Positioning

In Western society consumers are bombarded every day with more than 3,000 marketing messages (Kunde, p.69, 2002). This places constraint on the scarce mind space in the head of the consumers. Therefore, for a company to successfully position their brand in the mind of the consumer, they have to be conscious of what sets them apart from the thousands of other brands in the market place. In other words, they have to be aware of their market positioning. According to Jesper Kunde any company must define itself in relation to the position it wishes to capture in the market, because only then can it begin to describe the values and attributes that will make up a strong brand. Any senior manager should ask the following four questions: who are we, who do our customers think we are, who would we like to be, and how do we become that? By asking these questions, the company will be able to specify the direction and values of their brand. Once the definition is in place and aligned with the desired target group's wants, the company can focus its resources on the actual branding of the product. (Kunde, p.111-124, 2010). Where traditional businesses recognizes the importance of positioning, the world of athletes often neglects the positioning complex. However, it is an area of uppermost importance, the absence of which can eventually lead to the downfall of the brand.

The sports arena, however, does offer successful examples of positioning. As with

companies the various fields of sports have natural market leaders, such as FC Barcelona, currently outstanding in the world of football, or Swiss tennis player Roger Federer who has lead tennis into a new era, or Michael Schumacher who was untouchable (until recently) in Formula 1. The world of sports also offers examples of successful niche position. Tennis player Anna Kournikova positioned herself as the darling in women's tennis, celebrated for her beauty and sex appeal rather than for her results on the court. And John McEnroe won people's hearts with his charismatic personality and fierce temper.

Only a few can be market leaders, but the niche position offers lots of possibilities for positioning, which remains unexploited because of the immense lack of awareness on the part of the athlete. This lack of awareness represents a grave threat to the make-up of a strong brand with high equity.

5.3 Exploitations of The Athlete Brand

As the athlete brand grows, so does the interest of capitalizing on the brand value. Therefore the brand has to be aware of the danger of exploitation. In the light of this, there are a number of areas that have to be taken into consideration so as to minimize the risk of a damaged brand. These areas will be discussed below.

5.3.1 Contractual and Intellectual Property Rights

An athlete brand, as any other brand, comes to be known for specific trademarks. If these trademarks are not protected properly, they can be copied by competitors or exploited in other ways. The stronger a brand becomes, the more economic benefits spring from being associated with it, and thus the risk of being capitalized upon increases. Protecting the brand legally, such as registering the brand name and logo, will ensure the ownership and legal rights of the brand - thus preventing others from exploiting the brand in commercial ways and ensuring that your image will not be used inappropriately. (Milligan 2010, p174-186)

5.3.2 Protection of the brand reputation

Managing the brand of a celebrity is more than a matter of contractual and intellectual property rights. Equally important is the protecting of the brand reputation. If a brand faces allegations of tampering, of illegal operations, of unethical practices or the like, it can prove to have severe consequences for the brand, especially if the core of the brand is being questioned. Upholding the athlete's image which has been carefully crafted, expands far beyond the sports arena. Everything the athlete engages, in will reflect back on his image, be it a night out on the town with the boys, or Sunday brunch with a girlfriend. Managing a celebrity athlete means overseeing every area of the celebrity's private and public life on a 24/7 basis, as a wrong move can have disastrous consequences. (Milligan 2010, p.186-190) (cf. Tiger Woods' case Ch. VIII).

5.3.3 Damage Control

Once a crisis does occur, another thing that threatens the brand is an insufficient use of damage control tactics. There are several tactical ways to respond once the athlete's image threatens to be exposed and damaged - the choice of which may be crucial in order to minimize the damage. Andy Milligan proposes six strategies: 1) Issuing a quick denial or near-denial. 2) Having a short "wait and see" to find out how bad things are. 3) Blackening the reputation of whoever is making the allegations. 4) Finding a sympathetic angle for the press to cover 5) Offering an exclusive rebuttal. 6) Threatening legal action or even issuing writs if things are getting really bad and the athlete is innocent. The different options have to be carefully considered. By acting quickly and transparently, in line with the values of the athlete brand, the incident can - if managed right - even have a positive effect on the athlete's image (cf. David Beckham's case Ch. VIII). An athlete openly owning up to his mistakes can come off as a nice and sympathetic character, someone people can relate too. This may even strengthen the relationship between the athlete and the consumer. (Ibid.)

5.4 People as Products

Rein et al. argue that celebrities, such as top athletes, have come to be viewed as raw material to be transformed into products that satisfy audience expectations. The dilemmas herein refer to, first of all, the **ethics** in turning a person into a product; secondly, the **fallibleness** of humans; and thirdly, the **unpredictability** of humans.

- The industry behind the transformation of people into products is accused of manipulating the audience by only highlighting the product's most appealing characteristics. An ethical issue arises partly because the athlete is held in a straightjacket existence, and partly because the audience are deceived.

- The second problem in relation to treating people as products, occurs due to the celebrity's fallibleness. Even a celebrity is only human and likely to fail and make errors - no matter how successful he is moulded. Everyone is fallible to some degree. No one can perform with machinelike consistency. (Rein et al., 1997).

- The third and last problem lies in man's nature and free will. We are rational creatures and motivated by good and evil, by reward and punishment. These are the spur and reins, whereby all mankind are set on and guided. (Locke).

The above shows that athlete celebrities are very complex 'products' to manage.

Marketers (i.e. celebrity manufactures) will of course go to great length to display their 'products' in controlled situations, in order to maintain the façade and keep up the image of the athlete celebrity. And they will go to great length to prevent the audience form viewing any aspect of the 'product' that is unappealing or inconsistent with the image plan that has been carefully constructed. (Rein, Kotler, Stoller p.150). But no matter what length the manufactures are ready to go, the athlete is an unmanageable entity. Therefore it is important to create a balanced brand image in order to avoid that either the athlete himself will rebel or break down, or the picture will be disclosed as a false illusion. If the marketers do not take the people/product issue seriously, there is a risk that the brand will fall apart.

5.5 Chapter Conclusion

Ch. V looked at a number of potential risks factors to the athlete brand. First of all, it dealt with the risks of a vague and incoherent brand resulting from the use of and emerging strategy with no clear visions, and with the risk of a wishy-washy brand as a result of the *earn-till-you-burn* approach. Secondly, Ch. V pointed out the necessity of the athlete to be conscious of the importance of market positioning, especially of the possibilities offered by niche positions, as negligence of positioning may weaken the brand equity. Thirdly, the risk of exploitation, and therefore the need of a clear protection strategy, was pointed out. Legal protection of the brand is a must if the athlete wants to prevent misuse, just as all areas of the athlete's private and public life need to be controlled to avoid the spreading of unfavorable stories. And lastly, the necessity of a ready damage-control strategy is vital in order to minimize the risk of brand damage if a scandal should indeed occur. Lastly, Ch. V deals with the problems and the risks arising from the 'people-as-products' attitude. Athletes are not machines but unpredictable, unmanageable humans, and with the fallibleness and unpredictability of human nature the risk of the athlete brand collapsing is prevalent.

6. Chapter VI: The Branding Process

As it has been established what makes the athlete brand, and what problem areas that might arise in managing and protecting the athlete brand, the following chapter will look at the branding process of the athlete brand, and more specifically how building brand equity around an athlete brand differs from that of a product or service. The analysis will take its point of departure in Keller's CBBE model. The chapter will finish with a discussion of whether the given model reflects the branding process of the athlete brand best possible or whether it should be modified.

6.1 The CBBE Model and The Athlete Brand

Brand equity is considered a critical theme in the field of marketing, but the studies have

rarely been applied to athletes as brands. With this in mind and in order to apply the knowledge gained in the previous chapter to a more tangible theory of the branding process, the project will turn to a specific brand equity model, the CBBE model. Thus, the following chapter will look at how building brand equity around an athlete brand differs from that of a product or service in accordance with the CBBE model. As described in Ch. III the CBBE model consists of four sequential steps, and each step is made up by different brand-building blocks. The project will look at each step separately.

6.1.1 Brand Identity (i.e. who are you?)

The first step in order to create brand equity is ensuring identification of the brand with consumers. This requires brand salience. Brand salience refers to consumers' ability to recall and recognize the brand (i.e. brand awareness) (Keller, 2001, p.8). For a product the focus would be on whether the consumer would be able to place the product in its right product class or whether the consumer thinks of the product in regards to fulfilling a specific customer need. For an athlete, brand identity has to do with media visibility, and whether consumers know of the athlete, and are able to recognize the athlete in different contexts, on and off the field.

6.1.2 Brand Meaning (i.e. what are you?)

The second step is to give the brand meaning, and thus, create a brand image that establishes what the brand is characterized by, and what it stands for in the mind of the consumer. Brand meaning is first and foremost determined by functional and performance-related criteria, and secondly by more abstract, imagery-related considerations. Each will be described below.

• Brand Performance

There are five types of attributes and benefits that underlie brand performance:

1. Primary characteristics and supplementary features (i.e. core product)

2. Product reliability, durability and ease of servicing if need of repair

3. Customer service (i.e. service effectiveness, efficiency, and empathy)

4. Design

5. Price

Obviously, many of the above parameters are not applicable when the brand is an athlete. In terms of brand performance the athlete brand is made up by the actual performances on the court or on the field (i.e. career results). An athlete's appearance (i.e. looks and style) can be compared to that of a product design and style.

• Brand Imagery

Brand imagery has to do with the extrinsic properties of the product or service. More specifically it has to do with whether the product or service meet the consumer's more abstract psychological or social needs. In particular there are four categories of brand imagery that stand out:

1. User profile (i.e. the profile or mental image of other users)

2. The purchase and usage situation (i.e. distribution channel and ease of purchase, and when and where it is used)

3. Personality and values associated with the brand

4. Brand history, heritage and experience (i.e. associations to past or noteworthy events in the brand history, personal experiences or past behaviors or experiences of others).

As for the first two categories, these have been created with a product in mind and are not applicable to the athlete brand. As for the third category, this can easily be related to the athlete brand - personality and values associated with the brand has to do with the athlete's charisma and overall image of the athlete, and the feelings they evoke. As for

the last category (i.e. the brand history) this is also applicable and can be thought of in terms of the athlete's career results and history. Moreover, brand history in terms of the athlete brand also relates to the athlete story and his past behavior on and off the field.

In the end, regardless of whether it is a product or an athlete, the single most important thing when building brand meaning is that the brand assocaitions that make up the brand image, have to be *strong*, *favorable*, and *unique* in the mind of the consumer. (Keller, 2001, p.12).

6.1.3 Brand Response (i.e. what customers think or feel about the brand)

As brand identity and brand meaning have been established in the mind of the consumer, this leads to brand response. Brand response has to do with how the consumer responds to the brand, its marketing activities, and other sources of information, and can be distingushed according to brand judgments and brand feelings (Keller, 2001, p.13).

• Brand Judgment

Brand judgment is the consumers' personal opinions about the brand. There are four types of brand judgement that are particularly interesting:

1. Quality: the percieved quality of the product or service.

2. Credibility: is seen in terms of the expertice, and the trustworthiness of the brand, and in terms of how likable the brand is.

3. Consideration has to do with whether the consumer finds the brand relevant and whether the consumer would consider purchasing the brand's products or services.

4. Superiority: refers to whether the consumer considers the brand to be unique and superior to other brands.

Although brand judgment is more linked to the brand's percieved performance, brand

jugdment can easily be applied to an athlete. In terms of brand *quality* this can be translated into whether an athlete is percieved as talented and skilled, and further, whether he lives up to 'customer' expatations. As for *credibilty*, refers to whether the athlete and the image created around the athlete are considered trustworthy, and whether the athlete is portrayed as a likable character. As for *consideration*, this would apply to the consumer's wish to attend matches or follow them on TV. Moreover, it applies to whether the consumer considers purchasing merchandise or products endorsed by the ahtlete. Lastly, in terms of *superiority*, this would refer to whether the athlete is percieved as unique and superior to other athletes.

• Brand Feelings

Brand feelings are the consumer's emotional reaction to the social currency that the brand evokes, such as what feelings the marketing program evokes, and how the brand affects how the consumer feels about themselves and their relationship with others (Keller, 2001, p.19). The model operates with six types of feelings:

1. Warmth: whether the brand makes you feel peaceful, sentimental and affectionate.

2. Fun: whether the brand makes you feel upbeat, amused, playful or cheerful.

3. Excitement: whether the brand makes you feel energized and whether you get the feeling that you are experiencing something special.

4. Security: whether the brand makes you feel safe, comfortable, and self-assured.

5. Social approval: whether you feel that others look at you more favorably because of your associtation to the brand.

6. Self-respect: whether the brand makes you feel proud and accomplished.

In regards to the athlete brand, there is some degree agreement between that of branding a product and an athlete. A fan watching his favorite athlete in action might expereince all of the above emotions. The difference lies in the fact that the feelings the

athlete evokes in the consumer are likely to be stronger than if it was a mere product or a service, because you can put a actual face and personality on the brand.

6.1.4 Brand Relationship (i.e. what kind of association and how much of a connection would I like to have with you?)

As brand identity and brand meaning have been created, leading to judgment of, and feelings towards the brand (i.e. the response to the brand), the building blocks are in place. Now the last step in the "branding ladder" towards brand relationship can be climbed. The final step in the CBBE model, brand relationship, focuses on brand resonance, which refers to the nature of the relationship and level of personal identification the customer has with the brand. Brand resonance is the most important of the building blocks, and to achieve this, the brand must be percieved as something special. In simple terms brand resonance consists of four factors (Keller, 2001, p.20):

1. Behavioral loyalty: repeat purchases and/or the volume of the purchases.

2. Attitudinal attachment: personal feelings that make you feel a sense of cohesion

3. Sense of community: consumers feel a kinship with other people associtated to the brand

4. Active engagement: consumers become willing to spend time, money and other resources beyond the resources spent at the pruchase of the brand.

The last building block used to climb the last step of the brand building ladder is highly applicaple to the athlete brand.

In terms of *behavioral loyalty* the loyalty comes from the consumer's support of the athlete. This means that the consumer follows the athlete and not only actively seeks to watch him perform, but also follows up on his results.

As for *attitudinal attachment* this can be seen in fans openly stating that they love the athlete (and preferably hate the opponent).

Sense of community in terms of sports can be supporters or even hooligans supporting their local football team. In regards to a specific athlete, a good example of events that create a sense of community, is the epic rivalries in tennis history, such as Steffan Edberg vs. Boris Becker, Andre Aggasi vs. Pete Sampras or our times Roger Federer vs. Rafael Nadal. Fans have been known to either support one or the other, and thus it has created a strong feeling of being part of something great, and a sense of community is created with the other supporters.

As for *active engagement* this has to do with fans joining an affiliated club, engaging in chat-room-related sites, or purchasing products associated with the brand. More specifically, this can be seen in form of consumers entering fan-clubs, visiting brand-related websites, making their opinions known through chat-sites, purchasing the jersey of the specific player, or purchasing specific products endorsed by the athlete.

The importance of creating brand resonance, and thus, building a relationship to the consumer, makes the consumers become brand evangelists and helps to promote the brand and strengthen the brand ties to others, thus building a strong brand with high brand equity (Keller, 2001, p.15).

6.2 The CBBE Model's Relevance

To sum up the degree of applicability of the CBBE model to the athlete brand, it is clear that in some respects the usability is quite valuable, whereas in other areas the relevance is quite limited. It is particularly at the lover levels that athletes differ from products or services, and, thus, this is where the attention needs to be focused in order to modify the model so as to make it relevant to the athlete brand. Based on the above analysis of the athlete brand, and on Keller's recommendation to refine the model to suit the needs of its users (Keller, 2001, p.25), the project now proposes a new model with the athlete at the center of attention. This model will be presented below.

Figure 3: Athlete Brand Equity Model
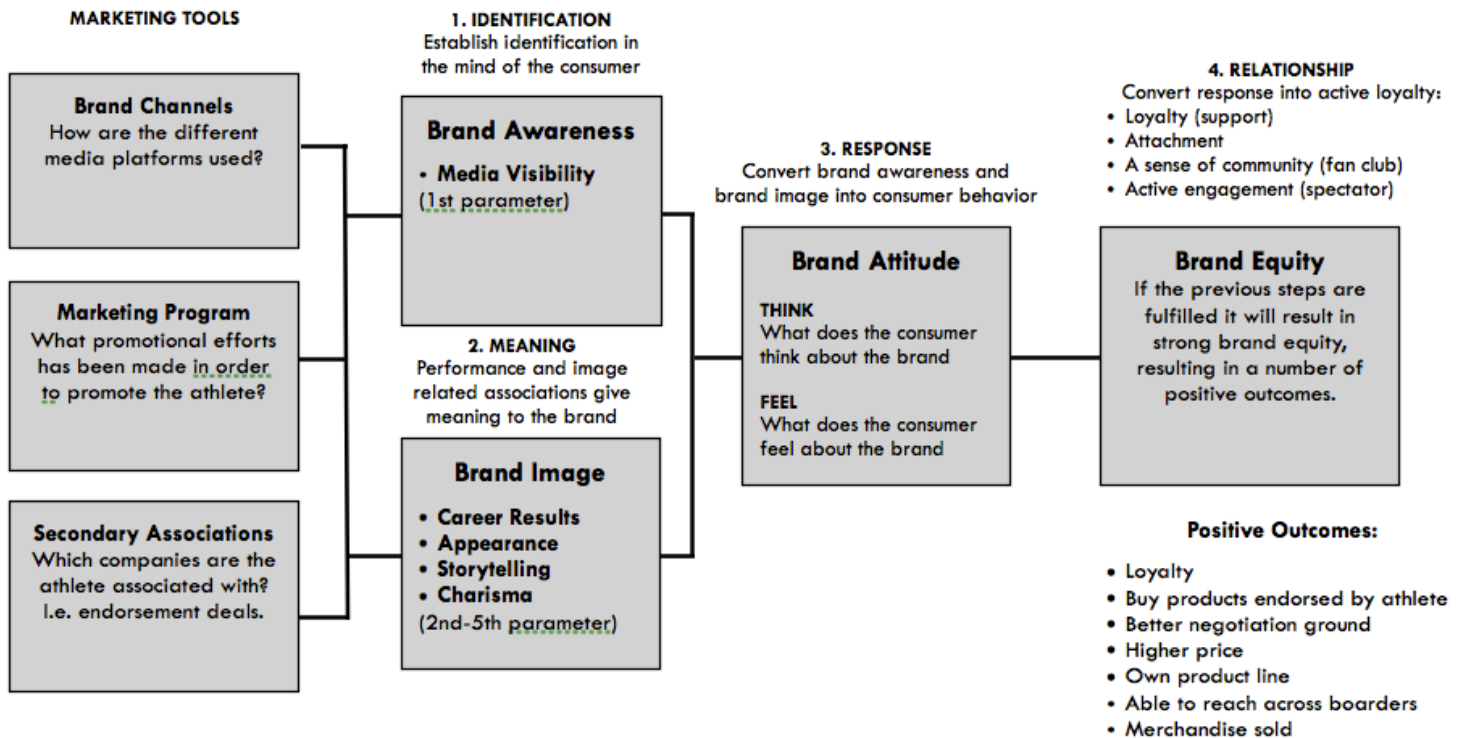
The idea behind the Athlete Brand Equity model (i.e. the ABE model), is to create a model that focuses its attention on the athlete brand. The model describes the different steps the athlete brand goes though in the brand building process, taking its point of departure in the four steps of the CBBE model. Moreover, the model pinpoints the different parameters needed at each stage, and presents the different marketing elements needed to create the brand building blocks.

• Brand Identification

The first step of the ABE model focuses its attention on creating awareness through media visibility. For a product awareness can be created though a number of different marketing efforts, but for an athlete awareness is predominantly reached through the

media attention surrounding the athlete. Media visibility is first and foremost connected to the athlete's athletic performance and career results, but it is also very much depended upon the marketing efforts supporting the athlete brand.

- Brand Meaning

The second step of the branding process of the athlete brand focuses on creating brand meaning just as in the CBBE model. The difference between the two models lies in the parameters used to create brand meaning. In the CBBE model the focus is on performance-related criteria such as product use, product durability, and customer service, which, as described above, are not applicable to the athlete brand - while in the ABE model the first parameters focus on career results and the athletes appearance. The ABE model operates with two further parameters: charisma and storytelling, which are equivalent to the CBBE model's personality and values and brand history.

The four parameters described above: career results, appearance, charisma and storytelling are argued to be the most important parameters that make up the image of an athlete brand. These parameters are created from the different marketing elements in form of brand elements, the marketing program and secondary associations.

- Brand Response

The third step of the branding process focuses on evoking certain feelings about and attitudes towards the brand, based on the identification of the brand and the brand image created in the previous steps. The athlete's performance, and associations to the athlete and his respective sport, can evoke the same feelings as a product can. And furthermore, the feelings in regards to the athlete brand are likely to be stronger, which is why the athlete brand is so lucrative. As for brand judgment both an athlete and a product are judged in terms of the perceived performance and the perceived characteristics of the brand.

• Brand Relationship

In brand relationship, just as was the case in brand response, the two models coincide and the same criteria are applicable regardless of whether the brand is a product or an athlete. Brand relationship is about transforming the brand attitude into a lasting relationship between the consumer and the athlete brand, which then ultimately results in a number of positive outcomes and creates resonance.
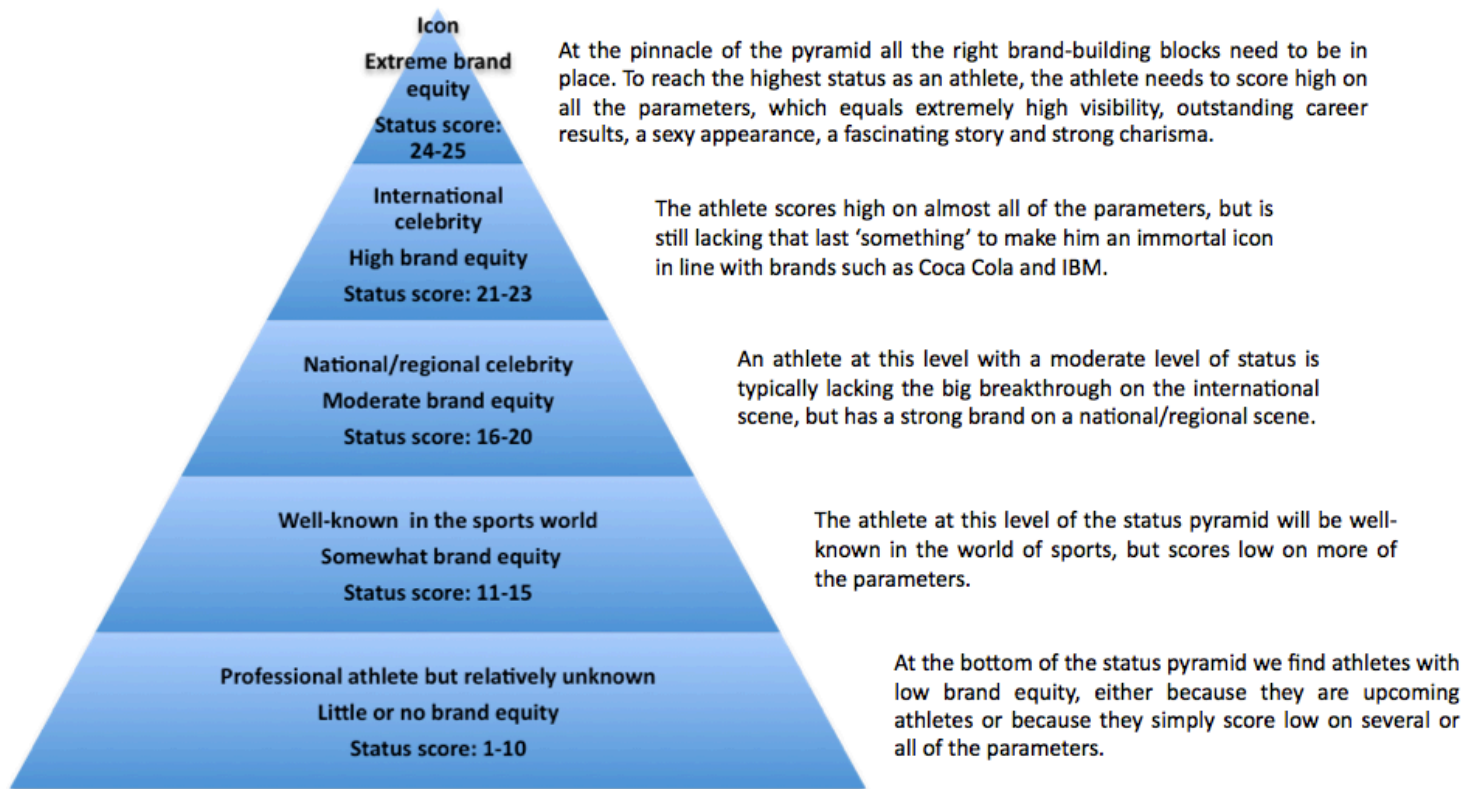
6.3 Chapter Conclusion

The CBBE model turned out to be applicable only in some areas (brand response and brand relationship). This is due to the fact that athletes do not behave as products but have to be catered for because of the human factor. However, in other areas (brand identity and brand meaning) the CBBE model turned out to be only partly relevant when creating brand equity. The new model ABE model was tentatively constructed to compensate for the deficiencies of the CBBE model when it comes to the athlete brand. Steps one and two of ABE model was found to be applicable to a higher degree and consequently more relevant. Five parameters are claimed to be vital for the making of the athlete brand. The following chapters will discuss the importance of these parameters.

7. Chapter VII: Measurement Framework

The following chapter will present a framework on which the athletes can be evaluated in regards to the different parameters described above. The framework used in this project has been created in order to measure the individual athlete status on the different parameters, which are argued to make up the overall brand equity of the athlete brand. The framework will take the form of a pyramid, consisting of levels of the athlete status and equivalent levels of brand equity. The pyramid will be presented below.

Figure 4: Athlete Status Pyramid

Icon
Extreme brand equity
Status score: 24-25

At the pinnacle of the pyramid all the right brand-building blocks need to be in place. To reach the highest status as an athlete, the athlete needs to score high on all the parameters, which equals extremely high visibility, outstanding career results, a sexy appearance, a fascinating story and strong charisma.

International celebrity
High brand equity
Status score: 21-23

The athlete scores high on almost all of the parameters, but is still lacking that last 'something' to make him an immortal icon in line with brands such as Coca Cola and IBM.

National/regional celebrity
Moderate brand equity
Status score: 16-20

An athlete at this level with a moderate level of status is typically lacking the big breakthrough on the international scene, but has a strong brand on a national/regional scene.

Well-known in the sports world
Somewhat brand equity
Status score: 11-15

The athlete at this level of the status pyramid will be well-known in the world of sports, but scores low on more of the parameters.

Professional athlete but relatively unknown
Little or no brand equity
Status score: 1-10

At the bottom of the status pyramid we find athletes with low brand equity, either because they are upcoming athletes or because they simply score low on several or all of the parameters.

To be placed at the pinnacle of the pyramid the individual athlete will have to score high on all the parameters. The lower the score, the lower the athlete will be placed in the pyramid. Below a table will be presented that outlines the point configuration.

Figure 5: Athlete Status Point Configuration

Status points and level of brand equity:	Media Visibility:	Career Results:	Appearance:	Storytelling:	Charisma:
1 point: Professional athlete, but relatively unknown = little or no brand equity	Low visibility: Lack of career-results results in low media visibility.	Professional athlete, but yet to make a breakthrough.	Not Attractive (i.e. ugly)	A context is created in which the character can appear. The story makes a connection to the audience.	Without charisma

Status points and level of brand equity:	Media Visibility:	Career Results:	Appearance:	Storytelling:	Charisma:
2 points: An athlete who is known in the sports world = some brand equity	Visible: Career results make the athlete visible in the media.	Professional athletes who are considered to be amongst the best players in the world, but yet to be amongst the absolute elite.*	Average looking	The story engages the audience: a connection is formed and a meaningful relationship built - based on strong emotional ties e.g. in form of a memorable character.	Average
3 points: Top athlete nationally/ regionally = moderate brand equity	Above average: Visible on a national/ regional level and in the sports world.	International Titles Tennis: WTA & ATP titles. Golf: LPGA & PGA titles (incl. the European PGA) Football: National Championships in the top leagues.**	Above average	Create a believable character that the audience can relate to. Well-known plot of the story. Clear fit with one of the identity categories: appearance, competence or character.	Somewhat charismatic
4 points: International top athlete with celebrity status = high brand equity	Very visible: Known internationally and outside the sports world.	International Championships Tennis: Masters, Grand Slams, Davids Cup & Fed Cup. Golf: Majors Football: UEFA Cup, Champions League, European Championship & the World Cup.	Attractive	Crisis occur. E.g. Cyclist Lance Armstrong, winner of Tour de France, got cancer and withdrew from the Tour.	Charismatic
5 points: International top athlete with iconic status = extremely high brand equity	High visibility: Extreme media attention everywhere the athlete goes.	Extraordinary individual titles/ achievements/ records e.g. player of the year.	Sex symbol	Crisis solved. E.g. Lance Armstrong beat the cancer and won the Tour again.	Extremely charismatic

* Every year the WTA publishes an official guide to professional tennis. This guide includes player profiles of the top 100 players. These are the players who, in this context, are considered top players. Similar lists

rank the top male tennis players as well as golf players. As for football top players are the players that play on the 25 highest-ranked teams, ranked according to FIFA's World Rankings. Of course there is the exception to the rule.

** The 25 top football teams typically consist of teams from leagues such as the English; the Spanish; the French; the Italian; the German; the Dutch; the Mexican; and the South American. Of course there is the exception to the rule.

8. Chapter VIII: Case Studies

Based on the five parameters described in Ch. VI and on the framework presented above, the following chapter will analyze a number of athletes, and rate the athlete's brand value in accordance with the status pyramid. The project will focus on three top athletes and on how well they each have, or have not, fulfilled the different parameters, and on whether or not they are strong brands with high equity.

Creating an international athlete brand with high equity demands the realization that the athlete's ability on court, or on the field, is just a small part in building a strong brand. The creating of a strong brand takes place just as much outside the sports arena. From an athlete's perspective, it is important to understand that there are different parameters that need to be fulfilled (as described above) in order to reach the status of a celebrity, an international name, a sports icon - and eventually a strong brand with high equity. Some individuals posses special qualities and have charisma so strong that it reaches far beyond the people close to the individual. For such individuals public visibility and celebrity status may come without much effort. However, in most cases athlete celebrities are a product of great marketing efforts. Boorstein suggests that celebrities are *fabricated* in order to satisfy the exaggerated expectations of human greatness. Behind most athlete celebrities, there is a team of managers who are responsible for negotiation contracts and endorsement deals, handling the publicity and managing the media profile and image. (Smart, 2005, p.10-11). Creating a strong brand around an athlete, creating an athletic icon, require that certain parameters be met.

The analysis will start by looking at the athlete, David Beckham, in order to investigate the success criteria that have made Beckham the successful brand he is. The chapter will continue with an analysis of Caroline Wocniacki, an athlete who is aspiring to become a brand in her own right, with high equity. The analysis of Wozniacki will investigate whether she fulfills the different parameters, and thus has the potential to become a brand icon such as David Beckham. Lastly, the chapter will look at Tiger Woods, a top athlete who possibly had the strongest brand of any athlete ever seen, but who was not able to live up to the brand image created around him. Woods is an interesting case, as he is proof of the strength of a strong marketing strategy, but also proof of the danger when building an image that is not in alignment with the truth. At the beginning of each analysis a short introduction will be made to each athlete. Each athlete will be rated in accordance with the *athlete status point configuration* table. The athlete will be awarded points from one to five, and the result will be presented at the end of each parameter-discussion. The analysis of these three athletes will be used to investigate the significance in the brand building process of the different parameters, set forth in this project. The overall result of the analysis will be discussed at the end of the chapter.

DAVID BECKHAM

8.1 David Beckham

David Robert Joseph Beckham, born May 2nd 1975, is an English football player. Beckham started his professional career in Manchester United (United), whom he signed a contract with in 1992 at the age of 17. Over the years David Beckham became known for his crossing free kick and long shot talent and is credited for his role in the many titles won by United, which include six Premier League Championships in the period between 1995-2003. Although Beckham's football talents made Beckham a recognized footballer both in the UK as well as on the international football scene, Beckham's fame extended beyond the pitch. Beckham's name is in much of the world as instantly recognizable as that of multinational companies such as IMB and Coca Cola. (Simon Moon, 2006). His celebrity status was helped along by his relationship to, and later on marriage to, Spice Girl, Victoria Adams (now better know as Victoria Beckham). The couple quickly became tabloid favorites and his fame soon reached storming heights. In 2003 he signed with Real Madrid's *dream team* and joined a line of the sport's highest-profiled players and former world players of the year such as Zinedine Zidane of France, Ronaldo of Brazil and Luis Figo of Portugal. (Jere Longman, 2003) Beckham remained in Real Madrid for four seasons and in 2007 signed with LA Galaxy, allegedly in an attempt to bring football (i.e. soccer) into Americans' hearts. Beckham currently plays for Milan in Serie A, on loan from Los Angeles Galaxy. Privately, David Beckham, as mentioned above, is married to former Spice Girl Victoria Beckham. The couple has three sons and currently resides in respectively Beverly Hills, California and in Milan, Italy.

8.1.1 Brand Identity

- Media Visibility

As one of Google's most searched for among all topics relating to sports in the years 2003 and 2004, it is fair to say that David Beckham's visibility was extensive. Not only his talents on the field, but even more so his *talents* off the field, created the celebrity status and the great visibility that followed. Beckham was Captain of the English National football team from November 2000 until the 2006 FIFA World Cup finals, and although

he resigned as captain he continued to represent his country and reached his match number hundred against France in March 2008. Moreover, Beckham was the first British footballer to play 100 Champions League matches. He was twice runner-up for the title of FIFA World Player of the Year, and in 2004 he was the world's highest paid football player. Off the field his highly-profiled marriage to former Spice Girl Victoria Beckham increased the attention around him. The famous couple became fashion icons, and famous designers were lining up to use them for promotional purposes. In addition Beckham's ever-changing hairstyle is a whole chapter in itself, and created and unheard of hype all over the world. Every time Beckham showed up with a new hairstyle, he instantly created a new trendsetting look that was copied all over the world. Beckham has appeared in several endorsement campaigns such as the ten-year long endorsement deal for Pepsi Co., as well as on multiple covers on countless magazines. One of these was the much discussed front cover with his wife for the August 2007 issue of the renowned magazine *W* (Reginato, 2007). Upon the arrival to LA, the Los Angles International Airport was packed with fans, paparazzi and news reporters waiting for the celebrity couple. In addition a private welcome party was thrown for the couple at the Museum of Contemporary Art, Los Angles, with as prominent guests as Tom Cruise, Katie Holmes, Will Smith, Steven Spielberg, George Clooney and Operah Winfrey (Eller, 2007). David's celebrity status has earned him the Order of the British Empire by Queen Elizabeth II in 2003 (i.e. The Most Excellent Order of the British Empire is an order of chivalry established on 4 June 1917 by George V of the United Kingdom), the title as Goodwill Ambassador for the United nations Children's Fund (UNICEF), No. 15 on Forbes The Celebrity 100 list, as well as the title as the most influential man under the age of 40 in the UK, given by the magazine Arena, in 2007. David Beckham's celebrity status, as mentioned above, has made his name one of the most recognizable brands around the world in line with names of multinational companies such as IBM and Coca-Cola. Thus, in accordance with the *athlete status point configuration* David Beckham scores highest possibly on the visibility parameter. Thus he is awarded 5 points.

8.1.2 Brand Meaning

- Career results

David Beckham's professional career began when he signed with Manchester United, making his first team debut in 1992 at the age of 17. During his time in United, the team won six Premier League titles, two FA Cups, and the UEFA Champions League in 1999. In 2003 Beckham signed with Real Madrid. During his fourth and last season in Real Madrid, the team won the national La Liga Championship. As of July 2007 David Beckham began a five-year contract with Major League Soccer (MLS) club LA Galaxy, which earned him the title of the highest-paid player in the MLS history. Before leaving on loan to AC Milan, David and the LA Galaxy won the Western Conference in 2009. Beckham has 115 caps for the national team and captained 59 times in the period from 2000-2006, one of the biggest achievements in England's football history. His part in the above results has earned him the many titles such as UEFA Club Player of the Year in 1999, Goal of the Decade awarded at the Premier League 10 Seasons Awards in 2001, BBC Sports Personality of the Year in 2001, twice runner-up for FIFA World Player of the Year, as well as a place in the English Football Hall of Fame in 2008. Although his career results are of outstanding character, and although he has been awarded a number of titles, he has yet to transform the game and earn extraordinary individual achievements. Thus in accordance with the *athlete status point configuration* table he will be awarded 4 points.

- Appearance

David Beckham is described as a man in touch with his feminine side, and as someone who naturally has understood the importance of his appearance - he looks distinctive and is highly attractive (Milligan, 2004). He has a boyish charm, and at the same time oozes sex appeal. With his blond hair, always styled, his cheeky smile, and his killer body, David Beckham is blessed with a look that men admire and women sigh for. The results of the questionnaire underlines that he is considered someone with a strong sexy appearance not only by women, but also by men. The results show that out of a number of 155 participants, with a ratio of 54.2% men and 45.8% women, nearly 80% consider

him as either attractive (36.4%) or as someone who oozes sex-appeal (37%). In accordance with the *athlete status point configuration* he gets 5 point in the appearance category.

- Storytelling

Beckhams' story is a story about a young lad growing up in the London area, coming from a modest environment, with a dream of one day becoming a professional footballer playing for his favorite team Manchester United (i.e. United). One day a scout spotted him, and eventually it lead to a contract with United. Beckham didn't have immediate success on the United team. Alex Ferguson, United's manager, sent him on a loan to Preston North End in the second tier of English league football. Beckham was soon called back to United due to a shortage of players. After a while proving himself, Beckham finally established himself on the first team. It was the season of 1995/1996. Beckham went on to score eight goals and United won the *Double*, (i.e. winning the Premiership and FA Cup in the same year). In the following years Beckham became a recognized footballer. He was an established player on the United team as well as on the English National team, but this was about to change. During the 1998 World Cup in France, Beckham was sent off the field. The incident occurred when Argentinean Diego Simeone tackled Beckham from behind, and Beckham impulsively kicked out after Simeone in retaliation. England was left to play with ten men for the rest of the match and was finally beaten in a penalty shoot-out. Most of the English people felt David Beckham was to blame for England being knocked out of the World Cup that year, and he was battered in the press and everywhere he went. Over time people forgave him, and through his abilities on the field, he won back the crowd's support and regained his place in the nation's heart. In the year 2000 Beckham was appointed captain of the English national team. Beckham played a big part in England's qualifying for the 2002 World Cup Finals, but the final step in Beckham's conversion from villain to hero happened in England's 2–2 draw against Greece on 6 October 2001. Little time was remaining of the match, and England needed as minimum a draw in order to qualify for the World Cup. With little time remaining, and down with 2-1, an English player was

fouled seven meters outside the Greek penalty area. England was awarded a free kick. David Beckham scored on a direct free kick, which had become his trademark. Goal. England secured their place in the Finals. And Beckham secured his place in the hearts of the of every English football aficionado.

In 2003 Beckham was awarded Officer in the Order of the British Empire by Queen Elizabeth II for services to the game. David Beckham lives somewhat of a fairytale life. Despite the trials he was put through, he kept on battling, and he eventually conquered the *football-kingdom.* He married the *princess of pop*, Victoria Beckham, they moved into *Beckingham Palace*, and he was awarded honors from the Queen. In relation to storytelling – Beckham fulfills all the different steps that make a good story, he has become a character the audience can relate to, the story has a well-known plot, he goes though a crisis and comes out on the other side even stronger, thus, in accordance with the *athlete status point configuration* he scores 5 point in terms of storytelling.

- Charisma

It will be difficult for anyone to deny that David Beckham has charisma. Beckham comes across as a very down-to-earth guy, despite his celebrity status. When he gives interviews or appears on TV shows, he is so relaxed and forthcoming that you would think he was the guy next door, had it not been for his designer suit and his carefully groomed hair. At times he even seems shy, and his warm smile and lively eyes make him come across as trustworthy, and give him credibility. Not many are able to capture the audience the way David Beckham does. Men listen to him out of respect and admiration, and women sigh when they see him, because of his stunning looks and the 'that something' in his eyes.

Despite his stardom, his naturalness shines through, and along with his good looks and his fashion awareness he stands out. Not only does Beckhams' appearance outside the field capture people, on the field his fighting ability and his flaring temper that occasionally surfaces, add further to his personality. Although it has sometimes been frowned upon when Beckham loses his temper on field, the audience also love him for

it, it proves his passion for the game. Beckham's charisma shines through and is so strong that he is able to seduce the audience, and people can't help being fascinated by him. This fascination is among others reflected in the way trends are formed every time Beckham has a new haircut.

All in all, Beckham is able to set himself apart form others. He might not be the best player on the team, but he is the one who creates the most media attention. It is said that Real Madrid bought Beckham not so much for his abilities on the field, but for his ability to sell football shirts. Outside the football world, people know of and have an opinion of David Beckham; the audiences feel they know him and what he is like as a person. A top athlete will get good sponsor deals, an athlete with charisma will sign extra-ordinary sponsor deals. Thus, the list of endorsement deals Beckham has signed-on throughout his career speaks for itself of his charisma. Pepsi, Adidas, and latest Dolce & Gabanna have made him one of the best-paid athletes in regards to endorsement deals. It is clear to say that Beckham is able to seduce and fascinate the audience, which is something the questionnaire underlines as almost 80% find that he is somewhat charismatic (22.2%), charismatic (35.9%) or extremely charismatic (19.0%). In accordance with the *athlete status point configuration* table he will be characterized as *charismatic*, and thus earn 4 points in this category.

Adding up the different point in regards to the athlete status point configuration model David Beckham scores an overall of 23 point.

CAROLINE WOZNIACKI

8.2 Caroline Wozniacki

Caroline Wozniacki, born July 11th 1990, is a Danish tennis player. She achieved her current and career-high singles ranking of World No. 2 (March 22nd, 2010) and is the first Danish female tennis player to reach the worlds top 10. At the age of 20 she has won 11 WTA Tour events and was the runner up at the 2009 US Open. Although born and raised in Denmark Wozniacki has a Polish background, as both her parents are Polish, both parents were themselves athletes. Her father, Piotr Wozniacki, played professional football and her mother, Anna, was on the Polish women's national volleyball team.

8.2.1 Brand Identity

- Media Visibility

When Wozniacki turned pro in 2005 not many outside the tennis scene was acquainted with the Danish tennis player. Wozniacki took her first big step towards stardom when she won her first title on the WTA Tour in Stockholm 2008, followed by two other Tour singles titles in New haven and Tokyo. She became the first Danish female ever to win a Tour singles title. Along with her titles the media coverage increased in Denmark. The international breakthrough came when Caroline, or *Miss Sunshine* as the Americans named her, made the US Open finals in 2009, which lead to an increased interest not only from the media but also from sponsors of international caliber such as American Express and Rolex. Although the exposure of Wozniacki on the national scene has been extensive, the exposure of Wozniacki, when compared to international names, is still left wanting. When searching on Google for Wozniacki, 1,330,000 results come up (retrieved August 26th, 2010). Compared to Serena Williams, the current No. 1 female player on the Tour, with 9,540,000 hits on Google, the result leaves a lot to wish for and room for improvement (Ibid.). Serena Williams is extremely charismatic, but her visibility also has to do with her being a regular on the Tour for more than the last decade, thus compared to her, Wozniacki is still a relatively unknown name outside Denmark and the sports world. Thus, in accordance with the *athlete status point configuration,* as Caroline

Wozniacki is visible on a national/regional level and in the sports world, but not yet internationally outside the sports world, she will be awarded 3 points.

8.2.2 Brand Meaning

- Career Results

Caroline Wozniacki was one of the top juniors in the world; she won several international junior tournaments, including the 2005 Orange Bowl tennis championship and the 2006 Wimbledon girl's singles tournament. Caroline made her debut on the WTA Tour in 2005. As a senior she got her breakthrough in 2008 when she won the Nordea Nordic Light Open in Stockholm, followed by two more WTA Tour singles titles that year and three more the following year. Her real breakthrough came when she played all the way through to the 2009 US-Open final where she lost to Kim Clisters. She achieved her current and career-high singles ranking of World No. 2 (March 22nd 2010). By July 30, 2010 Caroline Wozniacki had a career earning of $4,208,335 in prize money alone, adding to that is her sponsor earnings (WTA official website). Although with a few WTA titles in her bag and an impressive world ranking currently as No. 2, she has yet to beat several of the other top ten players such as Serena Williams, Venus Williams, Kim Clisters, Justin Henin, Jelena Jankovic or Dinara Safina and and she has yet to win a Grand Slam title or the WTA Tour Championship (i.e. a Tennis tournament played annually at the end of the season for the top-ranked players on the Women's Tennis Association Tour). Thus she is not yet considered one of the heavy lifters. In accordance with the *athlete status point configuration* table Caroline Wozniacki falls under the category of athletes who have won international titles, but has yet to win one of the international Championships such as one of the four Grand Slams. Thus she gets 3 points in regards to career results.

- Appearance

Wozniacki is a typically Scandinavian-looking girl, tall and lean, with a long blond wavy hair, and very feminine, which is an asset on a scene where many of her competitors are more on the masculine side. Apart from her feminine Scandinavian look her biggest

asset is her warm smile. She is not a sex symbol such as Anna Kournikova was, but she comes off as the girl next door, which the results of the questionnaire supports. The results show that most participants find her average looking (39%), and only 1.3% finds her to ooze sex appeal. Thus in accordance with the *athlete status point configuration* table Caroline Wozniacki only scores 2 points in terms of appearance.

- Storytelling

Caroline is the daughter of Polish parents, father Piotr and mother Anna. Her father was a professional football player, and her mother was on the Polish national team in volleyball. The couple moved to Denmark when Piotr signed with a Danish club. Caroline was born in Denmark but still has very strong ties to Poland. When a child, Caroline used to watch her older brother and her parents play tennis, but they wouldn't let her play, and instead she was referred to the hitting wall, where she would play with herself. In an interview on TV2 (in the evening show Go' aften Danmark), she explains how she spent two-three hours a day hitting balls against the wall, because she just wanted to be better than her brother and her parents. Finally, her father took pity on her and said okay if you want to play tennis, I can help you out. At the age of nine she won the U12 Danish Junior Championships for girls, and more 'importantly' she beat her four year older brother, who explains that that ended his tennis career. After she won the U12 Danish Junior Championship, her father started noticing that she had a talent that not many other children her age possessed. From thereon her training intensified, soon Denmark started noticing her talent, and at 14 she won her first Danish National Championship for seniors, which was her real breakthrough in Denmark. Not before long, she conquered the international junior scene and went on to the professional Tour. In amazingly short time she was among the best in the world.

The story of Wozniacki is the story of a young girl with a tremendous fighter will. She didn't care if she didn't have talent, she wanted to play tennis, and when her father finally took pity on her and started training her, she went on to become one of the best players in the world. The story of Wozniacki is not a story of a girl who had to battle

against modest surroundings, but a girl who grew up in a loving family and a good environment. From she was little, she showed an incredible fighting spirit, which brought her to where she is today, as one of the top players in women's tennis. So far the life of Wozniacki and her way to the top has been a smooth ride. The story in itself is not anything extraordinary, had it not it been for the fact that she is the only female Scandinavian who has ever reached top 5 in the world, the story might not sell so well. The story lacks some of the essential parameters of a good story, such as challenging moments and crises. However, as she is the only female Scandinavian to achieve the results she has, it makes her story more special, than if she had just been yet another Russian female tennis player. As her story lacks a real crisis then, in accordance with the *athlete status point configuration* table, she will earn 3 points in regards to storytelling.

- Charisma

Wozniacki made her breakthrough on the international tennis scene at a time where the East European girls and the fierce Williams' sisters dominated the sport. Caroline's ever-smiling personality, her always-positive and open attitude, and her friendliness to all around her, made her stand out in a world where competitiveness is at its highest. As her results increased people started to notice this sweet Danish down-to-earth-girl. On the tennis scene she was complemented for being open and friendly. When she made the 2009 US Open finals, her best result so far, the Americans were quick to name her Miss Sunshine (possibly a marketing stunt?). Off court she would been seen joking around with her friends, and always ready with a smile. Wozniacki's charisma transcends to the court as well, as she usually has the strength and discipline for a smile when things run amok. But Wozniacki's charisma does not only come from the fact that she is an open and friendly girl, it also to a very high degree comes from her mental toughness, stamina, and fighting ability on court. Arguably, no one will deny that Wozniacki is one of the toughest girls mentally on the women's Tour, and this shines through. The only place where Wozniacki charisma is left wanting is when she is giving interviews. On several occasions she has been bantered in the Danish media for her lack of charisma when she gives interviews; the latest example is when TV and Radio host, Dan Rachlin, criticizes

her on his blog. Although he expresses great respect for her accomplishments, he is recommending that she gets a communication advisor, because in his words she is tiring to listen to - nothing *interesting*, *relevant*, or *funny* coming out of her mouth, as he puts it (Rachlin, 2010). So far she has been able to get away with it because of her young age, but as she has stepped out of her teens, more will be expected of her. The purpose of the survey conducted for this project was partially to measure the different athletes' charisma. The result shows that the largest percentage of participant consider Wozniacki as charismatic (31.7%) or somewhat charismatic (27.5%). Thus, in accordance with the *athlete status point configuration* table she will earn 4 points.

Adding up the different points in regards to the *athlete status point configuration* model, Caroline Wozniacki scores and overall of 15 point.

TIGER WOODS

8.3 Tiger Woods

ldrick Tont Woods, born December 30, 1975, better know as Tiger Woods, is an American professional golfer. So far his achievements on the golf course has made him one of the most successful golfers of all times. Woods was the youngest player ever to achieve the Career Grand Slam, he is also the only golfer apart from Jack Nicklaus to win the Career Grand Slam three times. In addition he is the youngest and fastest to win 50 tournaments on tour. The list of achievements is near endless. Woods also holds the record for having held the position as world's No. 1 for most consecutive weeks and the greatest total number of weeks. Not only has Tiger earned himself the title as one of the world's best golfers of all times, he has also been the highest-paid professional athlete in recent year. Alone in 2010 his estimated earnings from endorsement deals and prize money were $100 million (Sports Illustrated's list of *The 50 highest-earning athletes*). Although Woods was occasionally criticized for his sometimes poor behavior and outbursts on the golf court, he was generally known as a man of many virtues: a devoted family man, hard working and honest. Woods was known as a gentleman. Privately Tiger was married to Swedish Elin Nordegren. The couple has two children, a daughter born in 2007, Sam Alexis Woods, and a son born in 2009, Charlie Alex Woods. In November 2009 Tiger Woods' life took an unsuspected turn, when it was revealed that he was living a double life and had a string of infidelities. In the light of the incident, Woods, the current No. 1 golfer in the world, announced on December 11th 2009 an indefinite leave from professional golf. In April 2010 he made his comeback at the Masters Golf Tournament, Augusta, USA. Since his comeback Woods has been struggling to reach the level he had before the incident.

8.3.1 Brand Identity

- Media Visibility

It is needless to say that the interest in Tiger Woods started early. He started playing golf at two and in 1978 he made his first television appearance on *The Mike Douglas Show,* where he putted against comedian Bob Hope. It didn't take long before the golf world

knew they were witnessing something special – Woods appeared in Golf Digest at the age of five and on ABC's TV show *That's Incredible.* In the years to come Woods won several Junior World Golf Championships. At the age of 15 Woods became the youngest ever US Junior Amateur Champion. His outstanding results as a junior earned him several titles such as the Southern California Amateur Player of the Year, and the Golf Digest Junior Amateur Player of the Year two consecutive years. Woods enrolled at Stanford University in the fall of 1994, where he continued his amateur career and won several tournaments, just as he was awarded several titles, such as the Stanford's Male Freshman of the Year (an award that encompasses all sports). In August 1996 Tiger Woods turned professional with the announcement "Hello world". He signed a $40 million endorsement deal with Nike, who featured him in several commercials, advertising his arrival on the golf circuit with "Hello World". From here on, Tiger Woods' popularity rose along with his results. Woods was awarded the title of PGA Tour Rookie of the Year and the *Sports Illustrated's Sportsman of the Year* for his efforts. April 1997 Tiger Woods won his first Major, The Masters, becoming the youngest Master winner ever, as well as the first African American to do so (Sirak, 2007). In his 42nd week as a professional, he climbed to the No. 1 spot on the Official World Golf Ranking, and he was named PGA Player of the Year. Woods continued to win titles and breaking records. His popularity rose and the media attention with it. Thus TV ratings at major golf tournaments increased when Tiger Woods played. In accordance with the research on awareness and appeal of celebrities, done by E-Poll Market Research, Tiger scores as high as 82%, which is contemplated to rise in their next poll in the eye of the latest development. Phil Mickelson is the next-highest current golfer, with an awareness of 25%, from there on the awareness of the next golfer on the list is as low as 16%. Until the fatal day in November Tiger Woods' visibility was very high, after the 'incident' where he crashed his car being chased by his wife with a golf club, the media attention exploded. In accordance with the *athlete status point configuration* table Tiger Woods will score 5 points as he is one of those athletes whom the international press constantly seeks out.

8.3.2 Brand Meaning

- Career Results

Tiger Woods was a golf prodigy when he was just 6 months. After watching his farther hitting golf balls into a net, he started imitating his father's golf swing. Before turning three, Tiger entered and won the U10 *Drive, Pitch, and Putt* competition held at the Navy Golf Course in Cypress, California (Woods & McDaniel, 1997). Before long, as he turned three, he shot a 48 over nine holes over at the Navy Golf Course, which is unheard of for a child of that age. Tiger won the Junior World Golf tournament at the age of 8, a title he went on to capture six times. At age 15 he became the youngest ever to win the US Junior Amateur Championship. When he won the title again for two consecutive years (1992/1993), he became the first ever to win the US Amateur Championship multiple times. In 1994 Tiger won the US Amateur Championship, and became the youngest-ever to achieve this title (until Danny Lee in 2008). The above listing is just some of his numerous achievements as a junior. As he turned professional the breaking of records continued.

Tiger Woods has won 71 PGA Tour events including 14 Majors. Woods is the youngest golfer ever to win 50 tournaments on Tour. He is one of only five players to have won all four Majors, The Major Championships, The US Open, The Open Championships, PGA Championship and The Masters, also known as the Career Grand Slam, and he was the youngest ever to do so. Moreover, along with Jack Nicklaus, he is the only golfer to win the Career Grand Slam three times. Woods is also the only player ever to have won all four Majors in a row, which he accomplished in 2000-2001 season. Woods holds the record for having held the position as the World's No. 1 for most consecutive weeks and the greatest total number of weeks. Not many in golf or any other sport for that matter, not or ever, has had such an impressive career as Tiger Woods. The ground breaking records Tiger Woods has set alongside his outstanding career results will in accordance with the *athlete status point configuration* table earn him 5 points.

- Appearance

On a scene dominated by slightly heavy middle-aged white men, Tiger Woods stood out – he was black, he was young, he was fit and resembled more of an athlete than any of the golfers on the tour at that point. The result of the questionnaire shows that Tiger Woods is not considered a sex symbol (most don't even consider him attractive), but nevertheless he stands out. The results show that 39% think he is average looking, 24.7% find him above average looking, 16.2% find him attractive, whereas none thinks of him as a sex symbol. 10.4% even finds him specifically unattractive (i.e. ugly). In accordance with the *athlete status point configuration* table this means that he will only score 2 points on the appearance parameter.

- Storytelling

The story of Tiger Woods is an incredible tale. Tiger was a golf prodigy, who led by his father was introduced to the golf world at an early age. He went on to become the greatest golfer in history and revitalized the golf world. The image of an honorable young family man was carefully staged, until the bubble burst late last year and betrayal was revealed.

Tiger's destiny was planned from the beginning; he was to become a professional golfer. Tiger was a prodigy. His father, who was a good standard amateur golfer and college baseball player, introduced golf to him before the age of two. Before Tiger turned three, he made a television appearance on *The Mike Douglas Show* where he putted against comedian Bob Hope. It didn't take long before the golf world realized that here was something special going on. At age three he also appeared in *Golf Digest* and on ABC's *That's Incredible*. Through his junior career his talent never seemed to stop to amaze people. Tiger was the epitome of a *Wunderkind.* After many years of anticipation of what this young black golfer could become, when Tiger turned professional, it was under a lot of media attention. When he was introduced at his tour debut in 1996, he said, "I guess, hello world." He was the breath of fresh air the golf world had been longing for, and Nike soon picked up on this. When Nike ran its first Tiger commercial it was based on the advertising phrase, "Hello World." The commercial value of Tiger was high, and

he was a marketed product from the very beginning (Sickle, 2009). Nike signed a $40 million endorsement deal with Tiger and Titleist a $20 million deal, which was the highest endorsement deal at that stage in golf history. Tiger – the Wunderkind – had grown into man, and he became the youngest and the first African American to win the Masters, one of many to come (Sirak, 2007). Step by step Tiger conquered the golf world, and set one record after the other, but it was not without any trials. From the moment he entered the Pro-Tour, and long before, and after his first Major win, expectations were high. The lack of titles in the second half of 1997 and the year of 1998, made critics doubt him. Soon Tiger found his way back on the right track, and his results made any doubt about his potential disappear. A new chapter took form when he married Swedish model, Elin Nordgreen, and had a couple of adorable children. Now as a family man Tiger continued his quest to become the best of all times in his respective sport, and he seemed to be unstoppable. Then during Thanksgiving break, on a late November night, Tiger Woods crashed his car into a tree outside of his Florida residence. The accident made international headlines, and soon speculations started to circulate about an alleged affair. As the details of the crash were released, it soon became clear that Tiger was up to something and that he was hiding it. Although he got a few physical scratches from the injury, Tiger's reputation almost made it through unscathed. The whole world was now following the latest development of the Tiger Woods's affair, and when the first mistresses broke the silence and confirmed that he was having an affair, things accelerated. Before long, nine other women has confirmed affairs with the golfer, and it became hard to dismiss the rumors as a fluke. The scandal reached staggering heights. Until now Tiger had done a good job hiding his true stripes. He was perceived to be a good and honest family guy. He was like no other, so perfect, almost inhuman, but now the mystery was gone. Tiger was human after all. For most other star athletes a similar scandal would most often be forgiven rather quickly, but Tiger is more than just a star athlete. Tiger is the highest paid athlete in the world; he is an international icon, a role model, and his importance for the sport of golf made this everybody's business. Before long one sponsor after the other dropped him, Accenture was out, Gatorade was

out, TAG Heuer was out etc.. Tiger announced an indefinite leave from the golf Tour.

The story of Tiger Woods, the golf prodigy, who grew up and conquered the golf kingdom, married his model wife, had a couple of beautiful children, is a story of someone who had it all, and then suddenly, with the blink of an eye, it was all taken away from him. So while everybody is waiting in excitement for the next chapter to be released Tiger is trying to pick up the pieces. In accordance with the *athlete status point configuration* table Tiger's story has it all - or almost - it can be argued that he has not yet worked his way out of the crisis, although he has returned to the Tour. Thus, in accordance with the point configuration he is somewhere between the last two steps, and thus the project will award him 4.5 points.

- Charisma

What is it about Tiger that makes him so special? It is his talent alone or something more then that. Arguably it is something more – his charisma. When he entered the professional world of golf with "Hello World," he was, as described above, a breath of fresh air. His nickname, Tiger, which his mother had given him, made him even more recognizable. The effect of Tiger's charisma is not difficult to measure. The difference between Tiger and everyone else is described as his ability to bring in casual fans that drive up ratings and interest at major golf tournaments. Companies are aware of this effect Tiger has, and they know that the fastest way to reach a broad audience is to sign-on Tiger Woods (Sickle, 2009). The above has made Tiger the highest-paid athlete of all times, with net earnings of more than a billion (Ibid.). The Tiger has had a positive effect on the golf world. On Tiger's arrival in 1996, the previous year's earnings of top golfer Greg Normans were $1.7 million, while the No. 100 ranked player, Paul Azinger, earned $182,595 (Ibid.). this was about to change. Total prize money on the golf tour has risen from $70 million annually to $275 million annually (Ibid.). This increase due to the growing interest, thanks to Tiger, increased the average golfer's income. Thus in 2009 No. 100 in the world, Ted Purdy made earnings of $838,707 - more than four times as much as the 1996 world's No. 100, Paul Azinger (Ibid.). Not only has money been

increased in the world of golf since Tiger's arrival, ratings have also gone up. When Tiger competed on a torn knee ligament and a double stress fracture in his leg during the fourth round of the 2008 US Open, ratings topped those of Game 5 of the NBA Finals between Los Angeles Lakers and Boston Celtics played the same day. This would have been unheard of just a few years before. When Tiger was recovering from his knee surgery in the second half of 2008, it had an immense impact on the ratings. When Padraig Harrington won the 2008 PGA Championship, ratings dropped with 55% compared to the year before when Tiger took the title. The Tour Championship's ratings also took a tremendous drop. When Tiger returned the following year ratings increased with as much as 83%. These numbers give a picture of Tiger's ability to engage the audience and the loss golf faces without Tiger Woods (Badenhausen, 2009). No matter whether the real Tiger has finally shown his true *stripes,* one thing is certain: Tiger *is* charismatic. The survey underlines this as 28.1% find him charismatic, and 23.5% find him somewhat charismatic, while 9.2% find him extremely charismatic. Thus, in accordance with the *athlete status point configuration* table Tiger gets 4 points.

Adding up the different point in regards to the *athlete status point configuration* model Tiger Woods scores an overall of 20 point.

TIGER WOODS POST SCANDAL

8.4 Evaluation of The Status Pyramid and The Parameters

In the following section the results of the above analysis will be summed up and illustrated by a radar chart, intended to show graphically to which degree the top athletes fulfill the five parameters and to which degree there is still room for improvement. Furthermore, the section will include an evaluation of the status pyramid and the five parameters.

The introductory brand mosaic of David Beckham gives a picture of the multifaceted character that he is and of the image he has created around himself. He is a family man, a loving husband, a sex symbol, a fashion icon, and above all a top athlete. Beckham is a perfect example of an athlete who fulfills all the criteria needed to create a brand with high equity, as the radar chart shows below. The radar chart shows that Beckham nearly scores a perfect five on all the parameters. As for career results, it is not so surprising that Beckham does not fall in the top category, as he has never been considered a complete player. However, as for charisma, the survey rather surprisingly does not place him at the top. Beckham scores a total of 23 points in accordance with the *athlete status point configuration table.* The result places him only in the second highest category of the *athlete status pyramid,* which can be argued to be misleading as he is considered one of the strongest athlete brands. Consumers do have strong and unique feelings towards Beckham, and they are responding positively towards him as a brand. Unquestionably Beckham is a super brand, and consequently the validity of the *athlete status pyramid* is questioned.

Figure 6: Radar Chart / David Beckham
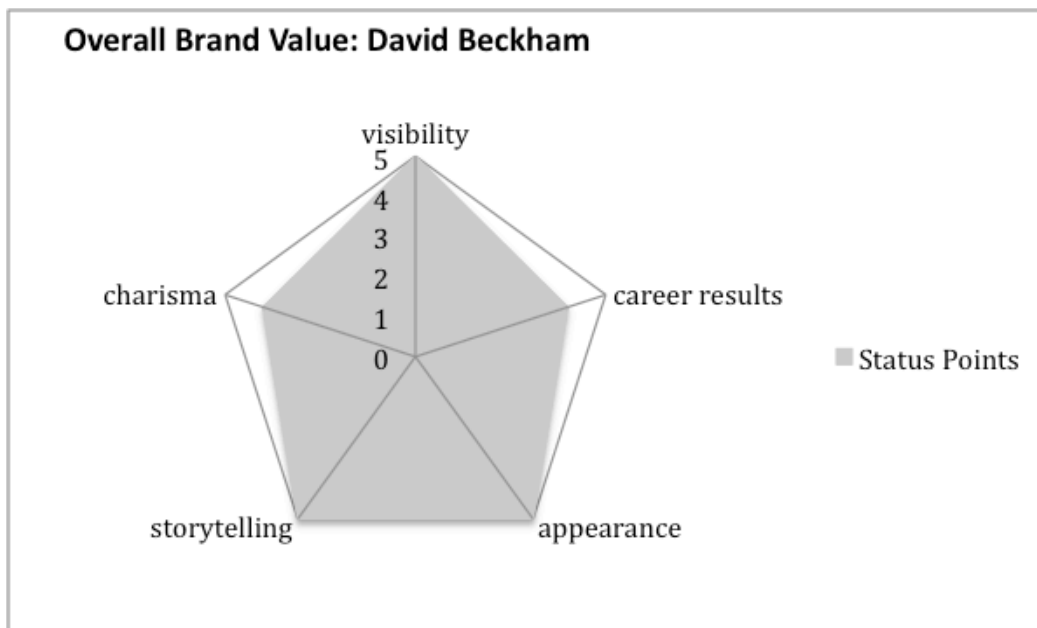
As for Caroline Wozniacki, the stage is set to build a strong brand. In Denmark she is already the strongest individual athlete brand, and the newly signed endorsement deal with Rolex is lining her up to become the face of Scandinavia. The first steps to build a strong international brand have been taken. However, as the introductory brand mosaic of Woznaicki illustrates, there is a clash between the two different characters Wozniacki is portrayed as. In the world of tennis she appears as the cute-girl-next-door, but as a private person an entirely different image is portrayed playing on her sex appeal. This image confusion can possibly explain the results reflected in the radar chart below, where the result (in accordance with the *athlete status point configuration table)* shows that she falls short on several of the parameters. As for the relatively low visibility score, the explanation may be found in lacking career results. The low score in appearance and storytelling may be a further explanation. Her low score in career results is a natural consequence of the fact that, although no. 2 in the world, she has yet to prove herself as a worthy holder of this position. Wozniacki scores a total of 15 points in accordance with the *athlete status point configuration table.* The result places her at the second lowest level of the *athlete status pyramid,* which would mean that, as a brand, she is only

considered to have somewhat brand equity. The results do not seem to justify the fact that, nationally and on the tennis scene, she is indeed considered a strong brand, and therefore the *athlete status pyramid* may also in this case be called into doubt.

Figure 7: Radar Chart / Caroline Wozniacki

Overall Brand Value: Caroline Wozniacki
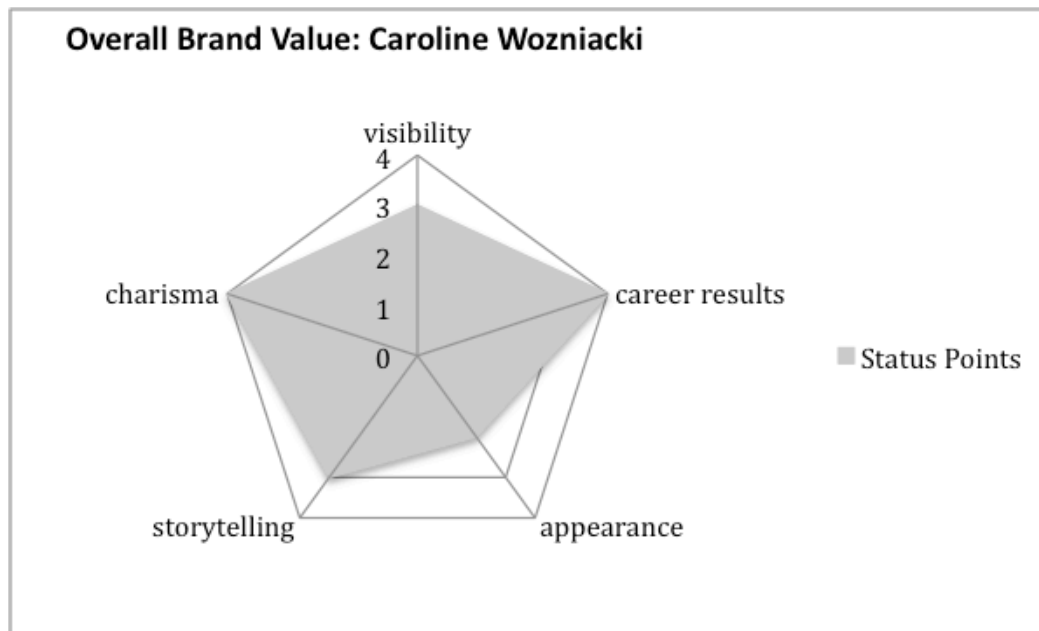
* It is to be noted that the radar chart only displays a status point range up to four as Caroline Wozniacki does not score a five on any of the parameters.

The introductory brand mosaic of Tiger Woods illustrates the picture-perfect illusion of Tiger, and an image out of the ordinary. His private life has always been held at arm's length form the media, and helped build the fascination surrounding him. Tiger Woods' image as the perfect athlete, role model, and family guy all came crashing down, on the break-setting day in November. The scandal forced Tiger to announce an indefinite leave from the world of golf. After months of absence, and two public apologies, Tiger returned under great media attention to the golf Tour in April 2010.

The post-scandal brand mosaic is portraying what lies beneath the surface of the possibly strongest athlete brand ever, exposing the tremendous marketing efforts set

forth to create the initial brand image. The deep fascination continued unabated, now just with the focus centering on his double life that fooled us all. Not only did the public feel cheated, but also some of his sponsors felt let down. Nike's "Just Do It" slogan was suddenly tinted with quite another meaning and therefore leaving his sponsor in a position of ridicule. Also Accenture's slogan "We Know What It Takes to Be a Tiger" suddenly had an ironic twist to it, undermining their credibility.

Whether this latest development will make him better or worse off in terms of endorsement deals, only time can tell. If spun right, *the incident* can give Tiger a whole new edge and create an even bigger fascination around him. Regardless of the scandal Tiger Woods is still considered a super brand, which is why it is somewhat surprising that he scores low in terms of charisma and even lower in terms of appearance the *athlete status point figuration table*. Tiger scores a total of 20 points places him in the middle section of the *athlete status pyramid,* a strongly misleading result.

Figure 8: Radar Chart / Tiger Woods
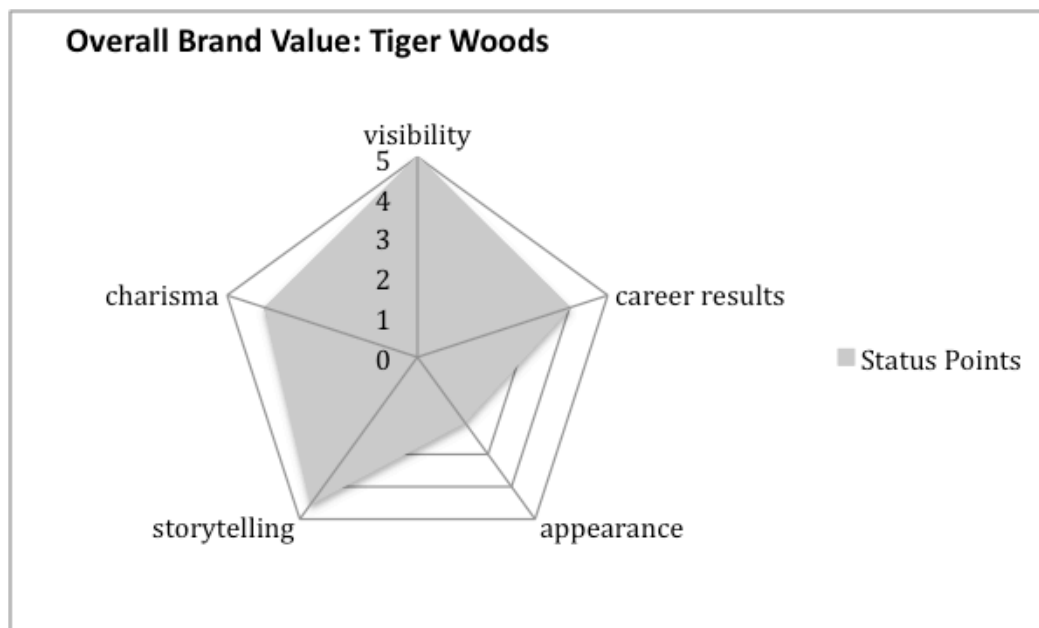
The analysis of the three athletes shows that the *athlete status pyramid* does not give an accurate picture of what it takes to create a strong athlete brand. More specifically it shows that the athlete does not necessarily need to score high on <u>all</u> the parameters. Although visibility is a prerequisite in the brand building process, and decent career results are necessary, the other three categories: appearance, storytelling and charisma, are not all essential for a strong brand. Thus a strong brand can be built despite a low score in one or two of those three parameters. Consequently, the *athlete status pyramid* will need to be modified in order to be an efficient measurement framework.

8.5 Chapter Conclusion

The analysis of the three athletes (based on the five parameters) and the rating of their brand value (in accordance with the *athlete status point configuration table*) reveal that the *athlete status pyramid* does <u>not</u> give an accurate picture of what it take to build a strong athlete brand. Apart from visibility and career results, both necessary, it appears that the building of a strong athlete brand can be successful despite the fact that not <u>all</u> of the other three parameters (storytelling, appearance, charisma) are fulfilled. Consequently it is concluded that the *athlete status pyramid* will need to be modified if it is to give a clear picture of what it takes to build a strong athlete brand.

9. Chapter IX: Project Conclusion

The basis for this project is rooted in the interest in, and the power of, today's athletes. Athletes are considered as brands in their own right, and, if managed right, as lucrative brands capable of generating high revenue. The purpose of this project was to get a better understanding of the branding process of the athlete. In order to establish what <u>makes</u> the athlete brand, a model, specifically targeted on the athlete brand, was constructed (i.e. the Athlete Brand Equity model). Furthermore, the Athlete Status Pyramid was established to delineate the correlation between the fulfillment of the parameters and high brand equity. Moreover, the Athlete Status Configuration table was presented as a measurement tool, to evaluate the degree to which the athlete fulfills the different parameters.

In Ch. III the project accounted for the theoretical marketing framework thought relevant for the athlete brand. Ch. IV continued by stressing the high potentiality of the athlete brand to fulfill the higher needs of consumer demands. The aesthetic enjoyment and the feeling of catharsis were likewise emphasized. Four areas were identified as vital for the making of a strong athlete brand (storytelling, archetypes, secondary associations, brand channels). Ch. V, in its turn, identified the problem areas that arise when dealing with an athlete brand. In Ch. VI the deficiencies of the CBBE model were pointed out as it does not take into account 'the human factor' of the athlete brand. Likewise it was pointed out that the use of the configuration table, reveals that the Athlete Status Pyramid (CH. VII) is deficient - as it does not account for the fact that not <u>all</u> five parameters are equally important. Thus the conclusion will proceed to answer the questions set up in the problem formulation:

Q1: What is The Relationship between Consumer Motivation and The Athlete Brand?

Athlete brands are concluded to be particularly apt to fulfill consumer demands as celebrity athletes and their brands have a high potential to fulfill the higher-level needs of self actualization. Celebrity athletes not only appeals to our need for enjoyment, but also to our sense of aspiration and our dreams. Hence our need for their roles as heroes, icons, and role models. Emotionally, they provide us with moments where it is possible to let of our (pent-up) socially-controlled feelings, and we can experience social bonds with others and cleansing moments of catharsis.

Q2: What Parameters Are Necessary in the Building of The Athlete Brand?

Based on the CBBE model and the analysis carried out in Ch. IV, a list of five parameters was established as vital for the making of the athlete brand: First it was concluded that *media visibility* is necessary to create brand awareness, and is a prerequisite for the

further brand building process. The promotional efforts and the conscious use of media platforms as brand channels are important marketings tools to enhance visibility. The remaining four parameters make up the second building block, brand image, and are vital for the brand meaning of the athlete brand. For the top athlete to distinguish himself and to set himself apart from the other top athletes, he needs outstanding result and excellence in the performance of his skills. Thus **career results** out of the ordinary are necessary for the creation of a strong brand image. Furthermore, extraordinary achievements, record breaking results, honorary titles etc. can further enhance the athlete's brand image. ***Appearance***, as the cases of Anna Kournikova and David Beckham show, is a strong factor in enhancing brand meaning. The examples show that despite the fact that the athletes do not reach the absolute top within their sports, they can still, due to their appearance, build a strong brand. The consumer's attraction to their sex appeal outweighs their relative lack of athletic performance. The fourth parameter, ***storytelling***, creates an illusion through the mixture of highlighted real-life and fictional life appealing to the imagination of the consumer. The twelve archetypes, traditionally used in storytelling as identifiable characters, were believed too complex and giving rise to wrong choices. Therefore they were re-organized into three identity categories (competence, appearance, character). Lastly, ***charisma***, as with appearance, can make the athlete stand out in spite of him not belonging to the absolute elite. Moreover, charisma can mean the difference between a strong brand and a super brand.

In addition to the parameters, different marketing tools are essential in the making of a strong athlete brand. Promotional efforts and secondary associations can enhance the image created by the above parameters. It is important that the image, created through these marketing tools and the four parameters, is coherent across the different media platforms. The project argued that the making of an athlete super brand depended on the fulfilling of all the five parameters. Thus the Athlete Brand Pyramid presupposed that the athlete needed to score a near-perfect five on all the parameters to reach the pinnacle of the pyramid. The fulfillment of all five parameters is a guarantee for the

creation of a super brand, but the interesting finding of the project was that a super brand can in fact be created even if <u>all</u> five parameters are not met. Although visibility and career results are imperative, they cannot alone create a super brand, but need the support of at least one of the three remaining parameters (appearance, storytelling and charisma). Consequently, the project concluded that the Athlete Status Pyramid needs to be modified to make the measurement framework valid.

Q3: What Are The Main Problem Areas That Can Break The Athlete Brand?

Four problem areas are pointed out as potential risk factors that can 'break' the athlete brand: A vague and incoherent brand resulting from the use of an emergent strategy without a clear vision is the first area singled out. The negligence of positioning the brand in the market place with the consequent weakening of the brand is the second area. The risk of exploitation, which grows stronger the stronger the brand gets, is the third problem area. This risk may be enhanced with the absence of a clear protection strategy. The elements of a protection strategy are legal protection of the brand's property rights, the controlling of the athlete's public and private image, and a ready damage control plan. The risk of the objectification of the athlete disregarding the human factor is the fourth and last problem area. The human factor refers to the feelings, the fallibleness and unpredictability of human nature.

In conclusion, the athlete brand can be seen as a brand mosaic made up by multiple small pieces. These pieces consist of secondary associations, marketing programs, the choice of brand channels, and various parameters, making up the brand building block at the different stages in the brand building process. Marketers, thus, must choose a suitable strategy, a deliberant strategy, a strategy that can ensure the possibility of prolonging the earning power and public prominence long after the athlete's career has to come an end. All in all, it is undeniable that the potential that lies within the athlete brand is huge, and thus putting together pieces that make up the right brand image and being aware of the risk associated with managing the athlete brand become evident.

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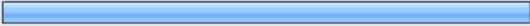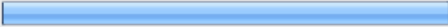
Appendix 1: Survey Layout

Master Thesis - Athlete, Appearance & Charisma

1. Gender

* 1. Please select your gender:

○ Male

○ Female

2. Age

* 1. Please select your age:

○ < 16　　○ 16-20　　○ 21-25　　○ 26-30　　○ 31-35　　○ 36-40　　○ 41-45　　○ 45 >

3. Appearance

For the purpose of this project appearance is thought of as whether or not the athlete comes off as attractive or not. More specifically, is the athlete considered an ugly-looking person, average looking, slightly more attractive than average, attractive, or does the athlete ooze sex-appeal?

* 1. Please choose the statement that you feel (in your personal opinion) fits best on the given athlete:

	Ugly	Average looking	Above average	Attractive	Oozing sex-appeal	I have no opinion of the given athlete
David Beckham is:	○	○	○	○	○	○
Caroline Wozniacki is:	○	○	○	○	○	○
Tiger Woods is:	○	○	○	○	○	○

4. Charisma

The word charisma comes from the Greek word kharisma meaning gift, and is considered a trait found in persons whose personalities are characterized by - personal charm and magnetism. For the purpose of this project charisma is considered as the athlete's ability to capture, seduce and fascinate the audience.

* 1. Please choose the statement that you feel (in your personal opinion) fits best on the given athlete:

	Without charisma	Average	Somewhat charismatic	Charismatic	Extremely charismatic	I have no opinion of the given athlete
David Beckham is:	○	○	○	○	○	○
Caroline Wozniacki is:	○	○	○	○	○	○
Tiger Woods is:	○	○	○	○	○	○

5. Thank you again for you time.

Thank you again for you time.
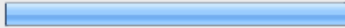
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
Master Thesis - Athlete, Appearance & Charisma

1. Please select your gender:

		Response Percent	Response Count
Male		54,2%	84
Female		45,8%	71
	answered question		155
	skipped question		0

2. Please select your age:

		Response Percent	Response Count
< 16		0,0%	0
16-20		4,5%	7
21-25		34,8%	54
26-30		**37,4%**	**58**
31-35		9,0%	14
36-40		2,6%	4
41-45		1,9%	3
45 >		9,7%	15
	answered question		155
	skipped question		0

3. Please choose the statement that you feel (in your personal opinion) fits best on the given athlete:

	Ugly	Average looking	Above average	Attractive	Oozing sex-appeal	I have no opinion of the given athlete	Response Count
David Beckham is:	0,6% (1)	6,5% (10)	16,9% (26)	36,4% (56)	**37,0% (57)**	2,6% (4)	154
Caroline Wozniacki is:	2,6% (4)	**39,0% (60)**	27,3% (42)	24,7% (38)	1,3% (2)	5,2% (8)	154
Tiger Woods is:	10,4% (16)	**44,2% (68)**	24,7% (38)	16,2% (25)	0,0% (0)	4,5% (7)	154
						answered question	154
						skipped question	1

4. Please choose the statement that you feel (in your personal opinion) fits best on the given athlete:

	Without charisma	Average	Somewhat charismatic	Charismatic	Extremely charismatic	I have no opinion of the given athlete	Response Count
David Beckham is:	5,9% (9)	12,4% (19)	22,2% (34)	**35,9% (55)**	19,0% (29)	4,6% (7)	153
Caroline Wozniacki is:	7,8% (12)	22,2% (34)	27,5% (42)	**31,4% (48)**	4,6% (7)	6,5% (10)	153
Tiger Woods is:	6,5% (10)	23,5% (36)	23,5% (36)	**28,1% (43)**	9,2% (14)	9,2% (14)	153
						answered question	153
						skipped question	2

Appendix 3: Roger Federer

Who is Roger Federer?

Roger Federer, born August 8th 1981 in Basel, Switzerland, is a professional tennis player. He is considered by tennis critics, many sports analysts, and former and current tennis players to be the greatest tennis player of all times. A title he has earned by breaking numerous records, such as having held the number one position for a record of 237 consecutive weeks, and having won 16 Grand Slam singles titles (i.e. the Australian Open, French Open, Wimbledon, and US Open) which no other male tennis player has done (and his career is far from done). Moreover, he is one of only six male tennis players to have captured the *Career Grand Slam* (i.e. winning all four Slam tournaments: Australian Open, French Open, Wimbledon, US Open) - alongside Rod Laver and Andre Aggasi, he is one of only three since the *Open Era* (i.e. in 1968, the abandonment of the distinction between professionals and amateurs, inaugurating the Open era, in which all players could compete in all tournaments, and top players were able to make their living from tennis). In addition he is the only one besides Aggasi in history to have won all four Grand Slam titles on three different surfaces (clay, grass and hard court). Privately Roger Rederer is married to Miroslava Vavrinec, also known as Mirka, a former Swiss tennis player. July 23rd 2009, Mirka gave birth to their two twin daughters Charlene Riva Federer and Myla Rose Federer.

The Roger Federer Brand

Federer present in the tennis world and the title as the greatest tennis player of all times has made him headlines, and put him on the map as one of the most visible athletes of our time, thus his brand identity has been established. In regards to brand meaning there are various factors that come into play and Federer has understood to make use of all of them. Besides Federer's flirtation with fashion and mingling with fashions first lady Anna Wintour, Federes image is build on his involvement in charity, his electrifying battles with Rafael Nadal in the quest for the throne, and his relationship and strong bond to his wife Mirka in a world where tennis players are know as the womanizers of sports. In addition, Federer's image is also very much made up by the companies he has

chosen to be associated with. A good example is his collaboration with Rolex. A company like Rolex with virtues such as elegance, flawless craftsmanship, and pursuit of excellence seem to tie in perfectly with the image Federer wishes to portray. The scene has been set and a strong character has been build, a character that has won the hearts of not only tennis fans but also sports fans in general. The response to a brand such as Roger Federer has been positive; consumers are inspired by his phenomenal talent, dazzled by the charisma surrounding him, and relate to his sympatric figure. The positive brand response has lead to a number of lucrative endorsement deals, and a huge fan base building strong relational ties to the person and brand Roger Federer, and thus high equity. Frederer is a brand of high equity, and somewhat a super brand, but has yet to reach the rights of someone like Tiger Woods. If there is anything Roger Federer lacks, it would be a scandal, the audience love to build someone up, tear him apart and then see him rise from the dust again.

Appendix 4: Anna Kournikova

Who is Anna Kournikova?

Anna Kournikova, born June 7th 1981 in Russia, is a retired professional tennis player and model. Although her celebrity status sometimes outshined her career results and lack of singles titles, she was ranked No. 8 in the world in 2000. What she lacked in singles results she made up for in doubles. Kournikova was at times ranked No.1 player and with Martina Hingis as her partner she won Glam Slam titles in Australia in 1999 and 2002. Due to serious back and spinal problems she retired for the pro-circuit in 2003. She currently resides in Miami Beach, Florida, with her husband, the famous pop singer Enrique Englesias. Occasionally she appears in exhibition matches for the St. Louis Aces of World Team Tennis.

The Anna Kournikova Brand

In the modest surroundings at the Spartk Acadamy, located just outside Moscow, it soon became apparent that Anna had talent for the game of tennis, and at seven she started to train more seriously. When Anna turned nine, her parents decided that if she were to become a tennis star she would need better surroundings. Thus, in 1991 Anna moved with her mother to Miami, Florida, to attend the high profiled Nick Bolletieri Tennis Academy, in Bradenton Florida.

In 1995, she turned pro. That year she won two ITF titles and reached her first WTA Tour doubles final. Aged 15 she made her grand slam debut in the U.S. Open, where she reached the fourth round only to be stopped by then the world's No. 1 player, and eventual champion, Steffi Graf. This result gave a place in the top 100 and the title of WTA Newcomer of the Year. Kournikova broke into the top 20 in 1998 and although the expected finals breakthrough failed to occur, she beat players such as Monica Seles, Steffi Graf, Lindsay Davenport and Martina Hingis. In 2000 Kournikova broke into top 10 for the first time, with her career highest ranking as No. 8. As mentioned above Anna Kournikova was far more successful in doubles. In 1999 she reached World No. 1 ranking in doubles, and together with Martina Hingis were crowned the WTA Doubles Team of

the Year. Her results gave her a place among the top female tennis players in the world. Although she was struggling to win a singles title, it didn't take her long to conquer the world with her beauty. Kournikova had risen from humble surroundings in the former Soviet Union, to become the uncrowned princess of the tennis world.

Anna was the girl who came out of nowhere, it seemed. When she first entered the tennis tour, she was the breath of fresh air the WTA Tour had longed for. She appeared in feminine dresses, or tight hot-pants, painted nails, and long blond hair tightly wrapped up in a braid. At interviews she would let her long blond hair would fall softly down her shoulders and her lips would be slightly painted with a red sense. A new star was born. It didn't take long before the world got its eyes open to this Russian beauty. Anna Kournikova came into the limelight from the moment she enter the world's tennis scene. With her charm and charisma, she added an element of glamour to women's tennis, which increased the popularity of tennis worldwide and attracted especially a large number of male fans. At any tournament Kournikova would play, regardless of other top players, she would be the *star attraction.* Anna's charisma, and the combination of a top athlete and beauty, is a killer cocktail, and has lead to a number of lucrative endorsement deals, appearances at high profile events, TV appearances, calendars, and numerous magazine covers.

The story of Anna Kournikova, is the story about a young girl growing up in modest surroundings in the former Soviet Union, moving to the States to pursue her tennis career, ending up as one of the most sought after women in the world. In terms of brand value Anna Kournikova was (a to an extend still is) a super brand.

Appendix 5: Andre Agassi

Who is Andre Agassi?

Andre Agassi, born April 29th 1970, in Las Vegas, Nevada, USA, is a retired professional tennis player. He was the former world No. 1 tennis player and has won 8 Grand Slam titles. Alongside Rod Laver and Roger Federer, he is one male tennis players to have captured the *Career Grand Slam* in the the *Open Era.* On October 22nd, 2001 he was married to former world No. 1 in womens tennis Steffi Graf. Together they have two children, a son, Jaden Gil (born october 26th, 2001) and a daughter, Jaz Elle (born October 3rd, 2003).

The Andre Agassi Brand

Andre Agassi turned pro at the age of 16. He was a tennis prodigy. Through his career he rose to international fame earning 60 men's singles titles, including eight Grand Slams singles championships. In addition he won the Olympic Gold medal and was a member of three winning Davis Cup teams (1990, 1992 and 1995). Throughout the 1990s men's tennis was dominated by Agassi and his long-time rival fellow American Pete Sampras. As we see it with today's number one rivals Roger Federer and Rafael Nadal, Andre Agassi and Pete Sampras was the perfect match. Agassi was the young rebel with glam-rock hair, flashy clothes, and bad-boy attitude - this was the perfect counterpoint to Sampras's steady, clean-cut power game. To top of his image Agassi married actress Brooke Shields in 1997, which he a few years later divorced.

At the age of 24 he started to get involved in a number of charities. In 1994 he created The Andre Agassi Charitable Foundation.

Agassi was one of the greatest players in the history of tennis. Andre Agassi went from being the rebel in tennis to become the grand-old-man, with a shaved head and a more sober attitude. He married former top tennis player Steffi Graf, got two children, and became a beloved figure. In 2005 he made it to the finals at the age of 35 where he lost to Roger Federer. He retired due to back problems in 2006. In 2009 he published his

autobiography, where he choked fans by admitting that he had used the drug crystal meth in 1997.

Andre Agassi has been a strong brand from the beginning of his career and has been successful in transcending his brand as he developed.