BRIDGING THE GAP

A RESEARCH STUDY ON WOOD WOOD'S
BRAND IDENTITY AND BRAND IMAGE

WOOD WOOD

**MSOCSC IN MANAGEMENT OF
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ABSTRACT

This research study investigates the brand identity and brand image of Wood Wood, and explores whether a gap exists between the brand identity and brand image. A gap can lead to customer dissatisfaction and a low degree of brand loyalty, therefore, bridging a brand identity and brand image gap is of particular importance.

This research study introduces a combination of research methods and concepts in order to investigates a potential gap between brand identity and brand image. It explores Wood Wood's brand identity by mapping the brand identity traits through the brand identity prism. The consumer associations to Wood Wood that constitutes the brand image is elicited through brand concept maps and examined through the dimensions of brand knowledge. Both the brand identity and brand image is investigated using a mixed methodological approach in terms of quantitative and qualitative research.

This research study concludes that a large gap exists between the Wood Wood brand identity and brand image. Alignment only exists between the brand identity trait and core association Streetwear, as well as the brand identity trait Understated and core association Minimalistic, which are considered synonymous. Moreover, two points of partial alignment exists.

The research study explores a potential solution to bridge the brand identity and brand image gap by increasing customer-based brand equity through social media communication. This research study proposes that Wood Wood should focus on conveying their brand identity clearly, and establish brand salience, brand performance, brand imagery, brand judgments and brand feelings through social media communication. By achieving an increasingly active engagement from Wood Wood's Facebook community through brand post vividness, interactivity, information and entertainment, Wood Wood are able to increase their customer-based brand equity.

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1. INTRODUCTION

In the field of brands and branding, a lot of literature focuses on how to establish strong brands among consumers. A key element of strong brands is that the intangible product value exceeds the tangible value. The creative industries are characterized by the value of products not being determined by its costs, but its intangible value and therefore, the need for a strong brand is further emphasized in the creative industries (Lorenzen, Jones & Sapsed 2010). While the literature on brand identity and brand image are both extensive, little research actually combines the two. Brand identity should be understood as a manager constructed expression, which is differentiated from its competitors (Kapferer 2012), while the brand image refers to consumers' brand associations (Keller 1993). This research study seeks to contribute to the academic discussion on how to measure these two topics in a comparative matter, in order to identify a potential brand identity brand image gap. Bridging this gap is of particular importance, as the misalignment of brand identity and brand image can lead to decreased brand loyalty and customer dissatisfaction (Anisimova & Mavondo 2008). Moreover, there is no indication that prior literature combines the two conceptual frameworks; the brand identity prism (Kapferer 2012) and Keller's (1993) brand image concept, which examined through the brand concept mapping approach (John, Loken, Kim & Monga 2006). This means that currently no collective framework exists for comparing the brand identity and brand image. Therefore, this study provides a key contribution to academia by suggesting one way that these frameworks can be tested together.

This problematization of the brand identity and brand image is of particular relevance, since this research study takes place in the fashion industry, where intangible product value often are drivers of purchase. The research design is applied to the case of Wood Wood, a Danish fashion brand established in 2002. Prior research has primarily focused on investigating the brand image of well-known established brands. It is therefore, relevant to test the research design and its applicability on a lesser-known brand such as Wood Wood. The degree of knowledge about the brand might have an influence on the brand image (Böger, Kottemann, Meißner and Decker 2017), and thus also the size of the gap.

Brands become obsolete if they do not use their ability to speak (Kapferer 2012) and it is therefore, relevant to address the brand identity and image gap in terms of communication. However, marketing communication has changed dramatically the past decade, to also include the digital marketing environment in which, social media is the trendy tool of communication. This new digital marketing environment can thus be utilized to bridge a potential brand identity and image gap for Wood Wood. In this digital marketing environment, the need for strong brands are even further emphasized, as the consumers' loyalty are constantly tested, by competitors that are just a click away (Keller 2016). Having a strong brand therefore, becomes crucial in a digital marketing environment, where companies are able to

highlight and communicate their brand identity on social media.

This leads to the following research question:

To what degree is the brand identity and brand image of Wood Wood aligned, and how can increasing the brand strength through social media communication potentially bridge the gap?

The research study is divided into eight parts. First, a review of relevant literature is outlined, which will be utilized in relation to answering the research question. This literature can be divided into two sections, one that focuses on uncovering a potential brand identity brand image gap and the other, which contributes to bridging the identity and image gap through increasing the brand strength on social media. Second, a methodology section outlines the context of this research study and the research design including the data collection and processing. The third section is the analysis, which is split into two sections. The first section investigates the brand identity, the brand image separately to uncover whether a gap exists for Wood Wood. The second section investigates the current social media marketing communication of Wood Wood, and whether this contributes to building a strong brand. The analysis sections are followed up by a strategic advice, which includes specific recommendations for Wood Wood that can be utilized to build a stronger brand. Hereafter, a discussion of research design limitations follows. Finally, the conclusion outlines the results of the analysis sections and provides an answer to the research question.

2. LITERATURE REVIEW

The literature review presents and outlines the theoretical foundation of the research study. The primary literature is concerned with four main topics: brand identity, brand image, strong brands and social media. Each theoretical topic is presented as well as outlined in terms of what it provides to this research study. Moreover, relevant theory within the fields of the theoretical topics is discussed to provide an overview of the different fields of academic research.

BRAND IDENTITY
- Brand identity prism
- The six brand identity facets: Physique, Relationship, Reflection, Self-Image, Culture, Personality
- Brand Personality Scale

BRAND KNOWLEDGE
- Customer-based brand equity
- Brand Awareness
- Attributes
- Benefits

BRAND MAPS
- Brand Concept Maps
- New Aggregation Rules
- Advanced Brand Concept Maps

BUILDING STRONG BRANDS
- Customer-based Brand Equity Model:
- Brand Identity, Brand Meaning, Brand Responses, Brand Resonance

A NEW DIGITAL MARKETING ENVIRONMENT
- New opportunities for brands

INTERACTIVE MARKETING COMMUNICATION AND THE CBBE MODEL
- Impacts on CBBE Model: Identity, Brand Meaning, Brand Responses, Brand Resonance

SOCIAL MEDIA'S ABILITY TO BUILD STRONG BRANDS
- Sequentially
- Increases brand equity

CREATING POPULAR POSTS ON FACEBOOK
- Brand post characteristics: Vividness, Interactivity, Informational, Entertaining

2.1 DEFINING A BRAND

Keller (1993) defines a brand as *"a name, term, sign, symbol, or design, or combination of them which is intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competitors"* (Keller 1993:2). Moreover, the individual brand components make up the brand identity and the totality of the brand (Keller 1993). Additionally, according to Kapferer (2012) brands only exist if utilize their ability to speak. If they neglect this opportunity, brands end up becoming obsolete (Kapferer 2012). Brands are thus considered speech and branding becomes a matter of communication.

2.2 BRAND IDENTITY

In order to establish a potential gap between the brand identity and brand image, both of these components needs to be defined. The following section describes the topic of brand identity, focusing on Kapferer's (2012) brand identity prism and Aaker's (1997) brand personality scale. The brand identity prism is used as it provides a holistic approach, which uncovers the entirety of the brand identity, while Aaker's brand personality is substituted for the brand personality facet.

2.2.1 THE BRAND IDENTITY CONCEPT

According to Kapferer (2012) the topic of brand identity has been somewhat neglected, despite the extensive attention on branding in literature. Kapferer (2012) suggests that there are several ways the word identity is used, and therefore, describes three branding scenarios: identity of opinion, identity cards and identity crisis.

Identity of opinion refers to a shared belief among people. The branded communication indicates that the brand identity is the common element of belief, which sends a unison message across products, actions and communications. This is particularly important for diverse product mixes, where consumers may believe that they are dealing with several companies. An identity card is a personal, non-transferable document stating the name and unique features so that they are instantly recognizable. When companies grow, some of the distinct features may change, while some remain the same. Consequently, the identity is not necessarily fixed over time, which potentially can result in an identity crisis, where the company is left with the question of 'who am I?' (Kapferer 2012).
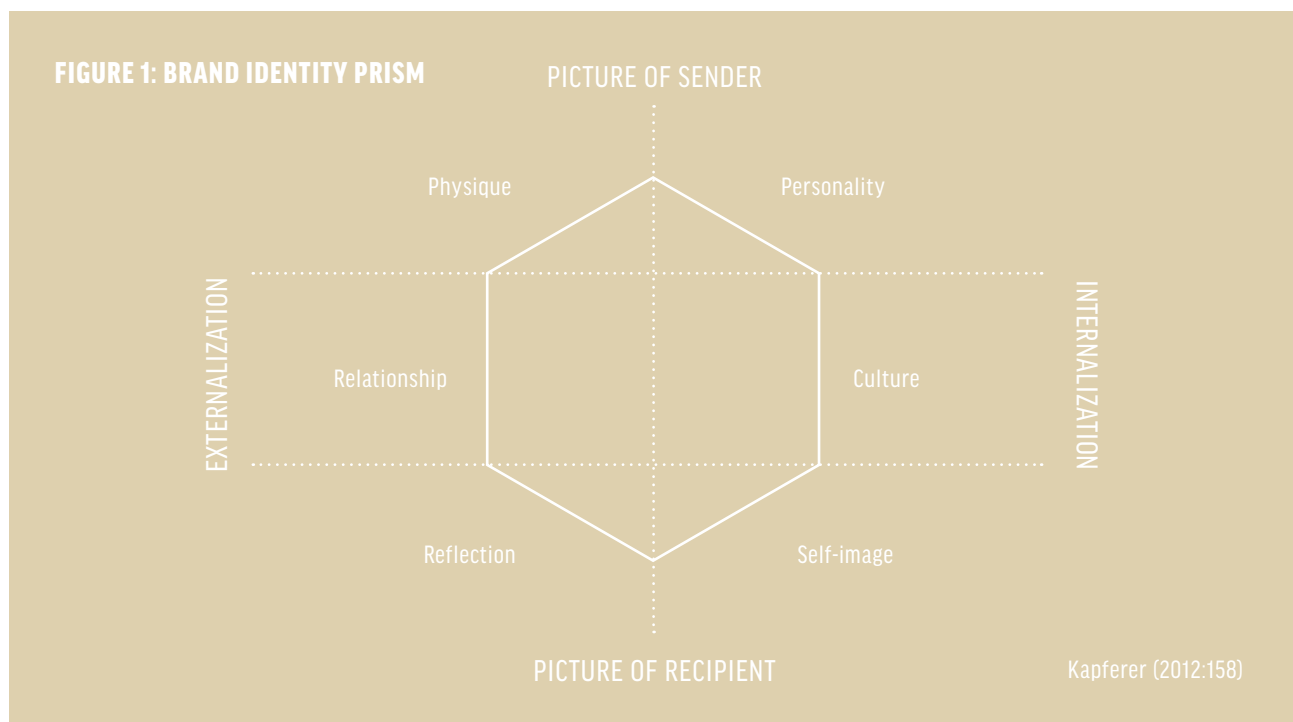
Brand identity is not a graphic identity charter nor is it a brand positioning. Kapferer (2012) argues that both are relevant, but they do not create the brand identity. Brands and agencies emphasize the graphic identity charter, but what is in fact important is the key message, that is derived from the identity. Brand positioning often functions as

a distinguishing element in relation to competitors. However, positioning arises based on products, which are by definition comparative, and an identity is not, and does not account for the full potential and richness of the brand. Lastly, positioning does not say anything about the communication style or form (Kapferer 2012).

Kapferer (2012) argues that the approach for establishing what brand identity is, has been too analytical, and often leaves both companies and consumers in a mess. Therefore, a more theoretical approach must be adopted, one that leaves the traditional approach of stimuli and response. A constructivist theorizing approach to communication is necessary, meaning that when a brand communicates, then a representation of the sender and the recipient is constructed as well as the specific relationship between the two. This theoretical approach to communication results in the brand identity prism (Kapferer 2012).

2.2.2 THE BRAND IDENTITY PRISM

FIGURE 1: BRAND IDENTITY PRISM

PICTURE OF SENDER

Physique · Personality

EXTERNALIZATION · INTERNALIZATION

Relationship · Culture

Reflection · Self-image

PICTURE OF RECIPIENT

Kapferer (2012:158)

In the following section an overview of the Brand Identity Prism will be provided.

The brand identity prism contains two dimensions and six facets. The first dimension distinguishes between the picture of the sender and the recipient. The second dimension distinguishes between externalization and internalization. Externalization refers to going from picture of sender to picture of recipient and includes the facets: physique, relationship and reflection. Internalization includes the facets: personality, culture and self-image (Kapferer 2012).

Kapferer (2012) points out that each of the facets should resonate in the others, thus reflecting the entirety of the identity prism.

2.2.2.1 PHYSIQUE

Closest to the picture of the sender on the externalization side is the physique facet. Physique refers to all salient objective features, both the existing and the emerging ones. Physique is product related and therefore, adds tangible value to brands. Many brands experience issues with physique, as they do not provide sufficient functionality. Moreover, this facet includes the brand's prototype, which is the product that represents the brand qualities to the largest extent (Kapferer 2012).

2.2.2.2 RELATIONSHIP

Brands are placed in the moment of exchange and therefore, engages in relationships with consumers. How brands wants to be perceived by consumers can define a mode of conduct for the company, which translates into how they act, deliver services, and in particular how they relate to consumers. The word 'relate' is closely connected to both the words 'relation' and 'relationship'. So when companies try to 'relate' to consumers, a relationship is established, no matter if it is a one way or a two-way relationship (Kapferer 2012).

2.2.2.3 REFLECTION

Reflection refers to the image of the buyer/user. Reflection describes how customers wish to be perceived by others as a result of using the product. Reflection does therefore, not necessarily bear any resemblance to the target group (Kapferer 2012).

2.2.2.4 SELF-IMAGE

A consumer's attitude towards a brand, creates an inner relationship within the consumer. This relationship pinpoints a self-belief that fosters a sense of belonging but also result in consumers overspending on account of building self-belief (Kapferer 2012).

2.2.2.5 CULTURE

The cultural facet is the most important one in the identity prism, since *"Strong brands are a vision for the world. They are much more than product benefits or a personality; they are an ideology too"* (Kapferer 2012:159). There is a direct link between cult and culture, and people have a tendency to follow ideals, values, causes and ideas. Therefore, brands must initially define what they stand for, through a sociological approach, rather than a psychological.

The sociological approach should be adopted because society is constantly changing, creating new societal clusters, which in turn spawns new opportunities for companies. Consequently, brands must explicitly convey the ideological foundation as an answer to what may be perceived as a social crisis by a consumers sub-group. In that sense brands must thus become cultural champions in meeting consumers demand for meaningfulness. Thereby, brands can build their own cults, which product attributes cannot do by themselves. Furthermore, the hyper consumption in advanced countries creates a feeling of emptiness among consumers, which no accumulation of goods can address (Kapferer 2012).

2.2.2.6 PERSONALITY

Brands build characters with a personality through communication. The personality is defined by how the brand speaks of its products and indicates how it would be as a person. The brand personality is measured by human personality traits that meet the psychological task of making the consumer able to identify with this personality or project themselves onto it (Kapferer 2012).

2.2.3 THE BRAND PERSONALITY SCALE

While the identity prism entails a personality facet of its own, the literature on brand personality is quite extensive. The predominant view on brand personality is however, derived by Aaker (1997) and will be covered in the following section, discussing it as a potential substitute for the personality facet.

Aaker (1997) defines brand personality as *"the set of human characteristics associated with a brand"* (Aaker 1997:347). Aaker (1997) argues that personality traits derived directly from psychology are not always applicable, since they are not validated for brands. Aaker (1997) therefore, employs a grounded theory approach to create a validated personality scale for brands that is generalizable across product categories.

Aaker's (1997) research study resulted in an item scale with 42 brand personality traits. The personality traits are split into facets with representing traits, so that each facet is sufficiently broad and deep, while it implies the meaning of the personality traits of that facet. There are five dimensions of brand personality with corresponding sub dimensions: sincerity (down-to-earth, honest, wholesome and cheerful), excitement (daring, spirited, imaginative and up-to-date), competence (reliable, intelligent and successful), sophistication (upper class and charming) and ruggedness (outdoorsy and tough).

The framework bears resemblance to the human personality model 'the big five', which is the dominating model within human psychology (Aaker 1997). Furthermore, Kapferer's (2012) personality facet in the identity prism is based on

'the big five' (Kapferer 2012).

FIGURE 2: THE BRAND PERSONALITY FRAMEWORK

		BRAND PERSONALITY		
SINCERITY	**EXCITEMENT**	**COMPETENCE**	**SOPHISTICATION**	**RUGGEDNESS**
Down-to-earth	Daring	Reliable	Upper class	Outdoorsy
Honest	Spirited	Intelligent	Charming	Tough
Wholesome	Imaginative	Successful		
Cheerful	Up-to-date			

Aaker (1997:352)
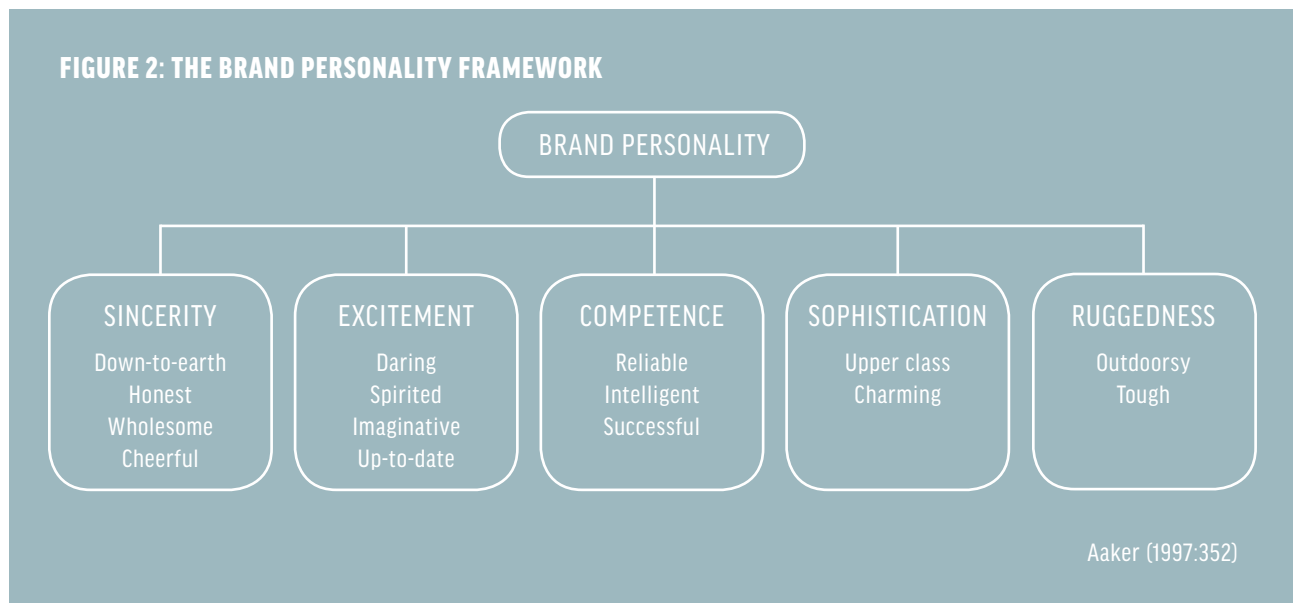
2.2.4 CRITIQUE OF THE BRAND PERSONALITY SCALE

As a response to Aaker's (1997) dominating position on the topic of brand personality, Kapferer posts a critique of the brand personality framework. Kapferer (2012) argues that Aaker's personality traits are wrongfully applied to brands, since they are based too much on procedures of advertising agencies (Kapferer 2012). As a result of this, Azoulay & Kapferer (2003) claims that Aaker disregards the academic progression in the field of personality within psychology. Moreover, Aaker's five dimensional brand personality scale only relates to three out of five dimensions of 'the big five'. Consequently, the brand personality, being only one of the facets in the brand identity prism, will overlap with the other brand identity facets (Azoulay & Kapferer 2003).

Azoulay & Kapferer (2003) criticize Aaker's brand personality definition, deeming it insufficient. Moreover, this definition's contribution to many studies has resulted in them sharing the same flaw of being too loose in their definition. Therefore, Azoulay & Kapferer (2003) argue that a more concise definition should be adopted and suggests the new definition *"brand personality is the set of human personality traits that are both applicable to and relevant for brands."* (Azoulay & Kapferer 2003:153).

Despite Azoulay & Kapferer's (2003) critique, Aaker's brand personality scale remains the most comprehensive personality scale that is both applicable to and validated for brands. It is thus Aaker's brand personality scale that will be utilized to establish the brand personality facet.

2.3 BRAND KNOWLEDGE

Following the definition of the brand identity, it is necessary to establish the brand image, in order to detect a potential gap between the two. The brand image employs a consumer perspective of the brand and is related to customer-based brand equity. The following section will therefore, describe the topic of customer-based brand equity, through the use of Keller (1993). Keller's perspective on customer-based equity is utilized as it provides an extensive framework for understanding brand image.

2.3.1 CUSTOMER-BASED BRAND EQUITY

Keller (1993) defines customer-based brand equity as *"the differential effect of brand knowledge on consumer response to the marketing of the brand."* (Keller 1993:8). The differential effect describes the difference in consumer response to the marketing of a brand, compared to the same marketing mix of an unnamed version of the product. Consumer response to marketing is defined as *"consumer perceptions, preferences, and behavior arising from marketing mix activity (e.g., brand choice, comprehension of copy points from an ad, reactions to a coupon promotion, or evaluations of a proposed brand extension)."* (Keller 1993:8). High customer-based brand equity can result in enhanced revenue, lower costs and greater profits (Keller 1993).

2.3.2 UNDERSTANDING BRAND KNOWLEDGE

A company's most valuable asset is the brand knowledge in the mind of consumers, meaning what comes to mind when consumers think of the brand. The content and structure of brand knowledge is vital, as it influences consumer response and decision-making as well as the effectiveness of marketing activities, which ultimately leads to high customer-based brand equity. Brand knowledge consists of brand nodes in consumer memory, that entail stored information connected by links that vary in strength. Moreover, spreading activation refers to when nodes become sources of activation for other nodes. When the activation of other nodes exceeds some threshold level, information in those nodes is recalled and the strength of the links between the nodes determines the extent of the spreading activation. Nodes become activated either through external information or internal information that is retrieved from long-term memory. Brand knowledge is distinguished through two dimensions: brand awareness and brand image (Keller 1993).

FIGURE 3: DIMENSIONS OF BRAND KNOWLEDGE

Keller (1993:7)
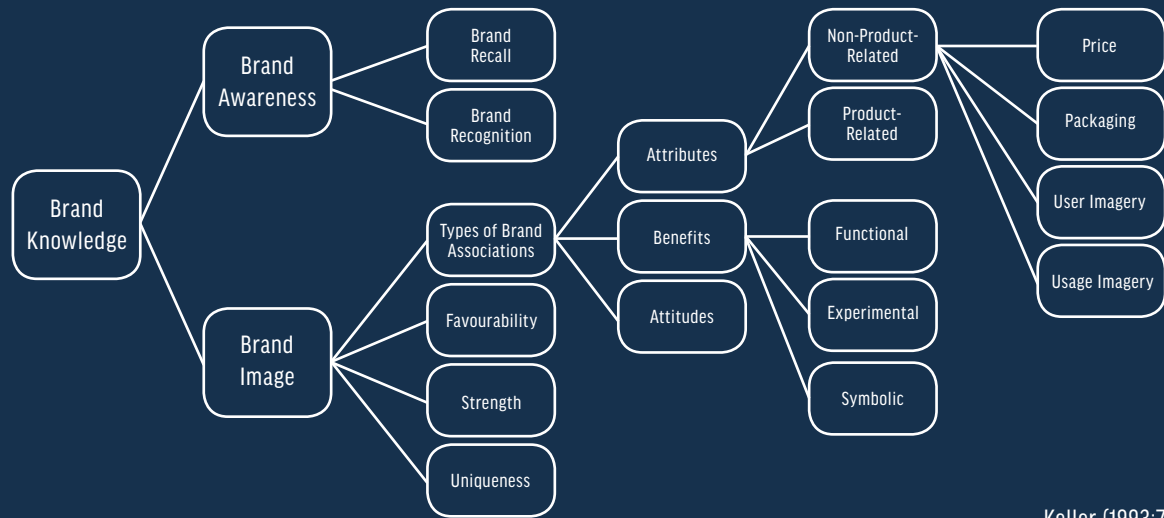
2.3.3 BRAND AWARENESS

Brand awareness refers to the brand node's strength in memory and consumers ability to identify the brand under different conditions. Brand awareness includes consumers' ability to recognize and recall brands. Brand recognition refers to consumers confirming their prior exposure to the brand, when given cues. Brand recall describes consumers' ability to cognitively retrieve the brand when provided with specific product categories. Brand recognition and recall depends on consumers purchasing behavior. Furthermore, brand awareness relates to brand familiarity, which is defined as *"the number of product-related experiences that have been accumulated by the consumer (through product usage, advertising, etc.)."* (Keller 1993:10). Greater familiarity leads to increased brand awareness.

Brand awareness influences the consumer decision-making process in three ways. First, it is important that consumers recall the brand when they consider a product category, thus making the brand a member of the consideration set for purchase. Secondly, brand awareness influences decisions regarding brands in the consideration set, even if there is a lack of brand associations. Consumers generally buy familiar, well-established brands and in low involvement decision settings, a minimum level of brand awareness may be adequate for making purchase decisions. Low involvement settings occur from either a lack of consumer motivation *"consumers do not care about the product or service"* or a lack of consumer ability *"consumers do not know anything else about the brands"* (Keller 1993:3). Finally, brand awareness is a precondition for creating brand image, meaning that if consumers are not aware of the brand, brand nodes have not been established in memory (Keller 1993).

2.3.4 BRAND IMAGE

Brand image is defined as *"perceptions about a brand as reflected by the brand associations held in consumer memory"* (Keller 1993:3). Brand associations are linked to brand nodes in memory and the information stored conveys the brand meaning to consumers. The brand image consists of the favorability, strength and uniqueness of associations, which determine consumers' differential response to the brand, especially in high involvement decision settings. There are three categories of brand associations, attributes, benefits and attitudes (Keller 1993).

2.3.4.1 ATTRIBUTES

Attributes refer to the descriptive features that characterize a product and what consumers consider the product to be and what is involved with the purchase or consumption. Attributes are distinguished according to how directly they relate to the product performance, as being either product-related or non-product related. Product-related attributes refer to the physical composition of a product and the components necessary for performing the product function sought by consumers. They are therefore, very context dependent in terms of product category. Non-product-related attributes refer to the external aspects related to purchase and consumption. There are four types of non-product-related attributes: price information, packaging or product appearance information, user imagery and usage imagery (Keller 1993).

Product price is a necessary step in the purchasing process, but is typically not related directly to the product performance. However, consumers often treat price as being synonymous with product value, and tend to organize product category knowledge in terms of price tiers for different brands. Packaging or product appearance is part of the purchase and consumption process, but is not directly related to product performance. User imagery is the consumer perception of the type of person using the product, while usage imagery describes the types of situations where the product is used. User imagery may be formed on the basis of demographic factors (sex, age and income) and psychographic factors (career attitudes, possessions and the environment) among other factors. Usage imagery relates to the time (day, week and year) or location, or the type of activity (inside or outside), among other aspects. User and usage imagery is either formed directly from consumers' own product related experiences or indirectly through company brand advertising or word-of-mouth (WOM). In addition, brand personality attributes, where brands are described as 'youthful' and 'colorful' are often the result of the underlying user or usage imagery which can reflect emotions or feelings evoked by the brand (Keller 1993).

2.3.4.2 BENEFITS

Benefits refer to the value consumers attach to the attributes, meaning what consumers think the product can do

for them. There are three types of benefits: functional, experiential and symbolic. Functional benefits are linked to consumers basic motivations for product consumption, such as psychological and safety needs or problem removal. Experiential benefits satisfy needs such as sensory pleasure, variety and cognitive stimulation and relates to how it feels when using the product. The functional and experiential benefits serve more consumer intrinsic aspects and are often linked to product-related attributes. Symbolic benefits, on the other hand, are more related to the extrinsic advantages of using a product and usually correspond to the non-product-related attributes. Symbolic benefits revolve around the needs for social approval, social expression and outer directed self-esteem that can be nurtured through prestige or exclusivity products, which, relate to consumers self-concept. Symbolic benefits are therefore especially relevant for socially visible 'badge' products (Keller 1993).

2.3.4.3 ATTITUDES

Brand attitudes refer to consumers overall evaluation of a brand and are often the basis for brand choice. Consumers salient associated brand attributes and benefits forms their attitudes towards the brand. In addition, brand attitudes formed from consumers direct experiences are easily accessible compared to those based on indirect information or behavior. Moreover, highly accessible attitudes are more easily activated spontaneously upon exposure to the brand and can therefore, affect brand choices (Keller 1993).

2.3.4.4 FAVORABILITY, STRENGTH AND UNIQUENESS

The presence of strong, favorable evaluated associations that are unique for the brand and imply superiority to other brands, are critical to a brand's success. Attributes, benefits and attitude associations can vary according to favorability, strength and uniqueness.

Brand associations must be evaluated favorably so that consumers believe the brand has attributes and benefits that satisfy their needs so that a positive brand attitude is formed. Moreover, consumers' evaluative judgment only applies if they deem an attribute or benefit to be important. Brand associations may be evaluated according to particular contexts, purchase situations or to consumers' particular goals in decision-making (Keller 1993).

The strength of information connected to the brand node can also characterize associations. The strength depends on encoding and storage of information. Encoding refers to how the information enters consumer memory and how much consumers think about the information. Storage describes how the information is maintained as part of the brand image and the manner of how consumers think about the information. Stronger associations are created when consumers actively think and elaborate on product information. Moreover, the strength enables information to be easily retrieved through spreading activation. In addition, associations come to mind depending on the context in

which the brand is considered (Keller 1993).

The uniqueness of brand associations focuses on brands having a unique selling proposition that provides consumers with a compelling reason to purchase that product, since the brand will likely share some associations with competitors. However, shared associations can help define the scope of competition and establish product category membership. The unique aspect can be communicated both explicitly and implicitly, by either making direct comparisons with competitors or without stating a competitive point of reference (Keller 1993).

A set of associations can be tied to a product category, which includes overall attitudes towards all category members. Product category attitudes can be an important determinant for consumer response, since brand associations are often shared among brands belonging to the same category. In addition, the strength of brand associations with the product category influences brand awareness. User imagery or usage imagery associations, tend to be unique, whereas benefits and particularly attitudes tend to be more evaluative. Benefit associations are often more memorable than attribute information. However, attributes are necessary to create favorable benefit associations. Furthermore, benefits and attitudes are often more durable and accessible in memory, than the underlying attribute information, due to the prominent evaluative aspect. Attitudes are therefore, stored and retrieved separately from the underlying attribute information (Keller 1993).

2.3.4.5 CONGRUENCE
Other brand associations can influence the strength and favorability of existing brand associations in memory. Congruence is defined *"as the extent to which a brand association shares content and meaning with another brand association."* (Keller 1993:7). Congruence determines the cohesiveness of the brand image through sets of associations with shared meaning. Congruence refers to how easily existing brand associations can be recalled and how easily additional associations can become linked to the brand. Furthermore, consistent information related to existing brand associations are more easily encoded and recalled than unrelated information. Consumers may expect brands to have some specific additional associations given that they have certain associations tied to them. Brands with a low level of congruence can experience a number of issues. Consumers can get confused about the brand meaning due to lack of information and therefore, experience trouble with relating additional information. This results in weaker and less favorable additional associations. In addition, brand associations can be more easily changed by competitive actions. Finally, consumers can overlook potentially relevant brand associations when making brand choices, due to their lower recall of additional information that lacks consistency (Keller 1993).

2.3.4.6 SECONDARY ASSOCIATIONS

Secondary associations can arise from consumers brand beliefs and inferred associations, which can be based on information directly related to the product. Consumers may for instance, infer a high level of product Quality from a high price as well as certain attributes or benefits such as prestige or social status. Inferred associations can also occur when the brand association itself is linked to other information in memory that is unrelated to the product. The brand can become identified with this other information and consumers may infer that the brand shares associations with another entity, thus producing secondary associations. Secondary associations are often related to consumer perceptions of attitude or credibility, such as expertise, trustworthiness and attractiveness, or more specific attributes and benefits related to the product meaning. Secondary associations can be based on another company, the country of origin, the distribution channels, celebrity endorsers or events. A brand can be identified with a particular company, meaning that the existing associations for that company may become secondary associations for the brand. Secondary associations can therefore, be leveraged in order to create favorable, strong and unique associations that might not be present otherwise (Keller 1993).

2.3.5 THE IMPACT OF CUSTOMER-BASED BRAND EQUITY

High levels of brand knowledge increase the likelihood of brand choice, consumer and retailer loyalty and decrease vulnerability to competitive marketing actions. In addition, brand loyalty *"occurs when favourable beliefs and attitudes for the brand are manifested in repeat buying behaviour."* (Keller 1993:8). Brand knowledge leads to increased effectiveness of marketing communication as well as increased support of licensing opportunities and brand extensions. Furthermore, brand image in particular, enables higher price margins and consumers exhibit more inelastic responses to price increases. Of all the image aspects, brand attitude has the strongest effects on responses to prices and consumers are more willing to pay premium prices for brands with a positive image.

According to Keller (1993) no single number captures brand equity, it is a multi dimensional concept that depends on *"what knowledge structures are present in the minds of consumers and what actions a firm can take to capitalize on the potential offered by these knowledge structures."* (Keller 1993:14). Companies should therefore, define the knowledge structures that they hope to create in consumer memory, specifying the desired levels of awareness, favorability, strength and uniqueness in relation to the different types of associations (Keller 1993).

2.4 BRAND IDENTITY PRISM & BRAND IMAGE

The two frameworks utilized to conceptualize both the brand identity and brand image clearly have different perspectives and advantages. Both Kapferer's identity prism and Keller's understanding of brand knowledge and custom-

er-based brand equity are extensive holistic frameworks that have been theoretically developed; however, neither of them has been empirically validated.

Kapferer (2012) primarily employs an inside-out perspective, by addressing the brand identity as the primary force of a company. The brand identity prism is a proactive tool for brands, since it focuses on the phase prior to companies starting their operations. Therefore, it is harder to apply to already existing brands with established brand perceptions, as these are unaccounted for. On the other hand, Keller (1993) focuses primarily on the consumer perceptions of the brand, thus employing an outside-in perspective. Keller's (1993) framework therefore, only becomes relevant when companies have started their endeavors. Therefore, the operationalization of this framework is reactional, as it focuses on which nuances of a brand that consumers respond to, which enables the brand to react. An inside-out and outside-in approach in terms of research is therefore, necessary to address the alignment between the brand identity and brand image.

2.5. BRAND MAPS

The key to create brand equity involves establishing the brand image, and thus entails identifying a network of associations in the mind of consumers. Mapping these associations therefore, becomes an effective tool as it *"... not only identifies important brand associations but also conveys how these associations are connected to the brand and to one another"* (John, Loken, Kim & Monga, 2006:549). The following section describes the topic of brand maps in relation to eliciting salient consumer associations through three different methods.

According to John et al. (2006) there are two different sets of techniques, which can be utilized to construct brand maps: consumer mapping and analytical mapping. Consumer mapping focuses on eliciting brand associations directly through qualitative interviews, followed by consumers constructing the association networks. The Zaltman's Metaphor Elicitation Technique (ZMET) as an example of this method, which employs interviews to identify core brand associations. Afterwards, in-depth interviews are utilized to establish the links between associations. However, this method is time consuming and requires trained interviewers, which is uncommon in most marketing departments. Analytical mapping also relies on eliciting associations from consumers, but analytical methods are utilized to construct brand association networks. John et al. (2006) argues that this can be done through network analysis. Network analysis employs network algorithms where consumers brand perceptions are utilized as subjects to create brand association networks. Analytical mapping is therefore, less labor intensive, but does require statistical techniques, which is uncommon for marketing researchers. John et al. (2006) suggests a simpler and more standardized approach to constructing brand maps, the consumer mapping technique referred to as brand concept maps (BCM). This method

does not require a wide variety of technical skills and is less time consuming (John et al. 2006). Due to its simplicity and ease of application, the BCM approach developed by John et al. will be utilized in this research study to exploratory discover consumers' networks of associations, which jointly constitutes the brand image. The following section outlines the BCM approach.

2.5.1 BRAND CONCEPT MAPS

BCM is a consumer mapping process based on salient brand associations, which aims at identifying and establishing consumer brand associations and interrelations. Individual consumer maps are constructed and are then aggregated into one consensus map. The BCM process consists of three stages: elicitation, mapping and aggregation (John et al. 2006).

2.5.1.1 ELICITATION

The elicitation stage seeks to identify consumers salient associations. According to John et al. (2006) there are two approaches: utilizing existing market research or conducting a survey.

John et al. (2006) develops four criteria that should be adhered to in the elicitation stage when salient associations are uncovered. 1) The population utilized in the elicitation stage should be identical to the one in the mapping stage. 2) The data should be based exclusively on open-ended questions, when gathering consumer responses, as open-ended questions allows consumers to voice their specific opinions about the brand in their own words. 3) Only the most frequently mentioned brand associations are included in the mapping stage, where John et al. (2006) employees a frequency measure of 50%. 4) When phrasing the salient associations for the mapping stage, consumers own wording should be retained (John et al. 2006).

The first criteria contradicts the notion that utilizing existing market research is possible, since it would be highly unlikely that the population utilized in the elicitation stage could also be utilized in the mapping. The two approaches, utilizing existing market research and conducting a survey are deemed equally reliable. Therefore, there should be fairness between the two, and a survey approach should not be obliged to follow this criteria, since utilizing existing market research is unlikely to do so. Relying on existing market research is definitely less time consuming than the survey approach. However, eliciting salient associations from the same population utilized in the mapping stage may ensure that participants feel a stronger connection to the salient associations (John et al. 2006).

John et al. (2006) deviates from their own method, by offering a company to add associations to the pool of salient

associations elicited from consumers. When utilising BCM as a representative of brand image in order to understand customer-based brand equity, then it is only consumers' associations that are relevant, not the brand's own associations to themselves. Consequently, John et al.'s (2006) deviation might interfere with the outcome of the method by having the company associations included in the mapping stage.

2.5.1.2 MAPPING

The mapping stage focuses on constructing the individual consumer maps, and the first criteria of the elicitation stage should be adhered to. Participants are asked about their associations to a given brand and handed cards with the salient associations from the elicitation stage. Participants then pick the cards that reflect their perceptions about the brand. Blank cards are also provided, in case any salient associations have been overlooked in the elicitation stage. Furthermore, participants are given another set of cards with single, double and triple lines that indicates the strength between the brand and associations. Hereafter, participants are shown an example of a constructed BCM, and are instructed on how to build one of their own, using the association cards and the strength cards (John et al. 2006).

2.5.1.3 ORIGINAL AGGREGATION RULES

The aggregation stage focuses on aggregating the individual consumer maps, constructed in the mapping stage, into one representative consensus map, that reflects consumers core associations to the brand.

There are five rules that must be adhered to in the aggregation stage.

1) The core brand associations are identified measuring the frequency of mentions and the interconnections. Associations are added to the consensus map, if they fulfill the criteria of a) being included on a minimum of 50% of the maps, or b) being included on 45-49% of the maps, if the association have the same amount of interconnections as the brand associations that fulfill criteria a. This is based on the notion that a high degree of interconnectivity indicates centrality in the maps.

2) Associations directly linked to the brand, also known as first-order brand associations, are identified measuring the frequency of first-order mentions, the ratio of first-order mentions and the type of interconnection. First order associations are added to the consensus map if they have a first-order mention ratio of 50% in the individual maps and have more superordinate connections than subordinate. Superordinate refers to an association being placed above other associations, whereas subordinate refers to an association being placed below other associations.

3) The core brand associations connected with the first-order associations are identified measuring the frequency of

links between particular core associations. Associations are added to the consensus map if they meet the inflection point. The inflection point refers to the point in a frequency plot where a drastic increase of mentions occurs.

4) The non-core brand association links are identified by measuring the frequency of association links. The non-core association links are added to the consensus map if they are connected to a core brand association and if the connection meets the inflection point.

5) The strength between associations are identified by measuring the mean number of lines, single, double or triple, that links each association in the individual maps, rounded to the nearest integer (John et al. 2006).

2.5.2 CRITICAL ISSUES REGARDING BRAND CONCEPT MAPS

Despite the BCM approach gaining a sound academic status, the method has been revised by Böger et al. (2017). Böger et al. (2017) acknowledge this method's valuable contribution to understanding the brand image, but present a number of drawbacks of the method. They address four critical issues related to the aggregation stage and provides possible solutions to each of them, in order to create a new set of aggregation rules (Böger et al. 2017). The critique of the original aggregation stage are of particular importance as John et al. (2006) describes that the aggregation stage easily can be inflected by aggregation bias which negatively impacts the validity and reliability of the BCM method. The critical issues presented in the following section has therefore, been taken into consideration and Böger et al.'s (2017) new aggregation rules are therefore, utilized as a substitute in this research study for the original aggregation rules of John et al. (2006). In addition, the research study provides academic contribution in terms of the aggregation rules; since it most likely is the first time that the aggregation rules of Böger et al.'s (2017) are tested empirically.

The four critical issues presented relate to: the selection of first-order associations, the link between core associations, the inflection point and the threshold to select core brand associations (Böger et al. 2017).

1) The original BCM aggregation rules states that first-order associations must be core associations with a high frequency of first-order mentions in the individual maps, as well as more superordinate than subordinate connections. Böger et al. (2017) argues that this rule is not justified by John et al. (2006), and suggests that they sought to favor associations that triggered other associations. Böger et al. (2017) argues that some brand associations should be added to the consensus map despite not having any superordinate connections. A brand logo could have a 100% first-order mentions, but no superordinate connections, and would thus be ruled out of the consensus map following John et al.'s (2006) aggregation rules as it would not be frequently enough linked to other associations. This could potentially result in brand managers falsely believing that consumers do not consider the logo to be connected to the brand and therefore, they could change the logo as a result. Böger et al. (2017) argues that changing the rule to equal or greater amount of superordinate than subordinate connections would not be sufficient, because if just one participant uses

the brand logo as a second order mention, then it will not be added to the consensus map. Böger et al. (2017) there-fore, revise the rule to *"connect associations with many first-order mentions directly to the brand regardless of how many super- and subordinate connections these associations have"* (Böger et al. 2017:92).

2) Böger et al. (2017) argues that isolated core brand associations, meaning associations that are neither connected to the brand nor to other associations, can occur in the consensus map. This is a result of core associations not being fre-quently enough linked to other core associations, following the inflection point criteria, across the individual maps. The isolated associations makes the consensus map hard to interpret, and therefore, Böger et al. (2017) suggests that the new aggregation rules should ensure that all associations are connected, thus making the consensus map easier to interpret (Böger et al. 2017).

3) Böger et al. (2017) argues that the inflection point rule of looking for a radical increase in association mentions is too vague, as there are no other factors to verify the results with. This results in too much uncertainty as the BCM method becomes too subjective (Böger et al. 2017). Böger et al. (2017) states that this subjectivity should be minimized or at best avoided. Therefore, a more objectivity should be utilized when establishing the links between associations in the consensus map (Böger et al. 2017).

4) John et al. (2006) require core brand associations to have a 50% frequency of mentions and first-order mentions to have 50% of first-order mentions. According to John et al. (2006) these threshold levels are consistent with the performed content analysis. However, Böger et al. (2017) argues that the applicability of thresholds actually depends on consumers' brand knowledge, and the thresholds are only suitable for brands with a high number of salient asso-ciations. Böger et al. (2017) therefore, suggests that thresholds should be flexible and based on the data and thereby, not a fixed (Böger et al. 2017).

2.5.3 A NEW SET OF AGGREGATION RULES

The four critical issues raised by Böger et al. (2017) results in the creation of a new set of aggregation rules for BCM. The new aggregation rules involves three steps that are based on five calculated measures (Böger et al. 2017).

2.5.3.1 STEP 1

First, the threshold for first-order links are identified, measured by the average of first-order links from the individ-ual concept maps and rounded to the nearest integer. Hereafter, the most frequently mentioned first-order associa-tions are added to the consensus map until the threshold is met. If a tie occurs, then the threshold can be exceeded (Böger et al. 2017).

2.5.3.2 STEP 2

Secondly, the threshold for the remaining links are identified through calculating the average of total links in the individual concept maps and rounded to the nearest integer. The number of links added to the consensus map is measured by taking the average of total links and subtracting this number by the number of first-order links already added in step 1. Again, the most frequently mentioned links and their respective associations are added to the consensus map until the threshold is met and if a tie occurs the threshold can then be exceeded. If an association meets the threshold but is not connected to any other associations, it is not added to the consensus map (Böger et al. 2017).

2.5.3.3 STEP 3

Thirdly, the strength of associations present in the consensus map is measured by calculating the average link strength for each of the selected links and respective associations on the individual maps, and rounded to the nearest integer. This step is equal to John et al.'s (2006) fifth step of aggregation (Böger et al. 2017).

2.5.4 COMPARING TWO APPROACHES TO AGGREGATION

The new aggregation rules proposed by Böger et al. (2017) differs from John et al.'s (2006) original aggregation rules in numerous ways. 1) The new aggregations rules do not account for the super- subordinate connections when selecting the first-order associations for the consensus map. Böger et al. (2017) do acknowledge that a significant conceptual nuance of the BCM approach is undermined. However, they focus on creating a more easily interpretable consensus map that includes only the core associations, which makes it easier for managers to draw implications from it. 2) In the new aggregation rules, the only deciding factor for associations added to the consensus map is the link frequencies, which eliminates the possibility of isolated core associations' occurring in the consensus map. 3) The number of links in the consensus map is determined by the average number of links in the individual maps, which increase the likelihood that the consensus map represents the average brand perception among participants. Böger et al. (2017) argues that there are three advantages to utilizing the average. Firstly, the inflection point becomes redundant and an aggregation bias is thus avoided. Secondly, the threshold values are based solely on the dataset. Finally, only salient brand associations with the most frequently mentioned interconnections are included in the consensus map. The consensus map is thus strictly derived from the individual maps, which decreases the complexity. In addition, the new aggregation rules only involve five measures instead of seven as in the original BCM, which makes them easier to apply (Böger et al. 2017).

2.5.5 ADVANCED BRAND CONCEPT MAPS

Another approach to eliciting salient consumer associations is advanced brand concept maps (ABCM), which is based on the original BCM approach. Schnittka, Sattler & Zenker (2012) include the favorability of individual brand associations, and derive a new metric called Brand Association Network Value (BANV), which quantifies the favorability of the total network. Consequently, ABCM can compare brands based on their favorability (Schnittka et al. 2012). Including the valence of brand associations is particularly beneficial as it identifies the favorability of brand associations, and thus provides better insights of customer-based brand equity. Furthermore, this is uncovered in the original BCM, as it only maps the strength of the associations.

Schnittka et al. (2012) build upon the original BCM method by adding two evaluative extensions. Participants are asked to 1) judge the favorability of each association on a 7-point Likert scale and 2) judge individual associations in relation to purchase intention on a 7-point Likert scale. The second extension is added since according to Keller (1993) not all brand associations have the same influence on purchase decision. ABCM calculates both the participants' scores as well as the strength of associations and the superordinate and subordinate relationships (Schnittka et al. 2012). The ABCM method is highly efficient for comparing the customer-based brand equity in relation to several brands, but it also contradicts the fundamental notion of John et al. (2006), that any marketing manager should be able utilize BCM. The ABCM requires a lot of technical skills in order to calculate the BANV (Schnittka et al. 2012). For the purpose of this research, where the relationship between brand identity and brand image is investigated, it would be a highly labor intensive and technical approach to employ, and it is therefore, out of scope for this particular research study.

2.5.6 THE COHERENCY OF BRAND IMAGE AND BRAND CONCEPT MAPS

Following the literature outlined above, there is a great degree of consistency between Keller (1993) and John et al. (2006) and therefore, also Böger et al. (2017) and Schnittka (2012). The main factor is that the authors rely on each other's work and therefore, the prior literature is reflected in the new. Furthermore, a direct connection exists in regards to Keller's (1993) brand image definition and how brand concept maps are derived. John et. al (2006), Böger et al. (2017) and Schnittka et al. (2012) all agrees on the notion, that to understand the brand equity, the network of strong, favorable and unique brand associations must be uncovered (Keller 1993, John et al. 2006, Schnittka et al. 2012, Böger et al. 2017).

The individual approaches to create brand concept maps all seeks to comprehend these consumer associations by constructing individual brand concept maps where not only the associations are mapped, but also their interconnections. The individual maps are in turn aggregated into one common consensus map, showing only the core as-

sociations linked to the brand (Böger et al. 2017). As the brand concept maps are build upon Keller's brand equity definition, the associations appearing on the consensus map can therefore, be analyzed using Keller's dimensions of brand knowledge. The categories of brand associations that may occur in the BCMs may thus be attributes, benefits or attitudes, which may employ different degrees of favorability, strength and uniqueness.

Consumers must evaluate brand associations favorably so they believe the brand has attributes and benefits that satisfy their needs in order to form positive brand attitude. Moreover, consumers' evaluative judgment only applies if they deem an attribute or a benefit association to be important (Keller 1993). The consensus map only includes consumers core brand associations and therefore, the attribute and benefit associations' occurring on the map are deemed important by consumers. The favorability of associations could however, be cemented further by using the ABCM approach, as this method also tests the valence of associations.

The strength of associations depends on how information enters consumer memory and how much they think about the information, the manner of how they think about the information and how the information is maintained as part of the brand image. Strong associations enable information to be easily retrieved in memory through spreading activation (Keller 1993). The BCM method employs a measure of strength between all association links (John et al. 2006). Therefore, the strength of consumer associations as well as the strength between interconnections can be determined through the consensus map.

The uniqueness of brand associations refers to brands having unique selling propositions that provide consumers with a compelling reason to purchase their products, since the brand will likely share some associations with competitors. However, shared associations can help define the scope of competition and establish product category membership (Keller 1993). The uniqueness of associations can be analyzed through the consensus map in terms of descriptive or evaluative as well as generic or more context specific associations occurs in relation to the brand. The presence of strong, favorable evaluated associations that are unique for the brand and imply superiority to other brands, are critical to a brand's success (Keller 1993).

2.6 BUILDING STRONG BRANDS

In order to understand the cause of a potential brand identity brand image gap, it is relevant to investigate how to build a strong brand that resonates with consumers. The following section therefore, describes how strong brands can be build through the use of the Customer-based brand equity model (CBBE). The CBBE model is utilized to assess whether Wood Wood's current communication contributes to a high degree of customer-based brand equity and the required actions needed to build a strong brand. As the CBBE model is a continuation on Keller's previous literature from 1993, only new terms and additions will be described in the following section.

2.6.1 THE CUSTOMER-BASED BRAND EQUITY MODEL

The CBBE model focuses on how to build strong brands and is based on the premise that the power of brands lies with consumers. Companies therefore, face the challenge of ensuring that customers have the right type of experiences with products and their marketing programs, so that the desired thoughts, feelings, images, beliefs and perceptions become linked to the brand (Keller 2001).

Keller (2001) includes four steps in the CBBE model to build strong brands: brand identity, brand meaning, brand responses and brand relationships. To achieve the four steps, six brand building blocks must be in place: brand salience, brand performance, brand imagery, brand judgments, brand feelings and brand resonance. The steps are sequential, meaning that each step is contingent upon the successful completion of the previous one. All steps include accomplishing certain objectives with customers, both existing and potential ones (Keller 2001).

FIGURE 4: CBBE MODEL: BRAND BUILDING BLOCKS
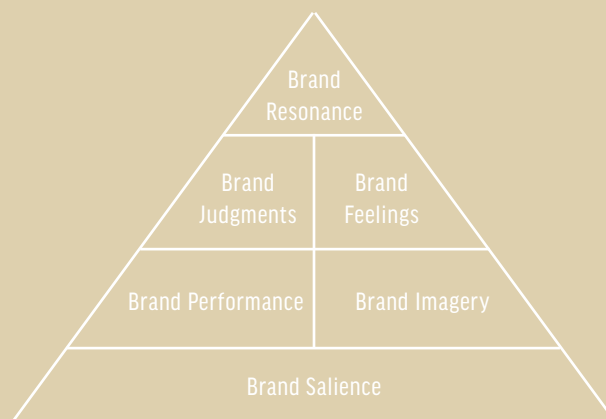
Keller (2001:7)

2.6.2 BRAND IDENTITY

Establishing the right brand identity involves creating brand salience. Brand salience is related to the brand awareness among consumers, in terms of consumers' ability to recall and recognize the brand. Brand awareness has already been described in the literature review. However, Keller (2001) expands the term to include that consumers should understand the product category in which the brand competes and be able to identify the needs that the brand seeks to satisfy. Brand awareness is further distinguished according to two dimensions: the depth and the breath. Depth refers to how easily consumers are able to recall or recognize the brand, whereas breadth refers to *"the range of purchase and consumption situations in which the brand comes to mind."* (Keller 2001:9). The brand must therefore, both be top-

of-mind and come to mind at the right times and in the right places. Breadth is often neglected, even for category brand leaders, since consumers often are able to recall the brand, but ignore or forget the possible usage situations. Brand salience provides three important functions. Salience influences the formation and strength of brand associations, which create the brand meaning, which includes the image. Secondly, a high level of brand salience in terms of product category identification and needs satisfied strengthens the likelihood that a brand will be a member of the consideration set. Third, brand salience is the only influencer of brand choices in low involvement settings (Keller 2001). In addition, it is worth noting that Keller's (2001) brand identity step in the CBBE model is not synonymous to Kapferer's (2012) identity concept in the identity prism.

FIGURE 5:
CBBE MODEL:
DIMENSIONS OF BUILDING BLOCKS

Loyalty
Attachment
Community
Engagement

Warmth
Fun
Excitement
Security
Social Approval
Self-respect

Quality
Credibility
Consideration
Superiority

Primary Characteristics & Secondary Features
Product Reliability, Durability & Serviceability
Service Effectiveness, Efficiency & Empathy
Style & Design
Price

User Profiles
Purchase & Usage Situation
Personality & Values
History, Heritage & Experiences

Category Identification
Needs Satisfied

Keller (2001:8)

2.6.3 BRAND MEANING

For brand meaning to occur, the brand image must be established. Brand image has been covered previously in the literature review, but Keller (2001) expands the term to include functional performance-related considerations and abstract imagery-related considerations. The functional performance-related considerations, known as brand performance, are related to products, since those are at the centre of brand equity. Creating and delivering a product that at

least meet if not surpass consumers' expectations and satisfies their needs is a prerequisite for successful marketing (Keller 2001).

2.6.3.1 BRAND PERFORMANCE

Brand performance relates to consumers functional needs and refers to the brand's inherent product characteristics. Brand performance influences whether a brand is differentiated from competitors. Moreover, the strongest brand position requires performance advantages and brands can struggle to overcome severe deficiencies in this area. Keller (2001) describes five types of attributes and benefits related to brand performance: primary characteristics & secondary features, product reliability, durability & serviceability, service effectiveness, efficiency & empathy, style & design and finally, price.

The primary characteristics of a product refer to consumers' beliefs about the levels of characteristics, meaning if a product operates on a low level or a high level. Secondary features refer to consumers' beliefs about special product features or secondary elements that complement the primary characteristics. This type of brand performance is synonymous with Keller's (1993) product-related attributes. The product reliability, durability and serviceability describe consumers' views on the product performance in a broad manner. Reliability refers to *the consistency of performance over time and from purchase to purchase."* (Keller 2001:10). Durability refers to consumers' expectations about the lifecycle of the product, whereas serviceability refers to how easily the product can be repaired if needed. The product performance is therefore, influenced by factors such as speed, accuracy, product delivery and customer service. The service effectiveness, efficiency and empathy describe the service related interactions consumers experience with the brand. Service effectiveness refers to whether consumers' service requirements are satisfied by the brand. Service efficiency describes how services are delivered in terms of speed and responsiveness. Service empathy refers to whether service providers are viewed as *trusting, caring, and having the customer's interests in mind."* (Keller 2001:10).

The style and design of the products also impacts brand performance and consumers can have associations related to the aesthetic aspects. This type of brand performance is also included in Keller's (1993) product-related attributes. The final type of attributes and benefits related to brand performance is price. Price has previously been described in the literature review, but the concept is expanded to include price volatility, meaning how often and how much products are sold at a discount (Keller 2001).

2.6.3.2 BRAND IMAGERY

Brand imagery refers to the extrinsic properties of products, including how the brand attempts to satisfy consumers'

psychological and social needs. There are four types of brand imagery: user profiles, purchase & usage situations, personality & values and finally, history, heritage & experiences (Keller 2001).

User profiles are synonymous with Keller's (1993) user imagery. The purchase and usage situations are synonymous with Keller's (1993) description of usage imagery. The third type of brand imagery refers to brand's personality and values (Keller 2001), which is synonymous with Aaker's (1997) five dimensions of brand personality, described previously in the literature review.

Brands can be associated with their past and certain noteworthy events in the brand history. These associations can involve personal experiences of friends and family, or be more broad and public. Therefore, these associations can be idiosyncratic and *"involve more specific, concrete examples that transcend the generalizations that make up the usage imagery."* (Keller 2001:12).

Associations linked to performance and imagery must be strong, favorable and unique, in order to create the most positive brand responses, which is the underpinning of intense and active brand loyalty (Keller 2001).

2.6.4 BRAND RESPONSES

Brand responses refer to consumers' response to the brand, the marketing of it and other information. Brand responses focuses on eliciting positive and accessible consumer responses to both the brand identity and meaning. Brand responses can be distinguished according to: brand judgments and brand feelings (Keller 2001).

2.6.4.1 BRAND JUDGMENTS

Brand judgments relates to consumers evaluations of the brand, which are based on the performance and imagery associations. To build strong brands, four types of brand judgments are especially important: Quality, credibility, consideration and superiority, where superiority is the most important aspect (Keller 2001).

The most important brand attitude consumers can have is perceived Quality. Other Quality related attitudes include consumer perceptions about value and satisfaction (Keller 2001).

Brand credibility goes beyond Quality and links perceptions to the company behind the brand and includes three dimensions. Brand expertise refers to brands being perceived as competent, innovative and a market leader. Brand trustworthiness refers to brands being dependable and sensitive to consumers' interests. Finally, brand likeability refers to brands being perceived as *"fun, interesting, and worth spending time with."* (Keller 2001:13). The brand consideration is synonymous with brands being part of the consideration set for purchase, which is covered previously in the literature review. It can however, be added that it does not matter if the brand is highly credible, if it is not

deemed relevant by consumers and part of the consideration set, brand equity will not increase. The main contributor to brand consideration is strong and favorable brand associations (Keller 2001). The final type of brand judgment is brand superiority, which is directly related to the uniqueness of associations, covered previously in the literature review. Moreover, superiority is an important factor in creating intense and active relationships with consumers (Keller 2001).

2.6.4.2 BRAND FEELINGS

Brand feelings refer to consumers' emotional reactions to the brand, which can influence consumers' feelings about themselves and their relationship with others. There are six types of brand feelings: warmth, fun, excitement, security, social approval and self-respect. The first three are experiential and increase in level of intensity. The latter three are private and enduring and increase in level of gravity (Keller 2001).

Warmth describes whether the brand creates a sense of calmness or peacefulness in consumers. Consumers can feel sentimental, warm-hearted or affectionate about the brand.

Fun refers to consumers feeling amused, light-hearted, joyous, playful and cheerful. Excitement refers to whether the brand makes consumers feel energized, and as if they are experiencing something special. Brands that evoke feelings of excitement may result in consumers feeling alive, cool and sexy (Keller 2001).

Security feelings eliminate consumers' worries or concerns and produce a feeling of comfort and self-assurance. Social approval occurs when consumers feel that others look favorably on their appearance and behavior. The favorability can be based on others direct acknowledgement of the consumer using the brand or from attributing the product itself to consumers. Finally, self-respect refers to consumers feeling a sense of pride, accomplishment or fulfillment from using the brand (Keller 2001).

2.6.5 BRAND RELATIONSHIPS

Brand relationships focuses on converting brand responses into intense, active and loyal brand consumer relationships. Brand relationships directly correspond to the level of brand resonance (Keller 2001).

2.6.5.1 BRAND RESONANCE

Brand resonance refers to the type of brand consumer relationship and whether consumers feel 'in sync' with the brand. Brand resonance occurs based on the intensity of the psychological bond consumers experience with the brand and the level of active loyalty. Brand resonance can result in repeat purchases and consumers seeking out

brand information. The most valuable brand-building block, brand resonance, only occurs when all other brand-building blocks are established. Brand resonance is distinguished according to: loyalty, attachment, community and engagement, which are the most important aspect (Keller 2001).

Behavioral loyalty refers to consumers purchase frequencies and volumes. Behavioral loyalty is necessary, but not sufficient to create brand resonance, since some consumers may purchase certain products based on the necessity and accessibility (Keller 2001). Behavioral loyalty is synonymous with Keller's (1993) description of brand loyalty. Attitudinal attachment refers to consumers considering the brand to be something special in a broader context, meaning that they 'love' the brand or describe it as one of their favorite possessions. Brands can also create a broader sense of meaning to consumers through communities. Consumers may identify and feel affiliated with other consumers associated with the brand, such as fellow brand users, employees and representatives of the company. Active engagement occurs when consumers are actively engaged with the brand and invest time, energy and money into it, beyond the purchasing and consumption level. Consumers may join a club centered on the brand, receive updates and visit brand-related websites. Consequently, consumers become brand ambassadors or evangelists on behalf of the brand, through communicating about the brand. Active engagement usually only occurs when the other types of brand resonance is established (Keller 2001).

2.6.6 THE IMPACT OF BRAND-BUILDING

The strongest brands complete all four steps and excel in creating all six brand-building blocks of the CBBE model. Strong brands have an inherent duality as they appeal to both the head and the heart, meaning that they utilize the product-related performance associations, the left side of the CBBE model, as well as the non-product-related imagery associations, the right side of the model. Moreover, strong brands offers products with clear performance advantages and establish brand awareness through publicity and WOM. The amount of time required to build a strong brand is directly proportional to the amount of time spend creating brand awareness and understanding among consumers so they form strong beliefs and attitudes about the brand, thus leading to increased customer-based brand equity (Keller 2001).

The strongest brands are the ones consumers become so attached to and passionate about that they become brand evangelists on their behalf. The marketing program should reflect the key dimensions of brand resonance, meaning loyalty, attachment, community and engagement. Moreover, the marketing activity should support the brand resonance dimensions through the creation of brand performance and imagery associations as well as consumer judg-

ments and feelings. It must also be recognized that consumers will not experience an intense and active relationship with all the brands they purchase and consume. Some brands will be more meaningful to some consumers rather than others, due to both the products and the consumers'. In addition, some product categories inherently permit stronger brands than others. Furthermore, strong brands must continually engage in brand-building activities to both maintain and enhance their customer-based brand equity (Keller 2001).

2.7 A NEW DIGITAL MARKETING ENVIRONMENT

The marketing environment has shifted dramatically with the rise of digital media (Keller 2016). This shift must therefore, be addressed in order to reflect the new opportunities for brands in building customer-based brand equity. Keller (2016) revises his previous authorship and adds another dimension, which reflect the effects of digital branding. Therefore, Keller (2016) is utilized to provide insights into how digital media impacts the new marketing environment.

Keller (2016) claims *"the role of brands and branding has changed in today's dynamic and fast-moving digital world."* (Keller 2016:11). Consumers' extensive daily usage of smart phones means that abundant data sources are available on consumers' brand attitudes and behaviors. The new and different consumer and company capabilities means that companies needs to rethink virtually all of their beliefs and practices to make sure they are still valid today, and if they should do anything different. One of the changes in the new digital marketing environment is the path to purchase, also known as the consumer decision journey, which is no longer linear as previously suggested by literature. Iteration and steps skipped now occurs as consumers move from awareness to purchase and beyond. Consumer deliberations are much more likely to occur as consumers now have an increased ability to influence each other. Keller (2016) claims that consumers cannot be treated as one group since they are not homogenous. This means that they think, feel and act individually towards brands. Therefore, a more nuanced view on consumers is necessary, one that goes beyond the mantra that consumers are now in charge of the marketing. The new digital environment allows companies to leverage what consumers are willing to share as their personal likes and dislikes, their unmet needs and wants, through a dialogue, which potentially can strengthen consumer brand ties. However, the reality is that some consumers want to be highly engaged with brands, while others have *"little to no interest in having any kind of relationship beyond purchase and consumption of the brand"* (Keller 2016:11). Competitor offers and deals are just a click away for consumers and their brand loyalty is tested repeatedly. Therefore, it is crucial for companies to understand the roots of true brand loyalty in a competitive digital environment. The more precise targeting in the digital environment permits companies to tailor virtually all aspects of their marketing to an individual level. Companies can

potentially provide consumers with customized and tailored brand experiences, which reflects consumers' goals and desires. The level of personalization does however, decrease the opportunities for creating active brand communities among consumers with shared brand values and experiences. Furthermore, the meaning of the brand can be diluted which creates confusion among consumers in the marketplace (Keller 2016).

2.8 SOCIAL MEDIA'S IMPACT ON CUSTOMER-BASED BRAND EQUITY

Social media is a part of the newly shifted marketing environment. Keller (2016) argues that social media especially, have made consumers become involved with brands in new ways, and the CBBE model can contribute to provide insights into the new ways. The following section therefore, covers the relevance of social media and its impact on customer-based brand equity through Kim & Ko (2012). This provides a foundation for analyzing social media as a brand communication tool, in terms of how social media can contribute to increase customer-based brand equity.

Social media has the advantage of allowing brands and consumers to communicate unrestricted by time, place and medium, and diverges from traditional media by being an interactive two-way direct communication (Kim & Ko 2012). Social media refers to *"online applications, platforms and media, which aim to facilitate interactions, collaborations and the sharing of content"* (Kim & Ko 2012:1481). Kim & Ko (2012) provides insights into how social media marketing can contribute to customer equity through their study of luxury fashion. Customer equity is described as the discounted profit that the customer provides the company during the span of the relationship. Kim & Ko (2012) introduces brand equity as an indirect driver of customer equity. Brand equity is *"a customer's subjective and intangible assessment of the brand over and above its value"* (Kim & Ko 2012:1481). The key elements of brand equity are brand awareness, brand attitude and corporate ethics. Social media marketing positively influence brand equity as it allows for sincere communication between the brand and customers, but also among customers, which enhances their subjective assessments of the brand (Kim & Ko 2012).

While Kim & Ko's (2012) description of brand equity contains elements that are similar to those of Keller's (1993) customer-based brand equity definition, it is not as complex. As stated earlier Keller (1993) defines customer-based as *"the differential effect of brand knowledge on consumer response to the marketing of the brand."* (Keller 1993:8). A similarity between the two definitions is that both relates to how consumers assess the brand, in terms of marketing activities. Kim & Ko's (2012) definition of brand equity implies that the value itself exceeds the mere utilities of the products. Whereas Keller (1993) is concerned with how consumer responses impacts brand knowledge, through brand feelings and judgments. This suggests that both definitions refer to the processing of intangible values that exceed products. Despite a slight deviation in definitions, Kim & Ko's suggests that social media marketing can increase brand

equity, and thus contribute to building strong brands. Following this notion, Wood Wood could pursue social media as a mean to increase the strength of the brand.

2.9 INTERACTIVE MARKETING COMMUNICATION AND THE CBBE MODEL

Social media is consistent with Keller's (2009) description of interactive marketing communication, since social media is based on *"on-line activities and programs designed to engage customers or prospects and directly or indirectly raise awareness, improve image or elicit sales of products and services."* (Keller 2009:141). Therefore, it is relevant to address the key characteristics of interactive marketing communication as well as the managerial implications, which can impact the CBBE model. These implications provide a foundation for how brands should build brand resonance by employing social media communication.

In this changed marketing communication environment marketers must go where consumers are, which is mainly online, also referred to as interactive marketing. Marketing communication consist of eight different modes, where interactive marketing communication is just one, which must be mixed and matched with a variety of communication options. The modes of marketing include: paid advertising, sales promotions, events and experiences, public relations and publicity, direct marketing, interactive marketing, WOM marketing and personal selling. These marketing communication modes must share a cohesive meaning and content as well as entail different and complementary advantages, so synergies can occur. Interactive marketing communication includes the options of websites, micro sites, search ads, display ads, interstitials, internet-specific ads and videos, sponsorships, alliances, online communities, e-mails, and mobile marketing. Furthermore, internet based marketing communication are easily traceable and measurable. However, it does come at the disadvantage of consumers defining the rules of engagement and they have the ability to insulate themselves, through for instance ad blocks. Further, marketers may lose control of how consumers handle the branded messages and activity. As a result, content may be placed in undesirable contexts (Keller 2009).

According to Keller (2009) the key benefit of interactive marketing, as a brand-building tool, is its versatility. Every building block in the CBBE model can be strengthened by successfully implementing interactive marketing communication. Interactive marketing communication impacts the salience by improving the breadth and depth, as digital media allows for specific targeting of groups that might otherwise be hard to reach and create strong brand awareness among segments online. A key advantage of interactive marketing in terms of brand salience is that it allows brands to reach consumers when they actively seek out information, which means that brand awareness is increased in regards to potential purchase opportunities. Interactive marketing communication can positively influence

the performance and imagery associations through establishing key performance and imagery points-of-parity and points-of-difference in relation to competitors. Websites provide the ability to advertise reasons-to-believe for the advertised claims, even in direct comparison to competitors on price, design and performance. In addition, websites can contribute to the brand imagery by conveying the brand's history, heritage and experiences. Further, interactive marketing communication can contribute to the brand imagery by establishing the brand's personality based on the tone and the creative content. Interactive marketing communication can influence brand judgments and feelings by encouraging consumers' attitude development and decision-making. Brand judgments and feelings are particularly strong when combined with offline channels. Effective experiential and enduring feelings can be created through the abilities of interactive marketing communication to provide sight, sound and motion. Interactive marketing communication is perhaps most beneficial in creating brand resonance. This is a result of interactive marketing communication allowing for daily encounters and feedback opportunities with a brand, which can increase brand attachment. Furthermore, interactive marketing communication can contribute to building communities between consumers, and between the brand and the consumer. The strongest impact of interactive marketing communication on brand resonance is in terms of active engagement. Interactive marketing communication provides consumers the ability to learn and teach each other in regards to a brand, as well as expressing and observing the brand loyalty of others. This results in an enhanced brand community where customers may even bond with each other (Keller 2009).

2.10 SOCIAL MEDIA'S ABILITY TO BUILD STRONG BRANDS

The CBBE model focuses on how to build strong brands and follows the premises that the power of brands lies with consumers. Furthermore, the sequentially of the model must be followed, which means that each step is contingent upon the successful completion of the previous one (Keller 2001). The occurrence of a brand identity and image gap can therefore, be the result of brands having trouble following the sequentially of the CBBE model. The brand image is derived from the consumers' interpretation of the brand identity. However, if the brand is not able to communicate its identity in a manner so that the consumer-based brand image reflects this identity, the brand is unlikely to proceed in the sequential process of the CBBE model. While the CBBE model provides a framework for building strong brands, it does not account for the digital effects of branding. A new digital marketing environment has emerged and companies must therefore, rethink their branding and marketing strategies (Keller 2016). Social media plays a major role in this new digital marketing environment. Social media has the advantage of enabling brand consumer communication unrestricted by time, place and medium, and diverges from traditional media by including an interactive two-way direct communication. According to Kim & Ko (2012) social media has the ability to increase brand equity, and can thus be utilized as tool to create strong brands following the CBBE model. This is despite a slight difference in brand equity

definitions, as previously discussed. Furthermore, the categorization of social media as an interactive marketing communication tool means that Keller's (2009) managerial implications of increasing customer-based brand equity, are applicable to social media.

2.11 CREATING POPULAR BRAND POSTS ON FACEBOOK

To provide further understanding of how social media marketing actually resonate with consumers, it becomes relevant to address the popularity of social media content. Therefore, Vries, Gensler & Leeflang's (2012) framework for drivers of Facebook brand post popularity is utilized. One way for brands to use Facebook is to create brand fan pages, also known as brand pages. These brand pages allows consumers to interact with companies, by either liking a brand post, or by adding a comment to a brand post. Brand fans may share their enthusiasm about a brand on a brand page and become unified with other brand fans. These brand pages broaden consumers' relationship with the brand. Consumers who actively follow a brand page is often more loyal and committed to the company as well as more open to receiving information about the brand. Moreover, brand fans have a tendency to visit the brand's stores more frequently, generate positive WOM and has a greater emotional connection to the brand, than non-brand fans (Vries et al. 2012).

According to Vries et al. (2012) most management-oriented research on brand post popularity are highly descriptive, with no theoretical groundwork that test which parameters increase brand post popularity, thus making the insights very limited. Vries et al. (2012) develops a conceptual framework, which relies on findings from banner advertisement and WOM literature. Findings from banners advertisement is utilized as it bears resemblance to brand page posts, since both seeks to first attract the viewer's attention, and secondly, persuade the viewer to click on the content. However, the difference is that people to a large extent voluntarily receive brand posts, while banners are involuntarily imposed on the viewers. Findings from WOM literature are included as consumers liking and commenting on brand posts are active public statements provided by brand fans, which are visible to others, and in that way, bears resemblance to WOM (Vries et al. 2012).

Vries et al. (2012) test six parameters: vividness, interactivity, informational content, entertaining content, position of brand posts and valence of comments from brand fans. These six parameters were tested across 11 brands in terms of how they impacted the number of likes and comments on each post.
Vividness is described as the richness of brand post features in terms of how it stimulates different senses. Vividness can be achieved by utilizing pictures, contrasting colors, animation or video and the degree of vividness differs

according to the number of senses stimulated. A video, for instance has a higher degree of vividness than a picture, which only stimulates the sense of sight. Vividness is therefore, described using four values. A value of 1 indicates low vividness, which includes pictures. A value of 2 indicates medium vividness, which include announcements of events. Finally, a value of 3 indicates high vividness, which includes videos. If a brand post does not at least contain a picture, then the vividness of the post has a value of 0 (Vries et al. 2012).

Interactivity is defined as *"the degree to which two or more communication parties can act on each other, on the communication medium, and on the messages and the degree to which such influences are synchronized"* (Vries et al. 2012:85). Interactivity refers to a two-way communication between not only the company and consumer, but also among consumers. Interactivity also differs in intensity: a brand post only containing text is not interactive, while a website link is more interactive as consumers can click on the links. Using questions are considered highly interactive as it seeks interaction from brand fans. Low interactivity brand posts includes links to news sites, or blogs, but not the company's website, as well as voting. Medium interactivity brand posts includes call-to-actions and contests. High interactivity brand posts include questions or quizzes, which includes a prize for consumers (Vries et al. 2012). Interactivity is distinguished according to four values. A value of 1 indicates low interactivity which includes voting and links to news sites or blogs, with the exception of the company's own website. A value of 2 indicates medium interactivity, which includes call-to-actions and contests. A value of 3 indicates high interactivity, which includes questions or quizzes where consumer can win prizes. If a brand post does not adhere to the above-mentioned criteria, it will be valued at 0, thus indicating no interactivity.

Informational content is important, as consumers utilize social networking platforms for information seeking, which is the primary reason for participating in Facebook communities. Informational content is important and brand posts are distinguished according to two values. A value of 0 indicates that the brand post is non-informational, while a value of 1 indicates that the content is informational (Vries et al. 2012).

Entertaining content includes content which consumers consider fun, exciting, cool and flashy as well as create a positive consumer attitude towards the content and the brand as well as a desire to return. Entertaining aspects are important since the entertainment value of social media is a crucial factor for consumers using it. Entertaining content is categorized according to two values. A value of 0 refers to non-entertaining content and a value of 1 refers to entertaining content (Vries et al. 2012).

According to Vries et al. (2012) to increase the amount of likes for brand posts, managers should create highly vivid

content with a medium degree of interactivity. Furthermore, positive brand fan comments positively influence the amount of likes on brand posts. To increase the amount of comments on a brand post, managers must create highly interactive content, such as questions and quizzes. This results in an intuitive consumer aspect, as the only way to provide an answer is through commenting. Brand posts with a low degree of interactivity, such as website links, do not positively influence the amount of comments. Neither informational nor entertaining content are explanatory variables for creating popular brand posts (Vries et al. 2012).

3. METHODOLOGY

This methodology section provides the context of research, and address the overall approach to the research design, in terms of methods utilized, as well as detailed descriptions of data collection, processing and results.

CONTEXT OF RESEARCH
- The Danish fashion brand Wood Wood

METHODOLOGICAL APPROACH
- Social constructivism
- Deduction
- Mixed methods
- Case study approach

BRAND IDENTITY
- Interview
- Survey validation
- 20 Wood Wood brand identity traitss

BRAND IMAGE AND CONCEPT MAPS
- Elicitation stage
- BCM Pprticipants
- Mapping stage
- Aggregation stage
- 16 Wood Wood core brand associations

WOOD WOOD'S SOCIAL MEDIA COMMUNICATION
- 20 brand posts

3.1 CONTEXT OF RESEARCH

The following section describes the empirical context of the research study, in terms of a company description of Wood Wood.

Wood Wood is a Danish fashion company, founded in 2002 in Copenhagen by Karl-Oscar Olsen, Brian 'SS' Jensen and Magnus Carstensen. The company first became popular in Copenhagen's skating and graffiti community by selling printed cotton t-shirts from their multi-brand concept store in the main shopping area of Copenhagen (Wood Wood 2018a). Today the company is a contemporary clothing retailer, distributing their products through an e-commerce platform and six retail stores in Denmark and Germany. The Danish stores are located in Copenhagen and Aarhus, while two stores are located in Berlin. Simultaneously, Wood Wood distributes their products globally through online and physical retailers of high street fashion. In 2016, their products were distributed in 375 stores in 25 countries (Kruse 2017). Additionally, Wood Wood has received wide international attention because they showed collections at both official Fashion Weeks in Milan and London (Hansen 2017).

The Wood Wood product range includes everything from sneakers to suits and covers men, women and children's wear. Wood Wood currently promote eight differently branded collections; Mondano (spring/summer 2018), The Low End (autumn/winter 2017), W.W. Women, W.W. Men, W.W. Accessories, W.W. Footwear W.W. Denim and Double A (Wood Wood 2018b).

Wood Wood has since 2006 been involved in joint projects with fashion companies and created signature products. Part of Wood Wood's strategic foundation is selected partnerships and collaborations within fashion, music and social events. Currently, they promote recent joint projects with Vans, Barbour, Adidas, Champion, Disney and Asics, alongside their musical contribution through monthly mix tapes by domestic household names (Wood Wood 2018c & Wood Wood 2018d).

Wood Wood includes sustainability in their products and they aim to use organic and certified materials to take responsibility for reducing the footprint that Wood Wood leaves on the planet and its population (Wood Wood 2018e). Furthermore, Wood Wood has developed a CSR report in which they pledge to a number of goals, for instance in terms of sourcing materials in order to become more sustainable. In particular, Wood Wood's sustainability initiatives are guided by the Double A collection, which is fully organic and certified (Wood Wood 2018f).

Wood Wood is owned by the legal entity Carrington ApS, which has not disclosed the revenue of the subsidiary Carrington Retail ApS (Carrington 2017). However, they have since 2014 turned a negative financial result of DKK 2.8 millions into a DKK 1.3 million profit in 2016 (Proff 2018). In addition, Carrington ApS had 38 employees in 2016. The company has since 2014 been led by CEO Per Gasseholm (Simonsen 2015).

3.2 METHODOLOGICAL APPROACH

Social constructivism is based on the assumption that reality is constructed by individuals' perception of it. A central element in social constructivism is that a social phenomenon a product of historical and social processes, and therefore, it is not eternal and unchangeable. Thereby, social constructivism includes an interchangeable perspective and if a social phenomenon is historically and socially constructed, that means they are also historically changeable. Finally, if a socially constructed phenomenon is created by individuals' actions, then those actions can also change said phenomenon. The social constructivist ontology is based on a constructed physical and social reality, whilst the epistemology entails recognition based theoretical constructions of physical and social reality.

Social constructivism focuses on individuals' recognition, which is depended on social connections that individuals' participate in, and social interactions therefore, play an important part in social constructivism (Fuglsang & Olsen 2012).

The theories utilized in this research project also reflect the social constructivism approach. According to Kapferer (2012), brands only exist if they utilize their ability to speak (Kapferer 2012). This indicates that brands can be considered a socially constructed phenomenon, which only becomes part of reality once it is vocalized, thus constructed through speech. Moreover, Kapferer (2012) believes that a constructivist theorizing approach to communication is necessary, meaning that when a brand communicates, then a representation of the sender and the recipient is constructed as well as the specific relationship between the two. The reference to the sender and recipient relationships in particular, follows the notions of a social constructivist approach, where interaction is a focal point. Furthermore, social constructivism is reflected in Keller's (1993) definition of brand image, which is defined as *"perceptions about a brand as reflected by the brand associations held in consumer memory"* (Keller 1993:3). This highlights that brand images are created in the minds of consumers, and that the brand perceptions arise from consumers' interactions with brands. Finally, social media is socially constructed through the users interactions. Social media is therefore, considered a socially constructed phenomenon, which can be investigated through the social constructivist approach.

In terms of methodological approach three main directions exists: deduction, induction and abduction. Deduction is concerned with either validating pre-established rules or disqualifying them by providing a plausible generalization or causal chain. Induction provides the empirical data that should conform to the deductively delineated premises. Finally, abduction:

> *"is the form of reasoning through which we perceive the phenomenon as related to other observations either*

in the sense that there is a cause and effect hidden from view, in the sense that the phenomenon is seen as similar to other phenomena already experienced and explained in other situations, or in the sense of creating new general descriptions." (Timmerman & Tavory, 2012:171).

Abduction is less certain than induction, and both of them is less secure than deduction. Induction is able to classify the empirical data into a preformed general category, provided by deduction, whereas abduction suggests explanations that go beyond pre-established rules (Timmerman & Tavory 2012). The research design is structured on the premises of deduction, and is thus concerned with testing and investigating previous research, conducted within the fields of brand identity and brand image.

Deduction is usually linked to quantitative approaches that are theory-driven, whereas conversely, induction is linked to qualitative approaches that are data-driven. Quantitative approaches are based on the reduction of phenomena to numerical values, thus enabling statistical analysis. The relationship between phenomena is examined based on generalizable causal effects that allow prediction. By contrast, qualitative approaches involve collecting data in a non-numerical form, such as texts, pictures, videos etc. to understand the behavior and culture of individuals and groups, from their own point of view (Gelo, Braakmann, Benetka 2008). The quantitative aspect of utilizing deduction enables the comparison between the brand identity and the brand image of Wood Wood. The research design for establishing Wood Wood's brand identity was derived through both an interview and a survey, thus utilizing both qualitative and quantitative approaches. The interview investigated the perceptions about the Wood Wood brand identity in an exploratory manner, whereas the survey conducted with employees seeks to validate the identity claims from the interview. The research design for examining Wood Wood's brand image is based on brand concept maps that seeks to uncover consumer perceptions about and associations to the brand, and is thus a qualitative approach. However, the data processing is based on quantitative methods. The research design is therefore, based on a mixed methods approach.

Case studies are defined as a "*detailed examination of a single example of a class of phenomena.*" (Flyvbjerg 2006:220). Flyvbjerg (2006) points out that five misconceptions about utilizing case studies in social sciences exist. One of these misconceptions is that context-independent knowledge is more valuable than context-dependent knowledge. Flyvbjerg (2006) claims that only context-dependent knowledge exists in human affairs, and that context-dependency is a crucial step in learning processes. Furthermore, expertise is developed through thousands of specific cases, placing context-dependency in the heart of any expert activity. Another argument in terms of the misconception is

that predictive theory does not exist in social sciences, and that social sciences have not yet succeeded in creating context-independent knowledge. This indicates, that all social sciences has to offer is context-dependent knowledge (Flyvbjerg 2006).

The selection of case in this research study is not of primary interest in an academic sense, but rather the choice of research design and methods utilized. This case study seeks to test a combination of academic research methods and conceptual frameworks in order to examine the potential brand identity and brand image gab that many companies might be facing. Consequently, the case study, and in particular the research design, might aid brand managers to achieve a better understanding of the potential identity and image gap and how to bridge it, thus making the case study applicable on a larger scale.

3.3 BRAND IDENTITY

To establish Wood Wood's brand identity an interview was conducted with two employees focusing on deriving their perceptions of the brand identity. Furthermore, a survey was conducted among store employees in order to test the brand identity claims presented in the interview and solidify the validity.

3.3.1 INTERVIEW

Interviews are useful "*to reconstruct the temporal and narrative structure of events that have already occurred or practices that the researcher cannot observe*" (Jerolmack & Khan 2014:180). As such, interviews were chosen as part of the research design due to the purpose of eliciting brand identity claims from Wood Wood. The interview took place at Wood Wood's headquarters in Nørrebro and was conducted with Morten Meldgaard, the Marketing & PR Manager, and Annika Agerled, the Showroom Manager. The interview was conducted with both respondents present. The limitation of this approach is concerned with reoccurring situations where only one respondent provided answers, while the other respondent only supplemented briefly, which might have resulted in fewer insights. The two respondents were selected based on their job positions that enable them to influence the brand identity as well as their high level of contact with the external environment. This could indicate that they are gatekeepers of the brand identity. A general implication of conducting interviews is that they are prone to attitude-behavior inconsistencies as the expressed opinions of the respondents may not be an accurate reflection of their real world behavior (Jerolmack & Khan 2014). However, this is not considered a limitation in the research design, since the primary focus of the interviews was on respondents' perceptions about the brand identity, and not on their behavior in relation to it.

The interview was conducted in a semi-structured manner, which partly consisted of open-ended questions from

the interview guide as well as follow-up questions that allowed exploration into areas outside the immediate scope. The interview process generally followed a traditional survey interviewing approach, where respondents are viewed as a *"passive subject [that] ultimately holds the answers sought in the research"* (Gubrium & Holstein 2001:116). The limitations of such an approach include the lack of significant recognition of the interviewer being a contributor of meaning and mutual understanding. The interview was also partly characterized by the active interviewing approach, particularly in relation to the follow-up questions. Active interviewing is *"an occasion for constructing, not merely discovering or conveying, information."* (Gubrium & Holstein 2001:118). Thus, the meaning is created in the interaction and communication between the respondent and the interviewer. The active interviewing approach is consistent with social constructivism focus on socially constructed interactions. The respondent is thus viewed, as a productive source of knowledge and the interviewer is an active contributor of meaning. Consequently, the limitation of this approach is centered on the possibility that the interviewer can influence the respondent to a large degree (Gubrium & Holstein 2001). Prior to the interview, the respondents received the interview guide to prepare for the interview. The interview began with the research design being briefly introduced to the respondents along with a comment encouraging them to clarify a question if they had any uncertainties. The interview guide consisted of 17 open-ended questions that were structured around the six facets of the identity prism: physique, personality, culture, relationship, self-image and reflection. As previously mentioned, whenever a brand communicates, then a representation of the sender and the receiver is constructed as well as the specific relationship between the two (Kapferer 2012). Therefore, questions relating to communicating the brand identity were included in the interview guide. The interview was conducted in English and recorded for the purpose of transcription. The transcription did not include pauses and hesitations, as the purpose of the research study was to examine the perceptions and not how they were cognitively constructed. Likewise, significant deviations from the interview guide, such as small talk between each interview question, were not transcribed if they bared no conceivable relevance to the underlying research purpose.

3.3.2 CODING

Coding is the 'critical link' between data collection and assigning explanatory meaning to this data. The process of coding is a task of data condensation. Coding allows the researcher to retrieve the most meaningful data, gather data chunks that fit together, and add these into analyzable units. The coding process consists of a first- and a second cycle of coding. First cycle coding has the purpose of summarizing the data by assigning labels to textual pieces of data, while second cycle aims to create patterns among these labels. There are 16 different categories of coding labels, and multiple categories can be utilized simultaneously (Miles, Hubermann & Saldana 2013).

3.3.2.1 FIRST CYCLE: DESCRIPTIVE CODES TO CREATE AN INVENTORY

The first cycle of coding involved sorting data from the interview by adding descriptive codes. Descriptive codes focus on adding labels that summarizes in a single word or short phrase the topic of a passage of qualitative data. These descriptive codes provide the researcher with an inventory of topics that are ready for indexing and categorization (Miles et al. 2013). In this research study, the descriptive codes were used to summarize the different nuances of how the respondents perceived the brand identity of Wood Wood. This was done in a single word or two. Statements that described the same subject were given the same descriptive label. The result was a list of 26 descriptive codes that summarized how the respondents perceived the brand identity. Examples of first cycle descriptive codes used are 'sustainability' and 'attitude'.

3.3.2.2 SECOND CYCLE: PROVISIONAL CODES BASED ON THE IDENTITY PRISM

The purpose of the second cycle is to create pattern codes. The first cycle coding labels are put into different categories, themes or constructs that provides explanations (Miles et al. 2013). For this research study, second cycle coding was based on provisional coding. Provisional coding refers to when labels are developed prior to conducting the research. However, if the labels lack sufficiency, they can be revised after the data collection (Miles et al. 2013). The provisional codes were developed in accordance to the six facets of the identity prism; culture, personality, physique, reflection, relationship and self-image. Furthermore, the identity claims were assigned to the respective facets in identity prism, according to the specific questions the interview guide, which covered each facet individually, following the predetermined provisional codes.

Table 1: Provisional and descriptive codes

SECOND CYCLE (PROVISIONAL CODES)	FIRST CYCLE (DESCRIPTIVE CODES)
Physique	Product Attributes Product Mix Flagship Product
Relationship	Exclusive Limited Service-Minded Welcoming
Reflection	Ideal Consumer Models
Self-Image	Special Unique Self-assurance
Culture	Mentality Values Sustainability Lifestyle
Personality	Attitude Contemporary Confidence Cultural Independence

3.3.3 FROM INTERVIEW TO IDENTITY PRISM

The interview topics were sorted based on second cycle provisional codes to fit Kapferer's identity prism. However, applying the uncovered identity claims directly to the brand identity prism proposes two major concerns, both related to the limitations of the interview approach. First, the uncovered identity claims are derived from one interview with two respondents from Wood Wood's PR and Marketing department. While both respondents are responsible for articulating and communicating the brand identity, basing the entire brand identity prism on one interview, would result in a low degree of validity. This leads to the second limitation, which concerns the need for consensus within the company to establish the brand identity. Therefore, the validity of the identity claims must be tested, to be representative of the brand identity. Consequently, the identity claims derived from the interview was tested among Wood Wood employees, to ensure the validity and reliability of the results. Kock, Josiassen & Assaf's (2016) research methods was utilized. Their research relies on a two-step research design approach, including both qualitative and quantitative research methods. The first step includes qualitative methods for eliciting specific and salient associations. The second step involves testing the elicited parameters and their interconnections through quantitative methods (Kock et al. 2016). The conducted interview constitutes the first step of the research approach, while a survey approach was utilized to test the validity of the identity claims. The survey included all uncovered identity claims and respondents were asked to evaluate the degree of connection to the Wood Wood brand identity on a 7-point Likert
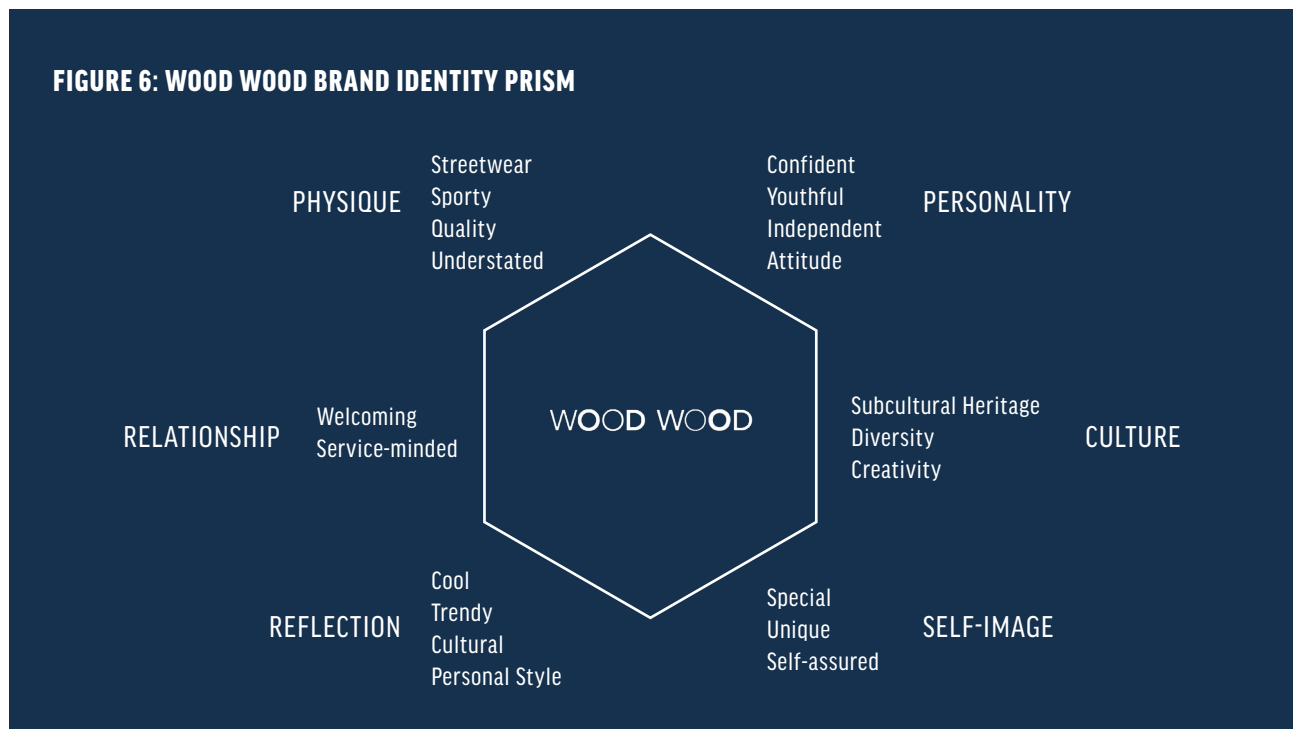
scale ranging from 1 (totally disagree) to 7 (totally agree). The survey sought to validate the identity claims of Wood Wood by identifying which identity claims achieved sufficient levels of consensus among employees. The sample consisted of nine Wood Wood store employees. The sample was selected, since they represent the brand from a consumer point of view. The brand identity prism only includes the core of the brand identity, a threshold of 5 on the 7-point Likert scale was employed to determine whether identity claims should be added to the brand identity prism. Identity claims that scored an average above the threshold were added into the predetermined facets of the brand identity prism. Hereafter, the validated identity claims are referred to as identity traits. The quantitative value of strength derived from the Likert scales was added to the identity prism to indicate the strength of the each identity trait.

A total of 20 identity claims reached the threshold of 5 and were thus added to the identity prism, while six identity claims failed to reach the threshold and was thus ruled out. The 20 identity traits are listed below in table 2.

Table 2: Brand identity traits

PHYSIQUE	RELATIONSHIP	REFLECTION	SELF-IMAGE	CULTURE	PERSONALITY
Streetwear 5,66	Welcoming 6,11	Cool 6	Special 5,44	Subcultural Heritage 5,55	Confident 6
Sporty 5,33	Service-Minded 6	Trendy 5,66	Unique 5,33	Diversity 5,33	Youthful 5,55
Quality 5,33		Cultural 5,33	Self-Assured 5,11	Creativity 5,11	Independent 5,11
Understated 5,11		Personal Style 5,11			Attitude 5,11

The brand identity prism facets therefore, contains the identity traits stated above, and are illustrated in the in the figure below.

FIGURE 6: WOOD WOOD BRAND IDENTITY PRISM

PHYSIQUE — Streetwear / Sporty / Quality / Understated

PERSONALITY — Confident / Youthful / Independent / Attitude

RELATIONSHIP — Welcoming / Service-minded

WOOD WOOD

CULTURE — Subcultural Heritage / Diversity / Creativity

REFLECTION — Cool / Trendy / Cultural / Personal Style

SELF-IMAGE — Special / Unique / Self-assured

3.4 BRAND IMAGE & BRAND CONCEPT MAPS

The following section outlines the brand concept map approach, utilized to elicit consumers salient brand associations, which make up the brand image. The section covers the data collection, processing and results. As outlined in the literature review, the brand concept map method of John et al. (2006) is utilized to elicit the brand image. However, the aggregation rules of Böger et al. (2017) are applied.

3.4.1 ELICITATION STAGE

To uncover the salient associations a survey was conducted, including open ended questions in accordance to the criteria of John et al. (2006). The survey contained an open-ended question asking the respondents to state their salient associations about the Wood Wood brand, as well as name, age, gender, area of residency and familiarity with the brand. The respondents were asked include their names so that identification for the mapping stage was possible. As described in the literature review, brand awareness is related to brand familiarity, which is defined as *"the number of product-related experiences that have been accumulated by the consumer (through product usage, advertising, etc.)."* (Keller 1993:10). Greater familiarity leads to increased brand awareness, which is a precondition for creating a brand image (Keller 1993). The familiarity measure in the elicitation stage relates to consumers product-related experiences.

The survey respondents were divided into four groups, depending on their familiarity with the Wood Wood brand. Group 1 included respondents that answered 'I know of Wood Wood, but have never purchased their products'. Group 2 included respondents that answered 'I have purchased Wood Wood products 1-4 times over the past two years'. Group 3 covered respondents that 'have purchased Wood Wood products 5+ times over the past two years'. Finally, group 4 included respondents that had answered 'I have purchased other brands through Wood Wood, but not their own products over the past two years'. The two-year limit was set so the BCM provides a current picture. The familiarity measure was included in the survey to ensure that the sample size had enough brand awareness of the Wood Wood brand so that brand nodes had been established in memory, which increases the likelihood of establishing a brand image.

The survey was send to 50 respondents and 38 answers were received within the timeframe. All of the associations were pooled, and the frequency of each association was measured. Associations that had the same meaning but entailed a slightly different spelling or wording were grouped into one category, such as 'colours/colourful/farverigt'. Following the grouping of associations, a frequency threshold of 8% was employed, leaving 26 salient associations. This threshold is significantly lower than the 50% threshold employed by John et al. (2006). However, the total amount of salient associations utilized in the mapping stage was similar. Moreover, none of the salient associations would have met John et al.'s elicitation threshold. In fact, only six associations had a frequency of mentions above 20%. However, a mapping stage with a significantly lower amount of associations could have compromised the method, since the identified networks of associations would have been too small to provide sufficient insights.

Table 3: Salient associations

ASSOCIATIONS	ORIGINAL SALIENT ASSOCIATIONS	MENTIONS	FREQUENCY (%)
Fashion	Fashion/Mode	15	39
Copenhagen	Copenhagen/København	12	32
Streetwear	Streetwear	11	29
Cool	Cool	9	24
Expensive	Expensive	9	24
Danish	Dansk/Danish	8	21
Clothing	Clothes/Tøj/Clothing	7	18
Trendy	Trendy/Fashionable/Hip/Modebevidst	7	18
Youthful	Young/Ungt/Youthful	7	18
Collaborations	Collab/Collaborations/Designsamarbejde	6	16
WW	W/WW	6	16
Scandinavian	Scandinavian/Skandinavisk/Nordic/Scandinavian Style/Scandinavian Design	6	16
Caps	Caps/Hats/Kasket	5	13
Sneakers	Sneakers/Sneaks	5	13
Urban	Urban	5	13
Colourful	Colours/Colourful/Farverigt	4	11
Adidas	Adidas	3	8
Brand	Brand	3	8
Danish Design	Danish Design	3	8
Nørrebro	Nørrebro	3	8
Popular	Popular Brand/Popular/Top Brand	3	8
Sporty	Sports/Sporty	3	8
Stylish	Stil/Stylish	3	8
Green	Green (not the colour) / Nature	3	8
Minimalistic	Minimalistic/Clean design	3	8
Sweatshirts	Sweaters/Sweatshirts	3	8

John et al. (2006, p.552) argues that "*data used to identify salient associations should be gathered from the same consumer population as the one being used in the mapping stage.*" However, the research design deviated slightly from fulfilling this criteria, due to the small sample size. Consequently, the sample size utilized to uncover salient associations in the elicitation stage, did not all participate in the mapping stage. However, all participants in the mapping stage did participate in the elicitation stage. Furthermore, as mentioned in the literature review, the criteria for utilizing surveys are stricter than the ones for existing market research, providing the method with an unbalanced

off-set. Therefore, the slight deviation from this criteria does not influence the validity of the elicitation stage.

3.4.2 PARTICIPANT SELECTION FOR MAPPING STAGE

Out of the 38 respondents in the elicitation stage, 20 were selected for the mapping stage. Participants were selected based on diversity, due to the small sample size. Moreover, participants were selected for the mapping stage based on the familiarity measure, the amount of salient associations and gender. Participants were sorted into groups based on the familiarity measure of groups 1-4. The sample size only included one respondent belonging to group 3, and only four belonging to group 4. These five respondents therefore, directly qualified for the mapping stage. The remaining 15 respondents were selected from group 1 and group 2 and seven respondents from group 1 and eight respondents from group 2 were selected. The selection of the remaining 15 participants was based on the highest frequency of contributed salient associations. The majority of participants for the mapping stage were thus selected. However, four respondents in group 1 contributed an equal amount of salient associations, despite only one participant was needed. Therefore, gender served as the defining factor among the four respondents, where a slight overweight of men occurred in the sample. Only one of the respondents was a woman and therefore, she was included in the sample size. Thereby, the spread of the sample size included as much diversity as possible. See appendix 6 for participation criteria.

Six respondents was selected as backup participants, in case obstacles would occur in the mapping process. Two backup participants from group 1 and four from group 2. The asymmetry in terms of backup participants was a result of group 2 participants would potentially have to cover for participants in either group 3 or 4, due to their degree of familiarity. In the mapping stage two backup participants were included in the sample, as one participants map was invalid and another participant was unable to participate in the research. Consequently, a total of 21 BCM was created, which lead to 20 viable ones.

3.4.3 MAPPING STAGE

The mapping stage was based on the rules and procedures set up by John et al. (2006) as covered in the literature review. Participants were told to think of Wood Wood to jumpstart their personal network of associations, while salient association cards were being placed on the table. Participants were told to pick the cards, which they thought had the closest connection to the Wood Wood brand, but that none of the cards were ruled out if they were not picked. Furthermore, participants were provided with blank cards, if they felt that a particular association was missing from the pool of associations. The participants were instructed on how to create a BCM based on sample map showed to them.

The research study did deviate from one point in the mapping stage. Participants were told that associations could not be linked horizontally, meaning that a second-order association cannot be connected to another second-order association. This rule is not part of in John et al.'s (2006) method and was added to the BCM mapping stage with the purpose of avoiding loop occurrences. The issue with loop occurrences is that it becomes impossible to determine the causality of the association links. Furthermore, this rule follows the same reasoning as Böger et al. (2017), who argues that their aggregation rules leads to a easier interpretation of BCMs.

Prior to conducting the BCMs with participants, a test participant was used to ensure that the BCM method was adhered to in terms of the process. These evaluations should minimize the risk of flaws in the mapping stage. Despite the prior testing, a flaw occurred in one BCM, which resulted in a sample size of 20 maps in the aggregation stage.

3.4.4 AGGREGATING STAGE

In the aggregation stage Böger et al.'s (2017) aggregation rules were applied. These rules were applied to create a consensus map that is easier to construct and provides brand managers with a more easily interpretable result. The strengths of their aggregation rules are; by relying on averages, it becomes the average brand perception among the BCMs; it contains five measures, opposed to seven in John et al.'s (2006) process, making it easier for brand managers to construct; and utilizing the average number of links ensures that only the strongest casualties are added in the consensus map making it more easily interpretable for the brand manager.

As mentioned earlier in the literature review, Böger et al. (2017) argues that the required threshold of 50% frequency mentions in the individual BCMs to qualify as a core associations, can be questionable for brands with a low degree of brand knowledge among the consumers. The sample involved in the research study was dominated by a low degree of brand familiarity, which indicates a low degree of brand knowledge among participants. A key factor for substituting John et al.'s (2016) aggregation rules for Böger et al.'s (2017) were due to a potential low degree of participants' brand knowledge in relation to Wood Wood. According to Böger et al. (2017), the new aggregation rules also makes the method more applicable to brands with a lower degree of brand knowledge through focusing on the dataset.

3.4.4.1 AGGREGATION STEP 1

In line with Böger et al.'s (2017) aggregation rules, the average number of first-order mentions across the 20 viable brand concept maps was calculated. This was done by accumulating all of the first-order mentions across the maps and then divide this number by the number of maps. This number was then rounded to the nearest integer. This

resulted in 6 first-order associations in Wood Wood's consensus map. To assign the first-order associations for the consensus map, the frequency of first associations was calculated across the individual maps. The associations with the highest frequency were selected for the consensus map. The first-order associations selected were Fashion, Copenhagen, WW, Clothing, Collaborations and Expensive.

Table 4: First-order associations

ASSOCIATIONS	FREQUENCY OF FIRST-ORDER MENTIONS
Fashion	11
Copenhagen	11
WW	10
Clothing	10
Collaborations	9
Expensive	9

3.4.4.2 AGGREGATION STEP 2

The second step in Böger et al.'s (2017) rules of aggregation is concerned with selecting the rest of the core associations for the consensus map. First, the total number of links across all individual BCMs were accumulated (295) and divided by the total number of maps (20). This number was rounded to the nearest integer. This resulted in 15 total links occurring in the consensus map. However, 6 links had already have been covered by first-order associations, only the remaining 9 links should be added. Furthermore, as the first-order associations already were added to the consensus map, then the remaining core associations should be related to those first-order associations.

The frequency was calculated for associations directly linked to any of the first-order associations, and the 9 associations with the highest frequency of direct links to any first-order associations were added. Only associations directly linked to one of the first-order associations placed in the consensus map was calculated, as Böger et al. (2017) argues that associations, which are not directly connected to the rest of the map should be ruled out.

The 9 second-order core brand associations found are listed in the table below.

Table 5: Second-order associations

FIRST-ORDER ASSOCIATIONS	SECOND-ORDER ASSOCIATIONS	FREQUENCY
Fashion	Stylish	3
Copenhagen	Nørrebro	9
WW	Brand	4
Clothing	Minimalistic	3
	Streetwear	3
	Sweatshirts	3
	Sneakers	3
	Caps	3
Collaborations	Adidas	4
Expensive	-	-

To test whether potential third-order associations should be included in the consensus map, and thus replacing second-order associations, the links from the second-order associations was examined. The association Danish was linked to the second-order association Nørrebro and met the same frequency of mentions as the lowest level of connected second-order associations. This resulted in a tie and Danish was therefore, included in the consensus map, as the aggregation rules of Böger et al. (2017) allows a tie to exceed the total number of associations. Consequently, 6 first-order associations, 9 second-order associations and 1 third-order association were included in the consensus map.

3.4.4.3 AGGREGATION STEP 3

The third step of Böger et al.'s (2017) aggregation rules is equal to the fifth step in John et al. (2006). The purpose of this step is to calculate the average strength of association links in the consensus map. The average strength was calculated for each of the links in the consensus map and rounded to the nearest integer. This resulted in first-order associations WW, Copenhagen and Clothing having a degree of strength equal to three, while Fashion, Collaborations and Expensive have a degree of strength equal to two.

Table 6: First-order associations link strength

| FIRST-ORDER ASSOCIATIONS	AVERAGE LINK STRENGTH	LINK STRENGTH
Fashion	2,27	2
Copenhagen	2,54	3
WW	2,7	3
Clothing	2,7	3
Collaborations	2,22	2
Expensive	2	2

This resulted in the second-order associations Stylish, Nørrebro, Brand, Minimalistic, Streetwear, Sneakers, Adidas has a degree of strength of two, while Sweatshirts and Caps has a strength of one. Further, Danish has a link strength of 1 (1,33) and is connected to the second-order association Nørrebro.

Table 7: Second-order associations link strength

FIRST-ORDER ASSOCIATIONS	SECOND-ORDER ASSOCIATIONS	AVERAGE LINK STRENGTH	LINK STRENGTH
Fashion	Stylish	2	2
Copenhagen	Nørrebro	1,88	2
WW	Brand	2	2
Clothing	Minimalistic	1,66	2
	Streetwear	2	2
	Sweatshirts	1,33	1
	Sneakers	2,33	2
	Caps	1	1
Collaborations	Adidas	2,22	2
Expensive	-	-	-

This lead to the final consensus map, which includes consumers core associations to the Wood Wood brand.

FIGURE 7: WOOD WOOD CONSENSUS MAP
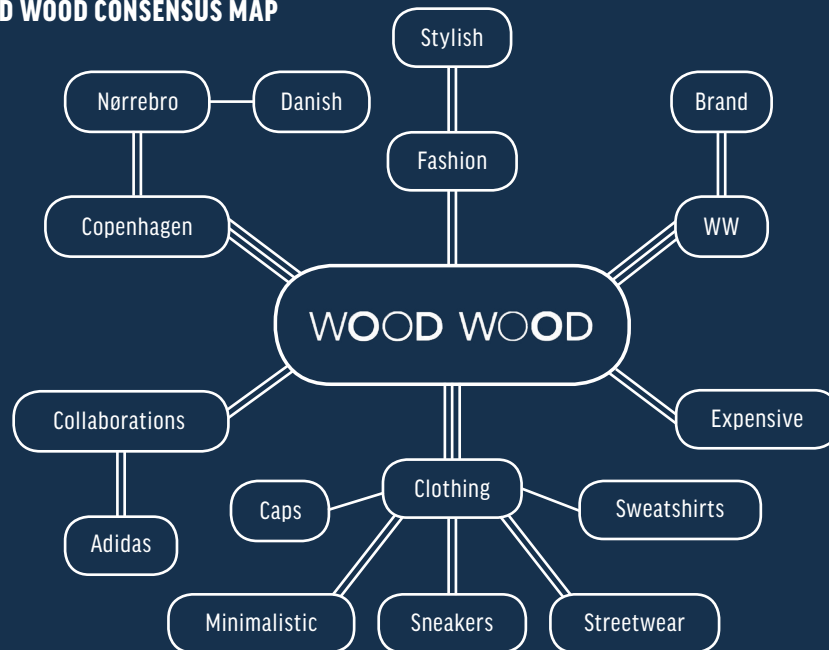
3.5 WOOD WOOD'S SOCIAL MEDIA COMMUNICATION

To investigate how Wood Wood's social media communication can impact customer-based brand equity, 20 Wood Wood brand posts on Facebook were assessed in terms of whether the brand identity traits are reflected in content. Furthermore, the brand posts are assessed in relation to creating popular content. The periodical span of these brand posts is from the 28th of March 2018 to the 27th of April 2018.

The 20 selected brand posts were tested whether they represented the brand identity traits. This was done by assessing the brand posts in regards to whether they expressed any of the brand identity traits. The majority of the brand posts reflected the Streetwear identity trait, with Trendy being the closest follow up. In general, very few of the identity traits were activated through the brand posts.

Table 8: Wood Wood brand identity traits in brand posts

FACET	IDENTITY TRAIT	APPEARANCE IN BRAND POST NO.
Physique	Streetwear	4, 5, 7, 10, 11, 12, 14, 16, 17, 19, 20
Physique	Sporty	20
Physique	Quality	4, 11
Physique	Understated	
Relationship	Welcoming	
Relationship	Service-Minded	
Reflection	Cool	4, 19
Reflection	Trendy	20
Reflection	Cultural	
Reflection	Personal Style	19
Self-Image	Special	
Self-Image	Unique	
Self-Image	Self-Assured	
Culture	Subcultural Heritage	13
Culture	Diveristy	12, 19
Culture	Creativity	4
Personality	Confident	
Personality	Youthful	19
Personality	Independent	
Personality	Attitude	

3.5.1 ASSESSING THE BRAND POST POPULARITY OF WOOD WOOD

Wood Wood currently have 76.000 followers on Facebook, which could be an indicator of the amount of users that are willing to be part of a Wood Wood community. However, the average level of engagement is low and the average amount of likes and comments were calculated in terms of the 20 selected brand posts. On average each brand post receives 8,8 likes and 0,8 comments, which suggests that the brand posts do not resonate with consumers, resulting in a very low degree of active engagement for Wood Wood.

To provide an understanding of why these 20 brand posts are resonating so poorly with consumers, the brand posts were analyzed in terms of characteristics and popularity following the framework of Vries et al. (2012). The examined parameters include: vividness, interactivity, informational and entertaining content. Following the framework of Vries et al. (2012) vividness is described using four values. A value of 1 indicates low vividness, which includes pictures. A value of 2 indicates medium vividness, which include announcements of events. Finally, a value of 3 indicates

high vividness, which includes videos. If a brand post does not at least contain a picture, then the vividness of the post has a value of 0.

Each of the 20 brand posts were categorized according to the degree of vividness and the average score was calculated. The average vividness found for the Wood Wood brand posts were 1,25. This is a result of the majority of the Wood Wood's brand posts are pictorial, meaning that it is based on pictures.

Table 9: Wood Wood brand post popularity

POST NO.	DESCRIPTION	VIVIDNESS	INTERACTIVITY	INFORMATIVE	ENTERTAINMENT	LIKES	COMMENTS
1	Opening Hours	1	0	1	0	0	0
2	New Product Online/Stores	1	2	1	0	1	1
3	New Product Online/Stores	1	0	1	0	5	0
4	WW Collaboration	1	1	1	1	8	0
5	New Product Online/Stores	1	2	1	0	8	1
6	Restock Product Online/Stores	1	0	1	0	2	0
7	Limited Release	2	0	1	0	6	0
8	New Product Online/Stores	1	2	1	0	6	0
9	Product Online/Stores	3	2	1	0	3	0
10	Restock Product Online/Stores	1	2	1	0	4	4
11	New Product Online/Stores	1	0	1	0	2	0
12	New Product Online/Stores	1	0	1	0	7	0
13	Event	2	0	1	0	10	2
14	Limited Release	1	0	1	0	17	6
15	New Product Online/Stores	1	0	1	0	30	0
16	Limited Release	1	0	1	0	4	0
17	New Product Online/Stores	1	0	1	0	12	0
18	Event	2	0	1	0	7	0
19	Link To Other Websites	1	1	0	1	12	0
20	New Product Online/Stores	1	2	1	0	32	2
	AVERAGE	**1.25**	**0.7**	**0.95**	**0.1**	**8.8**	**0.8**

Interactivity is distinguished according to four values. A value of 1 indicates low interactivity which includes voting and links to news sites or blogs, with the exception of the company's own website. A value of 2 indicates medium interactivity, which includes call-to-actions and contests. A value of 3 indicates high interactivity, which includes questions or quizzes where consumer can win prizes. If a brand post does not adhere to the above-mentioned criteria, it will be valued at 0, thus indicating no interactivity (Vries et al. 2012). The average interactivity found on the brand post were 0,7 as a significant part of the posts contained call-to-action specifically linked to Wood Wood's website.

Informational content is distinguished according to two values. A value of 0 indicates that the brand post is non-informational, while a value of 1 indicates that the content is informational (Vries et al. 2012). It was found that only one brand post did not involve any informational aspect, and the average therefore was at 0,95. Informational content are found to be the clear dominator of Wood Wood brand posts.

Entertaining content is categorized according to two values. A value of 0, which refers to non-entertaining content and a value of 1, which refers to entertaining content. To be considered entertaining, the brand posts must adhere to being fun, exciting, cool or flashy (Vries et al. 2012). It average score was found to be 0,1, suggesting that their brand posts are overall not entertaining.

4. ANALYSIS:
THE BRAND IDENTITY & BRAND IMAGE GAP

It is a common understanding in academia that the brand identity and brand image should be aligned. However, little research has been conducted on the matter. Anisimova & Mavondo (2008) uncover elements of this topic by empirically testing how brand image deviations in regards to a manager-constructed identity impact the brand. Their results suggest that if the brand image deviates from the identity, it has a negative impact on customer satisfaction and brand loyalty (Anisimova & Mavondo 2008). Brand loyalty *"occurs when favorable beliefs and attitudes for the brand are manifested in repeat buying behavior."* (Keller 1993:8). Even though their study has several limitations, such as not being tested across industries, it does confirm the common understanding in academia that brand identity and brand image should be aligned. To test whether Wood Wood potentially may suffer from this condition, the brand identity and brand image will be investigated separately followed by a comparison of the two to identify whether a gap between the brand identity and image exists.

THE WOOD WOOD BRAND IDENTITY
- Physique facet: Streetwear, Sporty, Quality, Understated
- Relationship: Welcoming, Service-minded
- Reflection: Cool, Trendy, Cultural, Personal Style
- Self-Image: Special, Unique, Self-assured
- Culture: Subcultural Heritage, Diversity, Creativity
- Personality: Confident, Youthful, Independent, Attitude

THE WOOD WOOD BRAND IMAGE
- Product-related attributes: Clothing, Fashion, Sneakers, Streetwear, Caps and Sweatshirts
- Non-product-related attributes: Expensive, WW, Collaborations, Brand, Minimalistic, stylish, Copenhagen, Nørrebro, Danish
- Functional benefits: Brand, Expensive, Clothing, Fashion, Sneakers, Streetwear, Caps and Sweatshirts
- Experiential benefits: Minimalistic, stylish, copenhagen, nørrebro, Danish
- Symbolic benefits: WW, Collaborations
- Secondary associations: Adidas

IDENTIFYING A BRAND AND BRAND IMAGE GAP
- Low degree of alignment: Streetwear, Understated/Minimalistic

4.1 THE WOOD WOOD BRAND IDENTITY

The Wood Wood brand identity is investigated through the use of Kapferer's (2012) brand identity prism. The identity prism provides a holistic framework covering six facets that combined constitutes the brand identity. The six facets are physique, relationship, reflection, self-image, culture and personality. The personality facet is examined through Aaker's (1997) brand personality scale, as it provides a more comprehensive framework that is validated for brands, opposed to the human personality scale suggested by Kapferer (2012). Wood Wood's brand identity traits and their respective average validity scores are listed in table XX. The brand identity of Wood Wood includes 20 brand identity traits, covering all six facets of the identity prism. The physique, reflection and personality facets all include four identity traits, the relationship facet includes two identity traits and the self-image and culture facets include three identity traits.

Table 2: Brand identity traits

PHYSIQUE	RELATIONSHIP	REFLECTION	SELF-IMAGE	CULTURE	PERSONALITY
Streetwear 5,66	Welcoming 6,11	Cool 6	Special 5,44	Subcultural Heritage 5,55	Confident 6
Sporty 5,33	Service-Minded 6	Trendy 5,66	Unique 5,33	Diversity 5,33	Youthful 5,55
Quality 5,33		Cultural 5,33	Self-Assured 5,11	Creativity 5,11	Independent 5,11
Understated 5,11		Personal Style 5,11			Attitude 5,11

4.1.1 WOOD WOOD'S PHYSIQUE FACET

The physique facet refers to all salient objective features, both the existing and the emerging ones. Physique is product related and therefore, adds tangible value to brands (Kapferer 2012). The Wood Wood brand identity traits in the physique facet include Streetwear, Sporty, Quality and Understated.

4.1.1.1 STREETWEAR

The physique facet is concerned with salient objective features. Wood Wood describes streetwear in terms of combining *"high fashion, sports and streetwear with youth culture, art and music."* (Agerled, interview, March 5, 2018). The quote does not explicitly state what is meant by streetwear, it does however, provide insights on how the product category streetwear is evident in Wood Wood products. The product category is mixed with two other product categories, namely high fashion and sportswear, which refers to the products tangible aspects. Streetwear is therefore, assigned to the physique facet, since it refers to a particular product typification. Overall, the Streetwear identity trait was highly rated by Wood Wood employees with 89% of the survey respondents ranking it above the threshold. Streetwear scored an average of 5,66, making it the strongest identity trait in the physique facet, thus indicating a

strong connection to the Wood Wood brand identity.

4.1.1.2 SPORTY

Wood Wood highlights a sporty product related aspect *"there is a certain sports component in a lot of our aesthetics and functionality. So there is some kind of performance aspect in lots of our garments."* (Meldgaard, interview, March 5, 2018). The sports component claim has been condensed to the term sporty, which has been validated as an identity trait of the Wood Wood brand. Sporty describes yet another product category, thus making it a part of the physique facet. Sporty scored an average of 5,33, despite 33% of employees scoring it below the threshold. This indicates a lower level of consensus among Wood Wood employees in terms of the identity trait Sporty being an integral part of the brand identity.

4.1.1.3 QUALITY

Wood Wood describes quality, as *"we want our products to be in a good quality, and nice materials, so we hope that people will recognize that and of course feel special when they wear our products"* (Agerled, interview, March 5, 2018). This illustrates that quality is related to the choice of materials in the Wood Wood products. The product quality adds tangible value to the brand, and the identity trait Quality is therefore, part of the physique facet. The brand identity trait Quality is also highlighted in the Wood Wood core values:

> *"We have those three core values quality, creativity and attitude, and those 3 things should to the highest degree possible be reflected in whatever we do…that of course differs how it is implemented, how it's reflected and how we are creative and how we are conscious of quality"* (Meldgaard, interview, March 5, 2018).

Therefore, the Quality identity trait exceeds the tangible products. However, the Quality's affiliation with the products seems to be the strongest, but it is not limited to products. The majority of the employees validated the identity trait Quality, with 55% of survey respondents scoring it as 6. This indicates that employees perceive Quality as a key trait of the Wood Wood brand identity. The average validation score was 5,33.

4.1.1.4 UNDERSTATED

The physique facet includes the brand's prototype, which is the product that best exemplifies and represents the brand qualities (Kapferer 2012). Wood Wood's brand prototype is the low profile cap which *"is the product that we sell the most. It's for both men and women it's understated, and everybody could wear it."* (Agerled, interview, March 5,

2018). The brand prototype is connected to the identity claim Understated, which is perceived to have a mass appeal. Both low profile cap and Understated was tested for their validity, however, only Understated met the validation threshold, thus making it a brand identity trait. Employees consider Wood Wood products to be understated, but the low profile cap, which is characterized by being understated, is not part of the brand identity. In the validation test Understated scored an average of 5,11 making it the weakest identity trait in the physique facet.

4.1.2 WOOD WOOD'S RELATIONSHIP FACET

Brands engage in relationships as they are placed in the flux of exchange with consumers. The relationship facet thus focuses on how a company engages with and relates to consumers, and how this is reflected in their mode of conduct (Kapferer 2012). The identity traits in the relationship facet includes Welcoming and Service-minded.

4.1.2.1 WELCOMING

Wood Wood describes welcoming in relation to their stores *"we feel that it is important to welcome everybody and be service minded towards anybody who walks into the store. And we would love everybody to have a good experience when coming in and going out."* (Meldgaard, interview, March 5, 2018). Wood Wood wants the consumers that visit their stores to feel welcome, which is part of creating a good experience for consumers. Welcoming is assigned to the relationship facet as it refers to Wood Wood's mode of conduct. Welcoming received the highest overall ranking with an average of 6,11. Therefore, this identity trait is the one in the identity prism that has the strongest connection to the Wood Wood brand. However, it should be noted that the survey respondents are Wood Wood store employees, and therefore, a slight self-assessment bias may have occurred. Another explanation as to why the Welcoming identity trait is so strongly connected to the brand is that Wood Wood previously had negative consumer perceptions of the stores

> *"people felt that there was too much of an attitude when you walk into a store and talk to staff. You had to be dressed in a certain way to actually just enter the store. And that is of course, not cool and we are not at all interested in that…"* (Meldgaard, interview, March 5, 2018).

The consumers' negative store perceptions may have caused Wood Wood to introduce new modes of conduct, thus making it top of mind for the employees.

4.1.2.2 SERVICE-MINDED

Wood Wood describes service-minded as

> *"…we feel that it is important to welcome everybody and be service minded towards anybody who walks into the store. And we would love everybody to have a good experience when coming in and going out. And to be able to give service in the best possible way, and that is not only in our stores but also online and also with our wholesale department."* (Meldgaard, interview, March 5, 2018).

Service-minded refers to Wood Wood's mode of conduct and their consumer relationship, and the identity trait is therefore, assigned to the relationship facet. The identity trait Service-minded scored an average of 6, and no rating below the threshold of 5 occurred, thus making it a key trait. As with the identity trait Welcoming, a slight self-assessment bias may have occurred among employees when responding to the survey.

4.1.3 WOOD WOOD'S REFLECTION FACET

The reflection facet describes the image of the consumer and how customers wish to be perceived by others as a result of using the products (Kapferer 2012). The Wood Wood brand identity traits in the reflection facet include Cool, Trendy, Cultural and Personal Style.

4.1.3.1 COOL

The identity trait Cool is reflected in relation to consumers, in a number of ways at Wood Wood. The model selection is described, as *"it is always like one that we think look, not always like beautiful or hot or something like that, but someone that looks like cool and with a lot of attitude."* (Agerled, interview, March 5, 2018). This statement indicates that cool is differentiated from beauty and sexual appeal. Furthermore, the identity trait is subjective to Wood Wood *"If its relevant for us, then it's cool"* (Meldgaard, interview, March 5, 2018). This provides the indication that Wood Wood perceive themselves to be cool and they only consider things to be cool if it is relevant to them. The identity trait Cool is also evident at the Wood Wood stores *"people who work in the store, they are cool and confident…They are those youngsters, who are culturally interested and attend all kinds of weird cultural events and what not"* (Meldgaard, interview, March 5, 2018). Wood Wood therefore, utilizes the identity trait cool in their communication to consumers in terms of model selection and staff, hoping they will reflect themselves in that image. Moreover, Wood Wood describes their ideal customer as *"He would go to some kind of creative school and he will be a youngster living in an urban environment, interested in music and culture in general, and also have a personal style that is not defined by one*

brand, but be in towards new trends, hopefully a first mover" (Meldgaard, interview, March 5, 2018). The identity trait Cool is assigned to the reflection facet since the focus is on how consumers wish to be perceived. The identity trait Cool scored an average of 6, which makes it one of the strongest traits connected to the Wood Wood brand identity. 89% of the employees ranked this identity trait above the threshold.

4.1.3.2 TRENDY

The reflection facet refers to how consumers wish to be perceived through using the brand's products (Kapferer 2012). The identity trait Trendy is derived from Wood Wood's description of the ideal customer as being into *"...new trends, hopefully a first mover."* (Meldgaard, interview, March 5, 2018). The new trends claim has been condensed to the term Trendy, which refers to how consumers wish to be perceived as a result of using the products. Therefore, Trendy is assigned to the reflection facet. The identity trait Trendy scored an average of 5,66, despite the rephrasing of the original identity claim.

4.1.3.3 CULTURAL

Cultural is described in relation to Wood Wood's ideal customer *"a youngster living in an urban environment, inter- ested in music and culture in general"* (Meldgaard, interview, March 5, 2018). Moreover the Cultural aspect is related to Wood Wood's staff *"... youngsters, who are culturally interested and attend all kinds of weird cultural events and what not"* (Meldgaard, interview, March 5, 2018). Wood Wood constructs a cultural image in their stores hoping it will provide consumers with an ideal that they reflect themselves in. The identity trait Cultural is therefore, part of the reflection facet. Cultural was rated with an average of 5,33 with a spread, which indicates that Wood Wood employees somewhat agrees on the strength of this identity trait in connection to the brand identity.

4.1.3.4 PERSONAL STYLE

The reflection facet describes the image of the consumer and how customers wish to be perceived by others as a result of using the products (Kapferer 2012). Wood Wood describes personal style as not being *"...defined by one brand"* (Meldgaard, interview, March 5, 2018). According to Wood Wood, consumers could reflect themselves in prod- ucts because they represent a sense of personal style. Furthermore, this could be linked to Wood Wood operating with multi-brand stores, where their own products are placed among products from other brands. The brand identity trait Personal Style is assigned to the reflection facet, since this facet is concerned with how consumers wish to be perceived by others. The identity trait Personal Style scored an average of 5,11. However, 44% of survey respondents rated the trait below the threshold, indicating that Personal Style is not a dominant part of the Wood Wood brand

identity.

4.1.4 WOOD WOOD'S SELF-IMAGE FACET

A consumer's attitude towards a brand creates a relationship within the consumer. This relationship creates a self-belief that translates into a sense of emotional belonging or self-perception (Kapferer 2012). The identity traits in the self-image facet includes Special, Unique and Self-Assured.

4.1.4.1 SPECIAL

Wood Wood describes Special in relation to consumers, as *"we want our products to be in a good quality, and nice materials, so we hope that people will recognize that and of course feel special when they wear our products"* (Agerled, interview, March 5, 2018). This indicates that the inherent Quality of Wood Wood products should result in consumers feeling special. The identity trait Special is assigned to the self-image facet, since it relates to consumers' self-perception. The identity trait Special scored an average of 5,44, ranking it the self-image trait with the strongest connection to the Wood Wood brand identity. This is a result of 89% of the employees scoring it above the threshold.

4.1.4.2 UNIQUE

Wood Wood describes uniqueness in relation to *"you can wear a Wood Wood dress with all kinds of different things and make it your own and be unique in what you wear."* (Meldgaard, interview, March 5, 2018). This indicates that feeling unique is based on consumers' ability to mix and match using Wood Wood products. This understanding of Unique is aligned with the Personal Style identity trait from the reflection facet. This illustrates Kapferer's point that each of the facets resonates in the others (Kapferer 2012). The identity trait Unique is assigned to the self-image facet, which focuses on consumers' self-perception. Unique scored an average of 5,33 and the vast majority of employees rated it above the threshold. However, 22% of survey respondents rated it below the threshold.

4.1.4.3 SELF-ASSURED

Wood Wood describes how they hope consumers are feeling when using their products *"of course, it is nice if they feel that 'okay, wearing Wood Wood makes me look especially cool or nice or beautiful'"* (Meldgaard, interview, March 5, 2018). This indicates that consumers individual and subjective self-perceptions may be linked to the broader term feeling Self-Assured, and it is therefore, assigned to the self-image facet. The identity trait Self-Assured scored an average of 5,11, thus making it among the weakest connected traits to the Wood Wood brand identity. However, this could potentially be due to the rephrasing of the original identity claims including cool, nice and beautiful.

4.1.5 WOOD WOOD'S CULTURE FACET

The most important facet of the identity prism is the cultural one, since *"Strong brands are a vision for the world"* (Kapferer 2012:159). People have a tendency to follow ideals, values, causes and ideas, and therefore, brands must initially define what they stand for to address particular consumer subgroups. Brands must explicitly convey this ideological foundation and in that sense become cultural champions in meeting the consumer demand for meaning-fulness. Brands can thereby, establish their own cults, which product attributes cannot do by themselves (Kapferer 2012). The identity traits in the culture facet include Subcultural Heritage, Diversity and Creativity.

4.1.5.1 SUBCULTURAL HERITAGE

Wood Wood's subcultural heritage is described as

> *"... the co founders of the brand were very subcultural founded in the graffiti and skate scene, … and that energy and that attitude that these underground cultures had are very important to brand at where we are today. That competitive vibe and attitude that were part of the graffiti culture is something that is quite evident in the style of the company and in the style of our clothing, and also very visible in our graphic language."* (Meldgaard, interview, March 5, 2018).

The graffiti and skate scene is considered a subculture in Wood Wood that is still evident 15 years into the company history. The particular attitude, which is described in the quote, is one of Wood Wood's three core values and a key part of the brand identity. This is consistent with the notion that each facet resonates in the others. The culture facet refers to values and subgroups and the Subcultural Heritage is therefore, assigned to this facet. The identity trait Subcultural Heritage scored an average of 5,55. This makes it trait in the culture facet with the strongest connection to the Wood Wood brand identity, despite 22% of survey respondents rating it below the threshold.

4.1.5.2 DIVERSITY

Wood Wood describes diversity in relation to embracing differences of people

> *"It also is a very broad spectrum of aesthetics and casts that we have and work with, and I think that is possible, because of those core values that we have and the way the brand embraces the differences. When you look at the different campaigns that we have done and the different collaborations, there is really a big group of different persons and people in the mix, but there is still like, there is a red thread."* (Meldgaard,

interview, March 5, 2018).

Wood Wood therefore, utilizes a diversity aspect in numerous activities, implying it is both a value and a cause, and the identity trait Diversity is thus assigned to the culture facet. The identity trait Diversity scored an average of 5,33. However, 33% of survey respondents ranked the trait below the threshold, while the majority rated the strength as high. This indicates that the Diversity trait is somewhat scattered for Wood Wood employees. However, this could potentially be due to the rephrasing of the identity claim, since diversity is not directly communicated, but is more related to a mode of conduct, thus resonating the relationship facet.

4.1.5.3 CREATIVITY

The culture facet includes elements such as ideas, ideals, causes and values (Kapferer 2012). Creativity is one of Wood Wood's core values

> *"We have those three core values quality, creativity and attitude, and those 3 things should to the highest degree possible be reflected in whatever we do … that of course differs how it is implemented, how it's reflected and how we are creative and how we are conscious of quality and all that. But those three core values are evident in whatever we do."* (Meldgaard, interview, March 5, 2018).

Creativity is a core value for Wood Wood, and the identity trait is therefore, assigned to the culture facet. The identity trait Creativity scored an average of 5,11. This identity trait is the lowest ranked in the culture facet as well as having the widest spread among survey respondents. Despite Creativity being one of Wood Wood's core values, this indicates that Wood Wood employees might be unsure of what is meant by creativity.

4.1.6 WOOD WOOD'S PERSONALITY FACET

Aaker (1997) defines brand personality as *"the set of human characteristics associated with a brand"* (Aaker 1997:347). There are 42 items in the brand personality scale and personality traits are split into facets with representing traits, so it implies the meaning of the personality traits of that facet. There are five dimensions of brand personality with corresponding sub dimensions: sincerity (down-to-earth, honest, wholesome and cheerful), excitement (daring, spirited, imaginative and up-to-date), competence (reliable, intelligent and successful), sophistication (upper class and charming) and ruggedness (outdoorsy and tough) (Aaker 1997). The Wood Wood brand identity traits in the personality facet include Confident, Youthful, Independent and Attitude.

4.1.6.1 CONFIDENT

The brand personality trait Confident is part of the 'successful' facet within the 'competence' factor of the brand personality framework. The brand personality trait Confident should be understood synonymously with 'a confident person' (Aaker 1997). Wood Wood describes the brand as a person in terms of confidence, as *"Well I think that this person would definitely be confident, and the person would be cultural, and…also be full of attitude, for sure."* (Agerled, interview, March 5, 2018). Part of the Wood Wood brand identity is the confident personality of the brand, and the identity trait Confident is therefore, assigned to the personality facet. The identity trait Confident scored an average of 6, which makes Confident the strongest trait of the personality facet. However, 22% of survey respondents ranked this trait below the threshold. Overall, Confident is one of the strongest connected identity traits to the Wood Wood brand identity.

4.1.6.2 YOUTHFUL

The brand personality trait young is part of the 'spirited' facet within the 'excitement' factor of the brand personality framework (Aaker 1997). In this case young is considered as being synonymous with youthful. Wood Wood describes the youthful aspect in terms of culture *"Wood Wood mixes high fashion, sports and Streetwear with youth culture, art and music."* (Agerled, interview, March 5, 2018). Wood Wood consider themselves to represent youth culture, which is related to being Youthful, and this identity trait is therefore, assigned to the personality facet. The Youthful identity trait also resonates with the reflection facet and in particular the identity trait Cool. The identity trait Youthful scored an average of 5,55 and 22% of survey respondents rated it below the threshold, while the majority rated it 6.

4.1.6.3 INDEPENDENT

The brand personality trait Independent is part of the 'up-to-date' facet within the 'excitement' factor of the brand personality framework (Aaker 1997). Wood Wood describes the independent aspect as

> *"I mean we don't ask our audience what they think of our newest collection, and then we do more in that direction, so in that way we have a confident communication in the way that we say what we feel is relevant, so we don't really go down the line of what everybody else, or at least we try to."* (Meldgaard, interview, March 5, 2018).

This indicates that Wood Wood only acts according to their own agenda without including consumers' input. This identity trait can refer to a mode of conduct, which would place it in the relationship facet. However, the identity

trait Independent also refers to Wood Wood having their own independent brand personality and not doing what other companies are doing. The identity trait is therefore, assigned to the personality facet, but does resonate in the relationship facet. The identity trait Independent yielded a varied survey response and scored an average of 5,11. This indicates that the Independent identity trait is not a dominant part of the Wood Wood brand identity. However, this could potentially be due to the trait being derived out of the context, as Wood Wood does not explicitly state it.

4.1.6.4 ATTITUDE

Attitude is not a part of Aaker's (1997) original brand personality scale. However, Attitude is one of Wood Wood's three core values *"We have those three core values quality, creativity and attitude, and those 3 things should to the highest degree possible be reflected in whatever we do … But those three core values are evident in whatever we do."* (Meldgaard, interview, March 5, 2018). Wood Wood's core value Attitude *"comes partly from this competitive culture. Some of the subcultural influences"* (Meldgaard, interview, March 5, 2018). Moreover, attitude should be understood as a *"confident individual who are not following what everybody else does, and having an opinion of your own and are their own."* (Meldgaard, interview, March 5, 2018). Even though attitude is not part of Aaker's personality scale, it is evident that the Attitude trait is an important part of Wood Wood's brand identity. Attitude is considered a human characteristic and therefore, could be validated for brands. The Attitude identity trait is therefore, assigned to the personality facet. In addition, the identity trait Attitude seems to resonate with both the culture facet and in particular with the subcultural heritage. Further, it corresponds with the traits Confident and Independent. The identity trait Attitude scored an average rating of 5,11, which makes it one of the weakest connected identity traits in both the personality facet and identity prism as a whole.

4.1.7 THE CORE VALUES OF WOOD WOOD

The three core values of Wood Wood: Creativity, Quality and Attitude are not rated by survey respondents as the strongest traits connected to the Wood Wood brand identity. Therefore, those three identity traits might be strong at the Wood Wood headquarter, as represented by Morten Meldgaard and Annika Agerled, but not as strong among store employees. The strongest identity traits of the Wood Wood brand identity are: Welcoming, Cool, Service-minded and Confident, which all scored an average of 6 and above. However, as mentioned previously, Welcoming and Service-minded may be suffering from and self-assessment bias, and therefore, be misleading in terms of being key parts of the brand identity.

4.2 THE WOOD WOOD BRAND IMAGE

Brand image refers to brand associations in consumers' memory. The brand image consists of the favorability, strength and uniqueness of associations, which influence the creation of customer-based brand equity (Keller 1993). Wood Wood's brand associations are reflected in the consensus map. The consensus map includes 16 core associations, of which six are first-order associations, nine are second-order associations and one third-order association. The following section investigates consumers core associations to Wood Wood.

FIGURE 7: WOOD WOOD CONSENSUS MAP
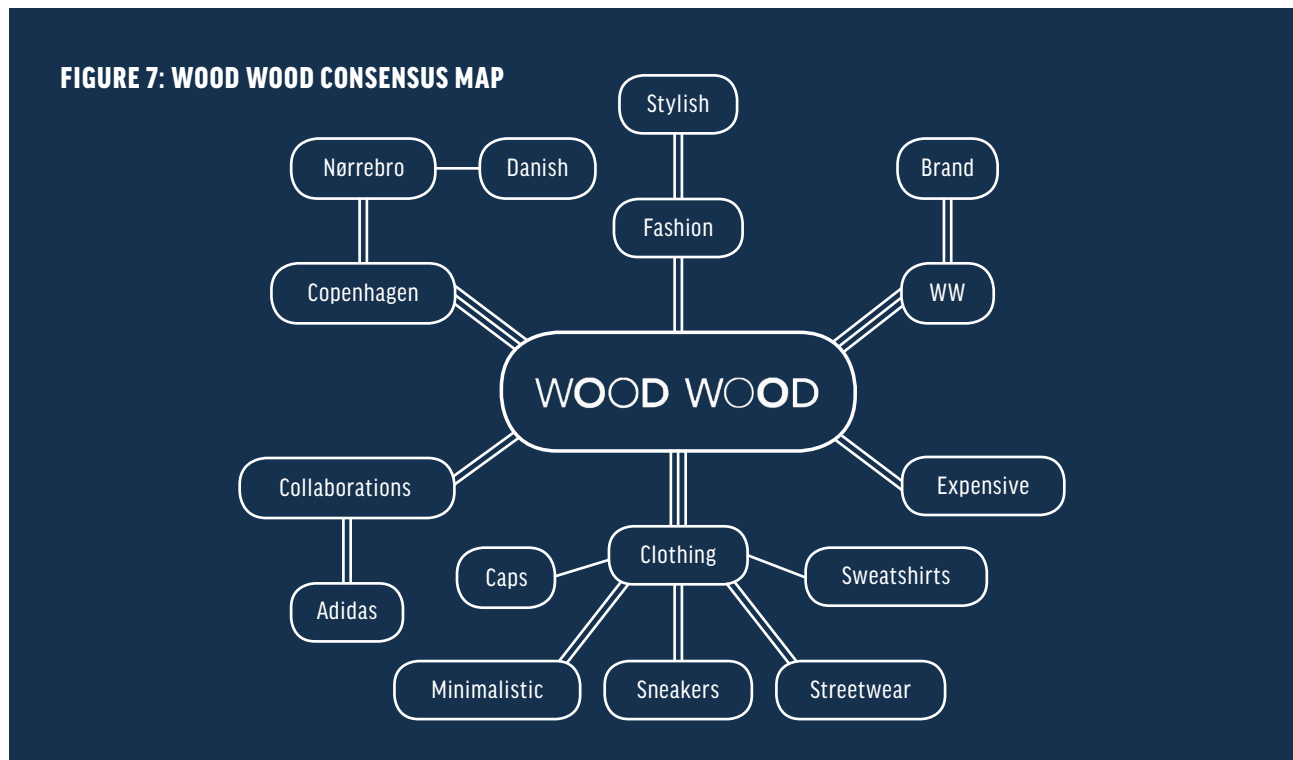
Table 10: Wood Wood consensus map associations: Attributes and Benefits

ASSOCIATIONS	ATTRIBUTES	BENEFITS
Clothing	Product-Related	Functional Benefit
Fashion	Product-Related	Functional Benefit
Sneakers	Product-Related	Functional Benefit
Streetwear	Product-Related	Functional Benefit
Caps	Product-Related	Functional Benefit
Sweatshirts	Product-Related	Functional Benefit
Expensive	Non-Product-Related: Price Information	Functional Benefit
WW	Non-Product-Related: Product and Packaging Appearance	Symbolic Benefit
Collaborations	Non-Product-Related: Product and Packaging Appearance	Symbolic Benefit
Brand	Non-Product-Related: Product and Packaging Appearance	Functional Benefit
Minimalistic	Non-Product-Related: Product and Packaging Appearance	Experiential Benefit
Stylish	Non-Product-Related: User Imagery	Experiential Benefit
Copenhagen	Non-Product-Related: User Imagery	Experiential Benefit
Nørrebro	Non-Product-Related: User Imagery	Experiential Benefit
Danish	Non-Product-Related: User Imagery	Experiential Benefit
Adidas	Secondary Association	Secondary Association

4.2.1 WOOD WOOD BRAND IMAGE: ATTRIBUTES & BENEFITS

There are three types of brand associations, namely attributes, benefits and attitudes. Attributes refers to the descriptive features that characterize a product and what consumers consider the product to be and what is involved with the purchase or consumption. Attributes are distinguished by how directly related they are to the product performance, as being either product-related or non-product related (Keller 1993).

Product-related attributes refer to the physical composition of a product and the components necessary for performing the product function sought by consumers. Therefore, they are very context dependent in terms of product category (Keller 1993). There are six associations in the Wood Wood consensus map that refers to different types of product categories, including Clothing, Fashion, Sneakers, Streetwear, Caps and Sweatshirts. These six associations can be categorized as product-related attributes. Furthermore, they are highly descriptive and not evaluative and therefore, the consensus map does not cover the favorability of them. However, the strength of the product-related attributes differs. The two non-specific product category associations Clothing and Fashion are both first-order associations directly connected to the Wood Wood brand. Furthermore, Clothing is strongly linked to the brand, and Fashion employs a linkage of medium strength to it. The four remaining product-related attributes are all second-order associations to

Clothing. However, Sneakers and Streetwear is stronger linked to Clothing, than Caps and Sweatshirts. This indicates that consumers actively think and specifically elaborate on those two associations. Due to the descriptive nature of Wood Wood's product-related attributes, they are less unique.

A set of associations can be tied to a product category, which includes overall attitudes towards all category members. Product category attitudes can be an important determinant for consumer response, since brand associations are often shared among brands belonging to the same category (Keller 1993). The lack of uniqueness in terms of product-related attributes indicates that these associations most likely are shared with category members in the fashion or clothing industry. However, this helps Wood Wood to establish product category membership among consumers.

Benefits refer to the value consumers attach to the attributes, meaning what consumers think products can do for them. There are three types of benefits: functional, experiential and symbolic. Functional benefits are linked to consumers basic motivations for product consumption, such as psychological and safety needs or problem removal. The functional benefits serve more consumer intrinsic aspects and are often linked to the product-related attributes (Keller 1993). Wood Wood's product-related attributes all serve consumers' utilitarian needs, and are therefore, categorized as functional benefits. The association Brand is a non-specific category and therefore, can also correspond to serving consumers basic needs, and is thus a functional benefit.

Non-product-related attributes refer to the external aspects related to purchase and consumption. There are four types of non-product-related attributes: price information, packaging or product appearance information, user imagery and usage imagery (Keller 1993).

Price is a necessary step in the purchasing process, but is typically not related directly to product performance. However, consumers often treat price as being synonymous with product value, and tend to organize product category knowledge in terms of price tiers for different brands (Keller 1993). The brand association Expensive is related to the price information, and is therefore categorized as a non-product related attribute. The association is not valued favorably among consumers, which negatively impacts consumers' brand attitude to Wood Wood. Expensive is a first-order association linked with a medium strength to the brand, and therefore, Wood Wood needs to work hard on excluding this association from the minds of consumers. However, the association is most likely not unique to the Wood Wood brand, and could be shared by competitors. The association Expensive is not directly related to the Wood Wood products, but is still tied closely to consumers' utilitarian needs. Therefore, this association is a functional benefit, despite the fact that functional benefits often correspond to product-related attributes.

Packaging or product appearance is part of the purchase and consumption process, but is not directly related to prod-

uct performance (Keller 1993). The brand associations WW, Collaborations, Brand and Minimalistic are all related to the product appearance. The four non-product-related associations are all worded neutrally, and therefore, the favorability of each association in not covered by the consensus map. WW is a first-order association very strongly linked to the Wood Wood brand. Moreover, it is a unique association, since it refers to the company name. Collaborations is also a first-order association, which has medium strength to the Wood Wood brand. It is a descriptive association and therefore, not unique. Brand and Minimalistic are both second-order associations with medium strength linkages and highly descriptive which means they are less unique and therefore, influence the brand image to a lesser degree.

Experiential benefits satisfy needs such as sensory pleasure, variety and cognitive stimulation and relates to what it feels like when using the product. The experiential benefits serve more consumer intrinsic aspects and are often linked to product-related attributes (Keller 1993). The association Minimalistic can be considered an experimental benefit, since it refers to a certain style of clothing that can serve consumer needs such as sensory pleasure.
Symbolic benefits revolve around needs for social approval, social expression and outer directed self-esteem, which all can be nurtured through prestige or exclusivity products that relate to consumers self-concept. Symbolic benefits are related to the extrinsic advantages of using a product and usually correspond to non-product-related attributes (Keller 1993). WW can be considered as a type of social expression for consumers, since Wood Wood uses it as a visible design feature on some of their products. Collaborations can correspond to prestige or exclusivity products, since they are often limited in numbers, and therefore, harder to obtain. Consequently,
WW and Collaborations can serve consumers' symbolic benefits.

User imagery is the consumer perception of the type of person using the product. User imagery is formed on the basis of demographic factors (sex, age and income) and psychographic factors (career attitudes, possessions and environment) (Keller 1993).
The second-order association Stylish refers to the consumer perception of the type of person using Wood Wood products. The association is valued favorably among consumers, which positively influences the brand attitude. Furthermore, the association is linked to the Wood Wood brand with medium strength and is evaluative, which increases the level of uniqueness. The three associations Copenhagen, Nørrebro and Danish all refer to locations, which is part of the user imagery. The first-order association Copenhagen is strongly linked to the Wood Wood brand. Consumers presumably value it favorably, since all BCM participants live in the Copenhagen area. However, it refers to a city and therefore, it is not a unique association that could potentially be part of other Danish companies brand images. Furthermore, it provides an indication that consumers associate urban users to the Wood Wood brand. The second-or-

der association Nørrebro is linked with medium strength to Copenhagen. The only third-order association in the consensus map, Danish has a low degree of strength to the brand. Both Nørrebro and Danish are more descriptive than evaluative associations and therefore, more generic than unique. The four user imagery associations correspond to consumers' experiential benefits. Stylish in particular involve the satisfaction of consumers sensory pleasure needs.

4.2.2 WOOD WOOD BRAND IMAGE: ATTITUDES

Brand attitudes refer to consumers overall evaluations of brands and are often the basis for brand choice. Consumers' salient associated brand attributes and benefits form their attitudes towards a brand (Keller 1993). All the Wood Wood brand associations in the consensus map are worded neutrally, except for Expensive and Stylish. Consequently, most of the associations are more descriptive than evaluative. Therefore, the brand attitude cannot be determined, based on the consensus map. This could be a result of the degree of brand familiarity among participants in the BCM. Only a small number of participants had purchased Wood Wood products frequently, whereas a large number of participants had heard of the brand, but not purchased it, or only purchased it a few times. This means that participants have less product related experiences based on product usage, which potentially decreases the amount, complexity and evaluative nature of brand attributes and benefits. Therefore, the participants lack of direct product related experiences could result in them simply not feeling strongly enough about the Wood Wood brand, and therefore, the brand attitude cannot be determined.

4.2.3 WOOD WOOD BRAND IMAGE: CONGRUENCE

Other brand associations can influence the strength and favorability of existing brand associations in memory. Congruence is defined *"as the extent to which a brand association shares content and meaning with another brand association."* (Keller 1993:7). Congruence determines the cohesiveness of the brand image through sets of associations with shared meaning. Consumers may expect brands to have some additional associations given that they have particular associations tied to them. Brands with a low level of congruence can experience a number of issues. Consumers may get confused about the brand meaning due to lack of information and therefore, experience trouble with relating additional information, which results in weaker and less favorable additional associations. In addition, brand associations can be more easily changed by competitive actions. Finally, consumers might overlook potentially relevant brand associations when making brand choices, due to their lower recall of additional information that lacks consistency (Keller 1993). The first-order association Copenhagen is linked to Nørrebro and Danish which all refers to locations that consumers associate to the brand. All three associations have a high degree of congruence in relation to each other. However, none of them are particularly congruent with the rest of the associations in the consensus map.

Clothing and Fashion are somewhat synonymous, and therefore, congruent. The association WW is linked to 'Brand' and those two has a high degree of congruence. However, they are not particularly consistent with other associations such as Expensive or Streetwear. Overall, consumers brand associations to the Wood Wood brand are not especially congruent and therefore, the brand image can be perceived by consumers as somewhat scattered.

4.2.4 WOOD WOOD BRAND IMAGE: SECONDARY ASSOCIATIONS

Secondary associations can arise from consumers brand beliefs and inferred associations. It should be noted that secondary associations has no relation to second-order associations in BCM. Secondary associations are often related to consumer perceptions of attitude or credibility, such as expertise, trustworthiness and attractiveness, or more specific attributes and benefits related to the product meaning. Secondary associations can be based on another company, country of origin, distribution channels, celebrity endorsers or events. A brand can be identified with a particular company, meaning that the existing associations for that company may become secondary associations for the brand. Secondary associations can therefore, be leveraged in order to create favorable, strong and unique associations that might not be present otherwise (Keller 1993). The second-order association Adidas is linked to the first-order association Collaborations. Wood Wood has previously collaborated with Adidas on a number of collections and the brand is also sold by Wood Wood (Wood Wood 2018 C). Adidas is linked with medium strength to Collaborations and is a unique association. Wood Wood could attempt to leverage this secondary association, which would increase consumers' brand attitude and credibility perceptions.
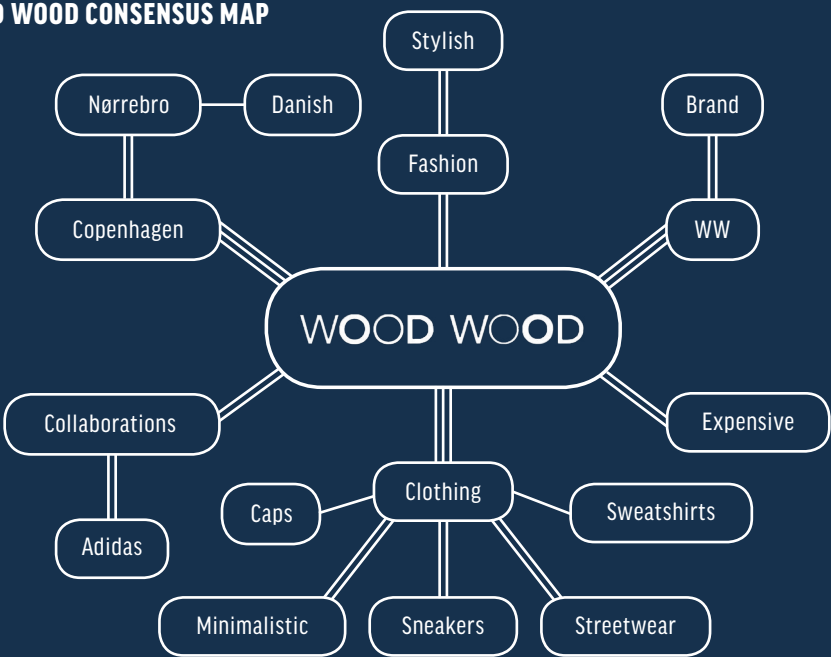
4.3 IDENTIFYING A POTENTIAL BRAND IDENTITY & BRAND IMAGE GAP

In the following section the Wood Wood brand identity and brand image will be examined and discussed in order investigate a potential brand identity and image gap.

FIGURE 6: WOOD WOOD BRAND IDENTITY PRISM

PHYSIQUE
Streetwear
Sporty
Quality
Understated

PERSONALITY
Confident
Youthful
Independent
Attitude

WOOD WOOD

RELATIONSHIP
Welcoming
Service-minded

CULTURE
Subcultural Heritage
Diversity
Creativity

REFLECTION
Cool
Trendy
Cultural
Personal Style

SELF-IMAGE
Special
Unique
Self-assured

FIGURE 7: WOOD WOOD CONSENSUS MAP

Stylish

Nørrebro — Danish

Brand

Copenhagen

Fashion

WW

WOOD WOOD

Collaborations

Expensive

Adidas

Caps

Clothing

Sweatshirts

Minimalistic

Sneakers

Streetwear

4.3.1 THE ALIGNMENT BETWEEN BRAND IDENTITY AND BRAND IMAGE

In general there are few points of alignment between the Wood Wood brand identity traits in the identity prism and the consumer brand associations in the consensus map. This results in a large brand identity and brand image gap for Wood Wood. Furthermore, the alignment between the brand identity and image only occurs in terms of Streetwear and Understated & Minimalistic.

4.3.1.1 THE ALIGNMENT OF STREETWEAR

Streetwear is the only brand identity trait, which is also reflected in the consensus map, thus indicating a high degree of alignment between Wood Wood's brand identity and brand image in this area. However, the identity trait is the strongest in the physique facet, scoring an average of 5,66, but in the consensus map, it is only a second-order association linked with medium strength to the first-order association clothing. Therefore, full alignment does not exist in relation to the strength of the Streetwear trait and association. As mentioned previously, Wood Wood describes Streetwear in terms of combining *"high fashion, sports and streetwear with youth culture, art and music."* (Agerled, interview, March 5, 2018). The alignment in terms of Streetwear between the brand identity and the brand image, suggests that Streetwear is Wood Wood's most evident product category.

The high degree of alignment could be related to the heritage of Wood Wood. The heritage is described as

> *"the co founders of the brand were very subcultural founded in the graffiti and skate scene…That competitive vibe and attitude that were part of the graffiti culture is something that is quite evident in the style of the company and in the style of our clothing, and also very visible in our graphic language."*
> (Meldgaard, interview, March 5, 2018).

Wood Wood's brand heritage has a strong affiliation with the graffiti and skate scene. Both graffiti and skate scene are subcultural niches that usually correspond to the product category Streetwear, which highlights the importance of this identity trait for Wood Wood. However, the Subcultural Heritage is not part of the consensus map and therefore, not present in the minds of consumers. But the subcultural niches graffiti and skate scene could still tacitly underline the consumer Streetwear association connected to Wood Wood. In the elicitation stage of the BCM associations such as Skate and Street art did occur, but failed to achieve a sufficient amount of mentions, thus falling below the threshold set for the mapping stage. The Subcultural Heritage could enable the association Streetwear to occur on the consensus map, without the Subcultural Heritage being sufficiently salient on its own. Furthermore, the company

history might have had an impact

> "we never wanted to be an underground small label, that were only for the coolest of the cool. That was never the intention. …But of course it is important to keep doing that cool stuff when being more and more mainstream and opening a wider distribution." (Meldgaard, interview, March 5, 2018).

This indicates that Wood Wood as an underground brand was more strongly connected to their subcultural heritage and that the brand over time has shifted from being an underground brand to become more mainstream. In the elicitation stage of BCM, the association Underground did occur, but it feel below the threshold, and were therefore, excluded from the mapping stage. Moreover, Mainstream also occurred in the elicitation stage and also fell below the threshold. However, Mainstream did have a higher frequency of mentions in the elicitation stage than Underground. Time and brand maturity may have played a substantial part in disconnecting the subcultural heritage from the brand in the minds of consumers and Streetwear is therefore, the only association that remains.

4.3.1.2 THE ALIGNMENT OF UNDERSTATED & MINIMALISTIC

Understated is part of the Wood Wood brand identity, whereas Minimalistic is one of the core associations in the consensus map. Moreover, Understated and Minimalistic can be considered somewhat synonymous. Understated scored an average of 5,11 and Minimalistic is a second-order association connected with medium strength to Clothing. Therefore, the degrees of strength can be considered somewhat consistent. Understated is related to the Wood Wood brand prototype, the low profile cap which *"is the product that we sell the most. It's for both men and women it's understated, and everybody could wear it."* (Agerled, interview, March 5, 2018). The brand's prototype entails the values of the brand, which are reflected in other products. However, Wood Wood design clothing with different styles *"I mean we do clothing that are just very basic and pretty much not branded, and we do huge all over printed pieces that have a very high degree of brand communication in them"* (Meldgaard, interview, March 5, 2018). The different design and style of Wood Wood products resulted in that both associations 'colorful' and Minimalistic were part of the salient associations in the mapping stage for BCM. Two associations that are not particularly congruent. However, Minimalistic was the only association added to the consensus map. The alignment in relation to Understated and Minimalistic suggests that this style of clothing is a key aspect of Wood Wood's brand identity and image. However, the trait Understated and Minimalistic association dominates the brand to a lesser degree than Streetwear.

4.3.1.3 PARTIAL ALIGNMENTS

The first-order association Clothing covers a very broad category, which can be considered somewhat similar to the physique facet itself. Moreover, both the physique facet and the Clothing association are product-related. However, the physique facet refers to products salient objective features, except for Streetwear, which is a product category, whereas Clothing primarily includes product categories, expect for minimalistic, which refers to a style of clothing. Therefore, the content of the identity facet and the core associations differs and only partial alignment exists.

The identity trait Trendy is part of the reflection facet, which refers to how consumers wish to be perceived as a result of using the products. The second-order association Stylish is part of the user imagery, which describes the consumer perception of the type of person using the product. Therefore, both the identity trait and the core association is concerned with consumers and users of products. However, the reflection facet focuses on how consumers want to be perceived, whereas the user imagery is concerned with consumer perceptions about how consumers actually are. This means that there is slight deviation in terms of theoretical focal points. In addition, Trendy and Stylish can be considered synonymous, but only to a lesser degree and therefore, only a low degree of partial alignment exists.

4.3.2 THE MISALIGNMENT OF THE BRAND IDENTITY AND BRAND IMAGE

Generally, the Wood Wood brand identity and brand image have a low degree of alignment. A total of 18 Wood Wood brand identity traits are not present in the consensus map and 13 core associations included in the consensus map are not reflected in the brand identity. 26 identity claims was tested and 77% of claims was validated, resulting in a total of 20 identity traits in the identity prism. This indicates that the Wood Wood brand identity is strong and pretty established among employees in the company. Using the BCM method, 101 salient associations occurred in the elicitation stage, 26 associations meet the threshold and was included in the mapping stage as well as 27 added associations that appeared in the mapping process, thus leading to 16 core associations in the consensus map. The high degree of misalignment of the brand identity and brand image can be a result of communication issues. Brands only exist if they use their ability to speak. If they do not use this opportunity, brands end up becoming obsolete. Brands are thus considered speech (Kapferer 2012). This implies that brands can be analyzed as communication. The misalignment between Wood Wood's brand identity and brand image could be a result of insufficient identity communication. The remaining 18 brand identity traits, excluding Streetwear and Understated are not reflected in the consensus map, which may be a result of the 18 traits not be communicated enough or in a sufficient manner. However, the crucial thing for Wood Wood is the three core values *"quality, creativity and attitude, and those 3 things should to the highest degree possible be reflected in whatever we do"* (Meldgaard, interview, March 5, 2018). The core values are not the

strongest identity traits of Wood Wood's brand identity, Quality rated at an average of 5,33, while both Creativity and Attitude barely exceeds the threshold, both rated at 5,11. The core values are therefore, all part of the Wood Wood brand identity, but not to a strong degree. Quality was the only core value that appeared in the elicitation stage, but it failed to meet the threshold and was therefore, excluded from the mapping stage. However, the association appeared again in the mapping stage as one of the 27 added associations, but again it failed to meet the criteria and was therefore, excluded from the consensus map. Wood Wood's core values are therefore, not communicated sufficiently to consumers, and to a lesser degree employees.

There are 13 consumer core associations in the consensus map, which are not reflected in Wood Wood's brand identity prism. These 13 associations has become part of the brand image due to consumers' product-related experiences, including product usage, advertising and WOM. Thus indicating that Wood Wood have potentially communicated or advertised content that yield these consumer associations, despite none of them being part of their brand identity. Associations such as Collaborations, which is connected to Adidas, and Nørrebro are very specific to Wood Wood, but lacks uniqueness. Collaborations can be considered as Wood Wood collaborating with other brands in terms of their own products. Moreover, collaborations can also refer to Wood Wood running multi brand stores, which carries limited edition collaboration products by other brands that Wood Wood curates. The collaborative products are thus unique, and would therefore, likely require a particular marketing effort. The second-order association Nørrebro refers to the location where Wood Wood was founded and where the headquarter is still located today. In addition, it is part of their marketing, for instance on their brand page on Facebook which states "NØRREBRO, EUROPE" (Facebook 2018a). Despite the connection to the brand heritage and the fact that Nørrebro is part of their marketing, Wood Wood does not consider Nørrebro as part of their brand identity. However, it could be tacit within the company, even though it is communicated externally to consumers. This indicates that Wood Wood's marketing could potentially include a number of tacit identity traits that resonates with consumers and are therefore, reflected in the consensus map. The Wood Wood brand identity and brand image gap is related to a communication issue and the marketing therefore, needs to reflect the brand identity to a high degree so that alignment is achieved.

5. ANALYSIS: BRIDGING THE BRAND IDENTITY & BRAND IMAGE GAP

The following analysis section examines Wood Wood's communication issues in terms of bridging the brand identity and image gap through social media. First, the identity traits uncovered in the first section of the analysis will be utilized to establish whether the brand identity is communicated on Facebook. Secondly, Wood Wood's Facebook content will be utilized to investigate how it contributes to bridging the identity and image gap and thus increasing customer-based brand equity, which can lead to creating a strong brand. The Facebook content will be analyzed using the six brand building blocks in the CBBE model and specific recommendations for Wood Wood will be provided in relation to the building blocks. Finally, Wood Wood's Facebook content will be examined according to brand post popularity, which can influence the brand resonance and thus increase customer-based brand equity. Furthermore, this section provides recommendations for strengthening the four parameters of brand post popularity.

5.1 RELEVANCE OF USING SOCIAL MEDIA

Marketers must go where consumers are and as a consequence of the digital marketing environment, it is mainly online. Marketers must therefore, utilize interactive marketing communication. Interactive marketing communication includes online-communities, websites, microsites, search ads, display ads, interstitials, internet-specific ads and videos, sponsorships, alliances, emails and mobile marketing (Keller 2009). Online communities mainly refer to social media, such as Facebook and Instagram. The social networking site Facebook has achieved 2,13 billions of users worldwide (Statista 2018). Wood Wood is present on a number of social media sites, including Instagram, Youtube and Facebook. Wood Wood currently has 76.000 followers on their Facebook brand page (Facebook 2018a). Despite consumers' online media presence it does come at the disadvantage of consumers defining the rules of engagement. Furthermore, marketers may lose control of how consumers handle the branded messages and activity (Keller 2009). This could be the case for Wood Wood experiencing issues in terms of their communication not resulting in the desired brand image, which fully reflects the brand identity, thus resulting in a low degree of alignment. Consequently, the following section investigates whether Wood Wood's brand identity communication issues applies to their Facebook content. The following section includes 20 posts from Wood Wood's Facebook brand page, covering the period 28th of March 2018 to 27th of April 2018 (Facebook 2018a). The Facebook posts can be found in appendix 9.

5.2 BRAND IDENTITY EXPRESSED THROUGH BRAND POSTS

The Wood Wood identity traits Creativity, Quality and Attitude, which also cover the brand's core values, are indirectly addressed in only 20% of the brand posts. Two brand posts vaguely refers to Creativity. One in relation to a new Wood Wood collaboration and one referring to an artwork developed especially for Wood Wood, which could also portray the brand identity traits of Subcultural heritage and Cultural. One brand posts includes aspects related to Quality while another post includes an interview with the creative director of Wood Wood where Quality is mentioned. Finally, Attitude could be reflected in one brand post including a picture of two models using body language that indicates Attitude. This brand post could also reflect the identity traits of Confident, Youthful and Independent.

Table 8: Wood Wood brand identity traits in brand posts

FACET	IDENTITY TRAIT	APPEARANCE IN BRAND POST NO.
Physique	Streetwear	4, 5, 7, 10, 11, 12, 14, 16, 17, 19, 20
Physique	Sporty	20
Physique	Quality	4, 11
Physique	Understated	
Relationship	Welcoming	
Relationship	Service-Minded	
Reflection	Cool	4, 19
Reflection	Trendy	20
Reflection	Cultural	
Reflection	Personal Style	19
Self-Image	Special	
Self-Image	Unique	
Self-Image	Self-Assured	
Culture	Subcultural Heritage	13
Culture	Diveristy	12, 19
Culture	Creativity	4
Personality	Confident	
Personality	Youthful	19
Personality	Independent	
Personality	Attitude	

The remaining identity traits reflected in Wood Wood's brand posts includes Streetwear, Sporty, Trendy and Diversity. The identity trait Streetwear is very predominant in Wood Wood's brand posts and is portrayed in 55% of the 20 posts. The Facebook content related to Streetwear primarily includes sneakers and sweatshirts, which is often associated with the Streetwear product category. The identity trait Sporty is reflected in one brand post, which is product-related, but does not concern Wood Wood's own products. Furthermore, if brand posts including sneakers serves as an indicator for the Sporty identity trait then it is addressed in 30% of brand posts. The Wood Wood brand posts does not explicitly address the Trendy identity trait, but is indirectly reflected in 20% of the posts. One of post refers to a pair of limited edition sneakers, where consumers must enter a raffle to have the opportunity to purchase them. Furthermore, one brand post refers to a new trendy designer collection. Another post includes an interview which is featured on a trendy luxury retailers website as well as a post which refers to a Wood Wood editorial linked to a trend website. The Diversity trait is addressed in 10% of the Wood Wood brand posts, including a brand post describing

a new product release in the Wood Wood stores. The identity traits understated, Welcoming, Service-minded, Cool, Personal Style, Special, Unique and Self-Assured is not reflected in Wood Wood's brand posts. The lack of communication involving the Welcoming and Service-minded identity traits indicates that the validation of those identity claims most likely were exposed to an employee biasness. Almost half of Wood Wood's identity traits are not communicated through the brand posts, which could indicate that those identity traits do not explicitly exists, and therefore, the validity of this study's research design could be questioned. It could also be a result of the identity traits simply not being established within the company and therefore, Wood Wood neglects to communicate them explicitly. Finally, the communication issue could be predominant in Wood Wood and therefore, the identity is not communicated to a high degree on social media. This is supported by the fact that Wood Wood generally only communicates their core values to a low degree on Facebook, and based on the findings described in the previous analysis section, those values should be reflected in everything the company does. Therefore, it seems likely that Wood Wood's brand identity and image gap is not bridged through their current social media communication, since the brand identity is not communicated to a high degree. Consequently, the following section investigates how Wood Wood should attempt to bridge the brand identity and image gap on social media through building customer-based brand equity, which leads to the creation of a strong brand.

5.3 CUSTOMER-BASED BRAND EQUITY & BUILDING STRONG BRANDS

The CBBE model focuses on how to build strong brands and is based on the premise that the power of brands lies with consumers. Companies therefore, face the challenge of ensuring that customers have the right type of experiences with both the products and marketing, so that the desired thoughts, feelings, images, beliefs and perceptions become linked to the brand. The CBBE model includes four steps to building strong brands: brand identity, brand meaning, brand responses and brand relationships. To achieve the four steps, the six brand building blocks must be in place: brand salience, brand performance, brand imagery, brand judgments, brand feelings and brand resonance. The steps are sequential, meaning that each step is contingent upon the successful completion of the previous one. All steps include accomplishing certain objectives with customers, both existing and potential ones (Keller 2001). A high degree of customer-based brand equity can result in enhanced revenue, lower costs and greater profits (Keller 1993). It should be noted, that Keller's (2001) brand identity step in the CBBE model bears no resemblance to Kapferer's (2012) identity concept in the identity prism. Customer-based brand equity and the six brand building blocks of the CBBE model can be influenced by interactive marketing communication (Keller 2009). The CBBE model relies on consumer brand perceptions, however, the following section examines possible or potential consumer brand perceptions and associations which might occur in relation to Wood Wood's Facebook content. Despite the highly subjective element,

it can provide indications of how Wood Wood's social media communication currently affects the brand's customer-based brand equity. Moreover, how the customer-based brand equity can positively be increased thus enabling the creation of a strong brand, which can positively, contribute to bridging the brand identity and image gap. The following section utilizes the same 20 brand posts from Wood Wood's Facebook brand page, as the previous section.

5.3.1 WOOD WOOD BRAND POSTS: BRAND SALIENCE

Interactive marketing communication can impact the brand salience by improving breadth and depth of brand awareness (Keller 2009). Depth refers to how easily consumers are able to recall or recognize the brand, whereas breadth refers to *"the range of purchase and consumption situations in which the brand comes to mind."* (Keller 2001:9) Interactive marketing communication can create strong brand awareness among online consumer segments, as online media permits specific targeting of groups that can be difficult to reach offline (Keller 2009).

The breadth of brand awareness is often neglected, even for category brand leaders, since consumers often are able to recall the brand, but ignore or forget the possible usage situations (Keller 2001). Only a few of Wood Wood's brand posts include pictures of products in consumption situations, such as a bikini on a model lying on a towel (post 3). More often the brand posts portray just the product, where the only contribution to salience are recurring references to the brand name. This is exemplified in post 7, where four references to the brand name can be found. Once as their logo W.W. and three times as a link to their website.

Therefore, Wood Wood's brand posts on Facebook only vaguely reflect the breadth, as products are rarely portrayed in relation to purchase or consumption situations. Consumers should understand the product category in which the brand competes and be able to identify the needs that the brand seeks to satisfy. This strengthens the likelihood that a brand will be a member of the consideration set for purchase (Keller 2001). The low degree of breadth could potentially result in consumers overlooking possible consumption situations where Wood Wood products could satisfy their needs, thus excluding the brand from the consideration set. Wood Wood's Facebook brand page format includes both the brand logo and name on all brand posts, which could enhance consumers' brand awareness. The Facebook format may increase consumers' brand recognition in relation to Wood Wood, by displaying the brand name and logo, however, this does not necessarily apply to brand recall, which may decrease because the brand posts cover different topics.

Wood Wood's Facebook content does not create a high degree of consumer awareness in terms of breadth and depth, thus not contributing to creating customer-based brand equity. In particular, the breadth is neglected in the content,

which could be addressed in terms of brand posts covering more consumption situations, such as models or ordinary people wearing Wood Wood products in everyday environments and situations. The depth of brand awareness is also low, since Wood Wood currently only employs the standard Facebook format which all other companies also use. Wood Wood could enhance the brand recognition by adding their logo to pictures in brand posts and increase brand recall by having reoccurring themed posts on their Facebook brand page. Increasing brand salience would permit Wood Wood to achieve the first step of the CBBE model of creating the brand identity, which leads to increased customer-based brand equity.

5.3.2 WOOD WOOD BRAND POSTS: BRAND PERFORMANCE

Brand performance is related to products, since those are at the centre of customer-based brand equity. Creating and delivering a product that at least meet if not surpass consumers' expectations and satisfies their needs are a prerequisite for successful marketing. Brand performance involves five dimensions: style & design, primary characteristics & secondary features, product reliability, durability & serviceability, service effectiveness, efficiency & empathy and price (Keller 2001). Interactive marketing communication can positively influence brand performance by establishing points-of-parity and points-of-difference in terms of product performance in relation to competitors (Keller 2009).

Consumers can have associations related to the style and design of products, mainly covering the aesthetic aspects, such as the overall look of the product, the shape, size, materials and color (Keller 2001). The majority of Wood Wood's Facebook posts are product-related, including pictures of specific products. Occurring style and design associations may be exemplified through brand post 7, in which 'Flyknit', 'Contrasting colors' and 'High fashion', could occur as associations, referring to the materials, colors and overall look of the product. Wood Wood's brand posts could therefore, trigger consumer associations related to the products style and design. Further, due to the products being the center of attention, Wood Wood's brand posts might also foster primary characteristics and secondary features. This is consistent with consumers product-related associations in the consensus map, especially in terms of product appearance and product categories. The primary characteristics and secondary features could be exemplified through brand post 11 in which, the primary characteristics could include associations such as 'Double A' and 'Sweatshirt', while the secondary features could be 'Organic'. The product reliability, durability and serviceability describe consumers' views on the product performance in a broad manner. Product performance is influenced by factors such as speed, accuracy, product delivery and customer service (Keller 2001). Brand post 11 could generate associations related to product durability, since consumers could infer that the Oeke-tex certification could increase the durability of the product. However, only few of Wood Wood's brand posts could create consumer associations related to product

reliability, durability & serviceability.

The service effectiveness, efficiency and empathy describe the service related interactions consumers experience with the brand (Keller 2001). The only brand post referring to service effectiveness, efficiency or empathy, are brand post 11. This post could generate consumer associations related to service empathy, since consumers could view Wood Wood as caring for the environment because of the sustainability aspects in products. However, Wood Wood's brand posts could still foster associations related to service effectiveness, efficiency and empathy, despite it not being evident in brand posts. Price refers to consumers evaluating the price tiers for the brand in a certain category and its corresponding price volatility, meaning how often and how much it is sold at a discount (Keller 2001). Only one of Wood Wood's brand posts could yield consumer price associations. The post refers to a stock sale, which is related to the price volatility of the brand (post 13).

Wood Wood's Facebook content does not establish a lot of points-of-parity and points-of-difference in terms of product performance, which could have contributed positively to creating customer-based brand equity. In terms of brand performance, Wood Wood's Facebook content is mostly product-related emphasizing the style and design. This indicates that consumer associations would likely occur in relation to the style and design of products, which is subjectively based and therefore, difficult to compare to competitors. Consumer associations to the product reliability, durability and serviceability are less likely to occur and Wood Wood should therefore, emphasize the Quality of the products in terms of reliability and durability. Content could also address the serviceability by informing consumers about Wood Wood's product warranties and product repairs. It is unlikely that Wood Wood's current Facebook content would create consumer associations to the service effectiveness, efficiency and empathy. Wood Wood could therefore, address the service effectiveness by creating content that focuses on consumers product-related stories and how the products met their requirements. The service efficiency could be addressed in content highlighting the short delivery times when purchasing Wood Wood products online on the webshop. The service empathy is highly subjective, but product reviews could influence whether consumers view Wood Wood as trusting and store employee profiles could contribute to establishing a view of trust and empathy, which could increase consumers' willingness to purchase products.

5.3.3 WOOD WOOD BRAND POSTS: BRAND IMAGERY

Brand imagery refers to the extrinsic properties of products, including how the brand attempts to satisfy consumers' psychological and social needs. Brand imagery refers to consumers' abstract thoughts about brands, rather than

perceptions about what the brand actually does. There are four types of brand imagery: user imagery, purchase & usage situations, brand personality & values and finally, history, heritage & experiences (Keller 2001). Interactive marketing communication can contribute to brand imagery by conveying the brand's history, heritage and experiences. Moreover, brand personality can be established based on both the tone and the creativity of the content (Keller 2009). User imagery is the consumer perception of the type of person using the product, while purchase and usage situations describes the types of situations where the product is used (Keller 2001). The majority of Wood Wood's brand posts includes products displayed on a white background, while only a few includes pictures of models wearing the products in a particular setting like for example post 3. Therefore, user imagery as well as purchase and usage situation associations are less likely to occur based on Wood Wood's Facebook content. The brand's history, heritage and experiences refer to associations concerned with the brand's past and certain noteworthy events in the brand history (Keller 2001). Only post 4 and 15 contains references to the brand's history, heritage and experience. Particularly brand posts 4 could be considered a reference to the brand history and heritage, by covering an interview with the co-founder Karl-Oskar Olsen at the Wood Wood headquarters in Nørrebro. Karl-Oskar Olsen is the creative director of Wood Wood and co-founded the company in 2002. Therefore, this brand post could trigger consumer associations in relation to the Wood Wood history and heritage.

The personality and values is synonymous with Aaker's (1997) the five dimensions of brand personality (Keller 2001). Only a few brand posts could trigger consumer associations to brand personality and values. Brand post 11 includes references to sustainability aspects in a Wood Wood product, which can be considered a value. Therefore, value associations such as 'Organic' or 'Sustainable' may occur. However, the tone of the post is neutral and the level of creativity includes a close-up picture, indicating no brand personality.

Wood Wood's Facebook content does not foster consumer imagery associations to a high degree, meaning that customer-based brand equity is low in this area. The user imagery as well as purchase and usage situations could be addressed by content, which include people or models to a higher degree, portraying them in usage situations and everyday environments, such as a model wearing a jacket in an urban environment on a rainy day. The history, heritage and experiences of the brand could be addressed in the style of the pictures, instead of showing products on white backgrounds. Explicitly conveying Wood Wood's history, heritage and experiences could lead to more unique consumer associations, since the content would be very brand specific. The brand personality and value associations could be triggered by content, which explicitly highlights the sustainability aspects of certain products including videos of how the products are made.

Increasing the amount and level of consumers brand associations in terms of brand performance and imagery would

permit Wood Wood to achieve the second step of the CBBE model of creating brand meaning, which leads to increased customer-based brand equity.

5.3.4 WOOD WOOD BRAND POSTS: BRAND JUDGMENTS

Brand judgments refer to consumers evaluations of the brand and to build strong brands, four types of judgments are especially important: perceived Quality, brand credibility, brand consideration and brand superiority (Keller 2001). Interactive marketing communication can contribute to the creation of brand judgments by encouraging positive attitude development and decision-making (Keller 2009).

The most important brand attitude is Quality, which also includes perceptions about value and satisfaction (Keller 2001). The majority of Wood Wood's brand posts refer to other products sold by Wood Wood, such as Adidas and Nike. Consequently, there are very few posts actually concerned with Wood Wood's own products. However, by grouping Wood Wood products together with well-known brands such as Adidas and Nike that might have a high degree of perceived Quality, consumers could assume the same Quality applies to Wood Wood products and thereby, infer Quality brand judgments and thus leverage these secondary associations. Brand credibility links perceptions to the company behind the brand, including brand expertise, brand trustworthiness and brand likeability (Keller 2001). Wood Wood's Facebook content also influences brand credibility through the brand posts displaying the established and well-known brands. Further, consumers could infer perceptions credibility related to the certified type of cotton utilized in the product, which is highlighted in brand post 11.

Brand consideration refers to brands being part of consumers consideration set for purchase (Keller 2001). The occurrence of brand credibility could be exemplified through post 7, in which the Nike brand could be perceived by consumers as an innovative market leader in the sports clothing industry. Therefore, Nike might also be part of many consumers consideration set for sneakers and could also be perceived as superior to other products within that category, and could be leveraged by Wood Wood. Furthermore, Wood Wood's Facebook content is only visible to the group followers, unless they pay to increase the reach on Facebook. It is fair to assume that Wood Wood's 76.000 brand followers include the brand in their consideration set for purchase, since these consumers actively searched for the brand on Facebook. However, this is the case for all companies using Facebook and other types of social media. The final type of brand judgment is brand superiority, which is directly related to the uniqueness of consumer associations (Keller 2001). None of Wood Wood's brand posts includes explicit references to brand superiority. This could be connected to the predominant focus on the style and design of products, which increases the subjectivity of evaluation and thereby, make it difficult for consumers to make comparisons to competitors.

Wood Wood's brand posts do not currently foster a high degree of positive consumer brand judgments and therefore, only a low degree of customer-based brand equity exists in this area. Both the brand Quality and the brand credibility are tied to products, which are not Wood Wood's own. Therefore, Wood Wood should create more brand posts featuring their own products as well as increase their focus on highlighting the Quality and credibility aspects of their products. The Quality and credibility judgments could be strengthened by content highlighting their collaborations with established and well-known brands, and thereby creating a more positive consumer brand attitude. The direct consumer brand consideration is difficult to assess in relation to Wood Wood's Facebook content, but the current followers most likely consider the brand as part of the consideration set. The brand superiority is generally not addressed in Wood Wood's Facebook content, which could be increased by highlighting the products primary characteristics and secondary features in relation to brand performance. This could however, be difficult for Wood Wood as their products mostly retain aesthetic aspects and to a lesser extent include utilitarian ones.

5.3.5 WOOD WOOD BRAND POSTS: BRAND FEELINGS

Brand feelings refer to consumers' emotional reactions and responses to the brand. Brand feelings can be categorized into experiential and enduring feelings. The experiential feelings include warmth, fun and excitement, while the enduring feelings covers security, social approval and self-respect (Keller 2001). Interactive marketing communication has the ability to evoke positive consumer brand feelings by involving senses such as sight, sound and motion (Keller 2009).

Warmth describes whether the brand creates a sense of calmness or peacefulness in consumers. Fun refers to consumers feeling amused, light-hearted, joyous, playful and cheerful while excitement refers to whether the brand makes consumers feel energized, as if they are experiencing something special (Keller 2001). The majority of Wood Wood's brand posts are centered around new product arrivals in the stores and online. These brand posts could generate a feeling of excitement among some consumers. In particular, brand posts 7, 14 and 16, referring to limited edition products, which might be harder for consumers to obtain, could evoke excitement. None of Wood Wood's brand posts directly address feelings of warmth or fun. However, brand feelings are usually subjective of nature and therefore, what applies to one consumer might not apply to another. Security feelings eliminate consumers' worries or concerns and produce a feeling of comfort and self-assurance. Social approval occurs when consumers feel that others look favorably on their appearance and behavior. Finally, self-respect refers to consumers feeling a sense of pride, accomplishment or fulfillment from using the brand (Keller 2001). Due to the subjectivity of consumers' brand feelings, the enduring feelings are particularly difficult to assess. However, content revolving around limited edition products could potentially generate social approval feelings among consumers, since those types of products can be

considered as especially prestigious or exclusive.

Generally, Wood Wood's brand posts does not generate a lot of consumer brand feelings and only involve the sense of sight and therefore, only a low degree of customer-based brand equity currently exists in this area. Wood Wood should therefore, include more videos in their Facebook content, which has the ability to evoke consumer feelings to a higher degree than only involving the sense of sight through pictures. Wood Wood's brand posts primarily address the experiential consumer feeling of excitement, through their product release brand posts. However, the brand feelings of warmth and fun are neglected. Wood Wood could utilize a humorous tone of voice to evoke consumers' feelings of fun. Consumers' feelings of warmth might be difficult for Wood Wood to pursue, since the products and the brand is connected to an urban setting, which is considered less peaceful. However, Wood Wood could utilize both sound and motion in videos to portray an atmosphere of warmth that consumers could respond to. The enduring brand feelings are difficult to address through brand posts, since those feelings are generally more private to consumers.
Increasing consumer responses in terms of brand judgments and feelings would enable Wood Wood to achieve the third step of the CBBE model of creating positive consumer responses, thus leading to increased customer-based brand equity.

5.3.6 WOOD WOOD BRAND POSTS: BRAND RESONANCE

Brand resonance describes the type of brand consumer relationship and whether consumers feel 'in sync' with the brand. Brand resonance occurs based on the intensity of the psychological bond consumers experience with the brand and the level of active loyalty to it. There are four dimensions of brand resonance: behavioral loyalty, attitudinal attachment, communities and active engagement (Keller 2001). Interactive marketing communication is most influential in creating brand resonance, as it allows consumers to have daily encounters and feedback opportunities with a brand, which can increase brand attachment. Furthermore, interactive marketing communication can contribute to building communities among consumers, as well as between brands and consumers (Keller 2009).
Behavioral loyalty refers to consumers purchase frequencies and volumes. Attitudinal attachment describes consumers considering the brand to be something special in a broader context (Keller 2001). Both consumers' behavioral loyalty and attitudinal attachment is not directly visible in Wood Wood's Facebook content and therefore, difficult to assess based on brand posts. Communities refer to consumers identifying and feeling affiliated with other consumers associated with the brand, such as fellow brand users, employees and representatives of the company (Keller 2001). Facebook in itself is a social medium that provides consumers with the ability to engage with other consumers and brands. Wood Wood have 76.000 followers on their Facebook brand page, which could reflect the current amount of

consumers that wish to be part of Wood Wood's online community on Facebook. The current followers have daily or weekly encounters with Wood Wood brand through posts that also provide feedback opportunities with the brand. Active engagement refers to consumers investing time, energy and money into engaging with the brand beyond the purchasing and consumption level. Consequently, consumers can become brand ambassadors or evangelists on behalf of the brand, through communicating about the brand (Keller 2001). Wood Wood's brand posts on average receive 8,8 likes and 0,8 comments and 30% of posts includes consumer to consumer communication, while only 10% of those posts lead to actual consumer dialogues. This indicates that Wood Wood's Facebook content does not resonate with the community, which decreases the level of active engagement. Consequently, only a low degree of active engagement exists, both among consumers, as well as between Wood Wood and consumers.

Wood Wood's brand posts do not currently generate a sense of community for consumers and therefore, active engagement is low, thus resulting in a low degree of customer-based brand equity. Despite Facebook providing a community based platform for the brand and Wood Wood generating a relatively high amount of followers, these consumers do not actively utilize the daily encounters and feedback opportunities presented to them. This could be a result of Wood Wood's Facebook content not influencing brand salience, brand meaning and brand responses in the right manner. In addition, this is consistent with the CBBE model's notion of sequentially among steps. Consequently, a high degree of consumer communication about Wood Wood does not exist and therefore, active engagement does not occur. Strengthening the brand consumer relationship would enable Wood Wood to achieve brand resonance and build a strong brand with high degree of customer-based brand equity.

Wood Wood does not sufficiently utilize the broad spectrum of brand building blocks through social media. The brand posts generally contribute little to the depth of brand awareness, while the breadth is almost fully neglected, thus leading to an un-established brand identity. Wood Wood's brand posts does not contribute to establish a high degree of brand meaning, since most of the likely generated consumer brand performance and imagery associations are related to brands sold by Wood Wood and not their own brand. Wood Wood's brand posts mostly generate consumer performance associations related to the style and design of products, while the remaining dimensions are somewhat neglected. The brand imagery associations are somewhat scattered, only covering some dimensions, thus not utilizing the full potential of the brand meaning step in the CBBE model. The brand posts of Wood Wood seem unlikely to foster many brand judgments in regards to their own products. However, Wood Wood could attempt to leverage the positive brand judgments of other brands sold in their stores. The brand posts only seem to evoke brand feelings to some extent, which might be connected to Wood Wood's content primarily including the sense of sight. This

combined, results in a low degree of positive consumer responses to the brand. The low degrees of brand salience, brand performance, brand imagery, brand judgments and brand feelings fails to constitute brand resonance, which is consistent with the CBBE model's notion of sequentially among steps. Consequently, the current brand posts does not contribute to increasing the low degree of customer-based brand equity for Wood Wood. Therefore, neither the brand identity and image gap is positively influenced by Wood Wood's social media communication, or the creation of a strong brand.

5.4 WOOD WOOD BRAND POST POPULARITY

Interactive marketing communication significantly impacts the establishing of brand resonance, especially in terms of creating active engagement among consumers (Keller 2009). Social media provides consumers with the ability to communicate with both brands and other consumers, which can create a sense of community. However, for brand communities to function effectively, consumers have to actually engage with brand posts. According to Vries et al. (2012) consumers who actively follow a brand fan page is often more loyal and committed to the company as well as more open to receiving information about the brand. Furthermore, brand fans have a tendency to visit the brand stores more frequently, generate positive WOM and have a greater emotional connection to the brand (Vries et al. 2012). Wood Wood already has a social media community available through Facebook, which currently includes 76.000 followers. The Wood Wood Facebook followers have willingly agreed to receive updates from the brand and be part of their Facebook community, which indicates that the followers most likely have a positive attitude towards the brand. However, Wood Wood's Facebook content have a low degree of active engagement in terms of likes and comments, which suggests that the community is currently inactive. This indicates that Wood Wood's Facebook followers are not loyal or committed to the company, which also decreases the degree of active engagement. Consequently, the following section investigates Wood Wood's Facebook content in terms of brand post popularity, meaning if the content generates likes and comments from consumers, thus contributing to creating active engagement. The section seeks to provide insights into why Wood Wood's current types of Facebook content fails to generate a higher degree of active engagement among their followers. Social media brand post popularity is distinguished according to four parameters: vividness, interactivity, informational content and entertaining content (Vries et al. 2012).

5.4.1 WOOD WOOD BRAND POSTS: VIVIDNESS

The vividness of a brand post refers to the post's features in terms of richness that stimulate different senses. Vividness can be achieved through pictures, contrasting colors, animation or video. The degree of vividness depends on the richness, meaning how many senses are stimulated.

Vividness is described using four levels: None, low, medium or high. Low vividness includes pictures, medium vividness includes announcements of events, and high vividness includes videos. If a brand post does not at least contain a picture, the post is not considered vivid. Highly vivid content increases the popularity of brand posts in terms of the amount of consumer likes (Vries et al. 2012).

Wood Wood's 20 Facebook brand posts have been categorized according to the individual vividness of the brand posts. Wood Wood's average of vividness in brand posts is 1,25 and the Facebook content therefore, has a low degree of vividness. The low degree of vividness is primarily based on the majority of the Wood Wood Facebook content only utilizing pictures. However, none of Wood Wood's brand posts are valued at 0, since all posts at least includes a picture. In addition, 5% of the brand posts includes a video and a few includes announcements of events. To increase the brand post popularity, in terms of consumer likes, Wood Wood should create highly vivid brand posts, with a main focus on videos that stimulates more senses.

5.4.2 WOOD WOOD BRAND POSTS: INTERACTIVITY

Interactivity refers to the degree of communication between parties as well as act on each other's information on specific communication media. Interactivity is described using four levels: None, low, medium or high. Low interactivity, which includes voting and links to news sites or blogs, with the exception of the company's own website. Medium interactivity, which includes call-to-actions and contests. High interactivity, which includes questions or quizzes where consumer can win prizes. If a brand post does not adhere to the above-mentioned criteria, it will be valued at 0, thus indicating no interactivity. Medium interactive brand posts increases brand post popularity in terms of likes, while high interactivity increases the amount of comments. Furthermore, positive comments impact the amount of likes for brand posts (Vries et al. 2012).

Wood Wood's 20 brand posts have been examined according to the interactivity of the individual brand posts and the average interactivity rate is 0,70. The low degree of interactivity is due to the fact that the majority of Wood Wood's brand posts have an interactivity value of 0, since the brand posts only include links to Wood Wood's own website. Moreover, 10% of Wood Wood's brand posts include links to other websites, while 30% of the brand posts includes call-to-actions such as 'Shop here', actively encouraging consumers to perform an action. Combined, this results in Wood Wood's brand posts not reaching sufficient levels of interactivity for likes and comments to occur. To increase the brand post popularity in terms of interactivity, Wood Wood should include more call-to-actions in their Facebook content, which could increase the amount of likes. Furthermore, including questions to consumers in brand posts as well as quizzes where consumers can win prizes could increase the amount of comments. This would positively impact

the brand posts amount of comments and most likely lead to positive comments, which also increases the amount of likes. This would enable Wood Wood to achieve an interactivity average of 2,5 which results in the maximum amount of likes and comments for brand posts, thus increasing brand popularity significantly.

5.4.3 WOOD WOOD BRAND POSTS: INFORMATIONAL CONTENT

Consumers utilize social media for information seeking, which is the main reason for them to participate in virtual communities and Facebook groups. Consequently, informational content is important and brand posts are distinguished as non-informational or informational (Vries et al. 2012).

Each of Wood Wood 20 brand posts were categorized in terms of informational content and the average of the brand posts are 0,95. The vast majority of Wood Wood's brand posts include informational content related to product releases, restocking, events and opening hours. Only 5% of the brand posts did not include informational content. The informational content aspect that consumers seek on social media is thus covered by Wood Wood's brand posts to a very high degree, and they should therefore, continue to create highly informational content.

5.4.4 WOOD WOOD BRAND POSTS: ENTERTAINING CONTENT

Entertaining content is a crucial consumer value for using social media, and refers to content which is fun, exciting, cool and flashy. Entertaining content creates positive consumer attitudes towards the content and the brand as well as a desire to return. Entertaining content is differentiated as being either entertaining or non-entertaining (Vries et al. 2012).

Each of Wood Wood 20 brand posts were examined in terms of entertaining content and the average of the brand posts is 0,1. The majority of Wood Wood's Facebook content is therefore, not entertaining to consumers and only 10% of brand posts includes content that could be considered entertaining. One post included an in-depth interview with the creative director of Wood Wood and another a link to an online Streetwear blog, which covers an editorial made by Wood Wood. To increase the brand popularity in terms of entertainment, Wood Wood should create entertaining content that could appeal to consumers. Addressing entertainment could be done both through vividness and interactivity.

Increasing the degree of vividness and interactivity combined with both informational and entertaining content, would permit Wood Wood to achieve an increase in both likes and comments, thus increasing the degree of active engagement among the Facebook followers. However, Wood Wood must increase the strength of brand salience, brand performance, brand imagery, brand judgments and brand feelings through their Facebook content, while ensuring

brand post popularity. This combined, enables Wood Wood to achieve brand resonance, which significantly increases customer-based brand equity and creates a strong brand that can result in enhanced revenue, lower costs and greater profits.

6. STRATEGIC ADVICE

Wood Wood's brand identity and image gap is not bridged through their current social media communication, since the brand identity is not communicated to a high degree. The following section therefore, includes specific recommendations for Wood Wood in terms of bridging the uncovered brand identity and brand image gap. The recommendations focus on how Wood Wood can build a strong brand through Facebook communication and as a result bridge the brand identity and image gap.

RECOMMENDATIONS FOR BUILDING A STRONG WOOD WOOD BRAND
- Brand Identity:
  Increase breadth by covering consumption situations
  Increase depth by adding the their logo to the pictures
- Brand Meaning:
  Create performance associations by emphasizing: Product quality, warranties, delivery times, empathetic employee profiles,
  Create imagery associations by emphasizing: Concrete usage situations, convey urban heritageAttributes
- Brand Responses:
  Create brand judgments by: Addressing product quality, emphasizing credibility through collaborations
  Create brand feelings by: Utilising videos that evoke consumer feelings
- Brand Resonance:
  Activate current following by creating popular brand posts

RECOMMENDATIONS FOR CREATING BRAND POST POPULARITY:
- Create highly vivid and highly interactive brand posts
- Maintain current informative focus
- Create more entertaining content

6.1 RECOMMENDATIONS FOR BUILDING A STRONG WOOD WOOD BRAND

In order for Wood Wood to build a strong brand, the four steps: brand identity, brand meaning, brand responses and brand relationships, containing six brand building blocks in the CBBE model must be followed sequentially. Consequently, specific recommendations for each of the steps and building blocks, follows the same structure of sequentially.

6.1.1 ESTABLISHING BRAND IDENTITY THROUGH SOCIAL MEDIA

To increase the breadth of brand salience, Wood Wood is recommended to create Facebook content covering more consumption situations, such as people wearing Wood Wood products in everyday environments. Furthermore, to increase the depth of brand salience, Wood Wood should add their logo to pictures in brand posts to enhance brand recognition as well as employ reoccurring themed posts to increase brand recall among consumers. Increasing brand salience would permit Wood Wood to achieve the first step of the CBBE model of creating brand identity, which leads to increased customer-based brand equity and contributes to building a strong brand.

6.1.2 ESTABLISHING BRAND MEANING THROUGH SOCIAL MEDIA

To increase consumer associations to brand performance in terms of to product reliability, durability and serviceability, Wood Wood is recommended to emphasize the product Quality in terms of reliability and durability. Moreover, Wood Wood should address the serviceability by informing consumers about product warranties and product repairs. In terms of consumer associations related to service effectiveness, efficiency and empathy, Wood Wood is recommended to create content, which addresses the service effectiveness through focusing on consumers product-related stories and how the products met their requirements. The service efficiency should be addressed through content which highlights the short delivery times when purchasing Wood Wood products online. In addition, posting product reviews will increase the service empathy associations as consumers could view Wood Wood as trusting, while content including store employee profiles could create empathy. These recommendations allow Wood Wood to establish points-of-parity and points-of-difference in relation to competitors, which positively influences customer-based brand equity.

Wood Wood is recommended to increase brand imagery associations in terms of user imagery, where Facebook content should portray products in usage situations, such as a model wearing a jacket in an urban environment on a rainy day. To increase the amount of unique consumer associations Wood Wood should explicitly convey their history, heritage and experience through the style of product pictures, instead of showing products on white backgrounds. Videos displaying the manufacturing process of Wood Wood's sustainable products could generate consumers associations in

terms of personality and values. Increasing the amount and level of consumers brand associations in terms of brand performance and imagery would permit Wood Wood to achieve the second step of the CBBE model of creating brand meaning, which leads to increased customer-based brand equity.

6.1.3 ESTABLISHING BRAND RESPONSES THROUGH SOCIAL MEDIA

To establish favorable consumer brand judgments, Wood Wood is recommended to create more brand posts covering their own products. Moreover, to strengthen brand judgments in terms of Quality and credibility aspects content should highlight Wood Wood's collaborations with established and well-known brands, which leads to a positive consumer brand attitude.

To establish consumer brand feelings, Wood Wood is recommended to include more videos in their Facebook content, which has the ability to evoke consumer feelings to a higher degree than only involving the sense of sight through pictures. Furthermore, Wood Wood should utilize a humorous tone of voice to evoke consumers' feelings of fun as well as video content that portray an atmosphere of warmth. Increasing consumer responses in terms of brand judgments and feelings would enable Wood Wood to achieve the third step of the CBBE model of creating positive consumer responses, thus leading to increased customer-based brand equity.

6.1.4 ESTABLISHING BRAND RESONANCE THROUGH SOCIAL MEDIA

Wood Wood currently have a substantial amount of unengaged followers on Facebook, that could be turned into brand evangelists, if Wood Wood creates content that establishes brand identity, brand meaning and brand responses. The following section provides recommendations in terms of how Wood Wood should increase active engagement among their Facebook followers by creating popular brand posts.

6.2 RECOMMENDATIONS FOR CREATING BRAND POST POPULARITY

To increase the amount of likes and comments on brand posts, Wood Wood should increase the degree of vividness and interactivity combined with both informational and entertaining content. This would permit Wood Wood to increase the degree of active engagement among the Facebook followers and establish strong brand resonance among consumers.

To increase the degree of vividness for brand posts, Wood Wood is recommended to include more video content that stimulates more senses for consumers, such as vivid product videos displaying new products as well as restocked

items. Furthermore, Wood Wood is recommended to create brand posts with call-to-actions, which increases the interactivity and thus the amount of likes. Call-to-actions could be 'Have you seen that Nike Air Force 01 has just been restocked? Hurry if you want to get a pair before they are gone'. In addition, Wood Wood should include questions in brand posts to increase the amount of likes. Furthermore, to increase both the amount of likes and comments on brand posts, Wood Wood is recommended to include quiz brand posts in relation to limited edition products. Wood Wood should continue to create highly informational content, which satisfies consumers' information seeking on social media. To address the entertaining aspect, Wood Wood is recommended to create product videos utilizing unexpected elements such as dancers in an urban setting boasting into the Viennese Waltz while wearing Wood Wood collaboration sneakers. Furthermore, brand post quizzes should contain entertaining aspects, such as a question related to the number of individual parts in a pair of sneakers, which would also serve as the price.

To achieve brand resonance, Wood Wood is recommended to increase the strength of brand salience, brand performance, brand imagery, brand judgments and brand feelings through their Facebook content, while ensuring brand post popularity. Establishing brand resonance will create high customer-based brand equity and build a strong brand, which enables Wood Wood to bridge their brand identity and brand image gap.

7. DISCUSSION OF RESEARCH LIMITATIONS

To establish Wood Wood's brand identity and brand image, two conceptual frameworks have been utilized through and extensive research design. However, there are a number of limitations connected to the research design. The following discussion elaborates on these limitations in terms of: the brand identity prism, the brand image uncovered through the BCM method, the comparison of holistic frameworks, the use of social media research and its applicability to this research study.

CONCEPTUAL THEORIES THAT ARE NOT GROUNDED

ESTABLISHING BRAND IDENTITY
- Establishing brand identity claims
- Validation of brand identity claims

ESTABLISHING BRAND IMAGE
- Sample
- Mapping
- Aggregation

COMPARING HOLISTIC FRAMEWORKS
- Relies on interpretations

SOCIAL MEDIA RESEARCH
- Research may already be outdated

First and foremost, the selected literature imposes a theoretical limitation to the research study. To establish the brand identity and brand image gap, Kapferer's (2012) identity prism and Keller's (1993) brand image concept is utilized. However, none of the conceptual frameworks are based on grounded theory and therefore, the reliability of the theory is questionable. Furthermore, half of the research study's primary literature includes Keller, who generally has a more conceptual theorizing approach as opposed to grounded theory. Therefore, the potential lack of theoretical reliability becomes an evident limitation to the research study. Moreover, the research study employs a deductive methodological approach and the research design is therefore, founded in theory, which emphasizes the need for a strong theoretical foundation.

7.1 ESTABLISHING BRAND IDENTITY

There are a number of limitations in relation to establishing Wood Wood's brand identity, particularly in relation to deriving brand identity claims and validating them as part of the brand identity.

7.1.1 DERIVING BRAND IDENTITY CLAIMS

In establishing Wood Wood's brand identity claims, the most apparent limitation is those claims are derived from one single interview with two respondents. Deriving the identity claims from one interview meant that the findings could not be validated through additional interviews with Wood Wood employees. Therefore, the data collected from the interview has a limited qualitative depth. To increase the qualitative depth would require substantial interviewing skills, which is at best limited. Combined, this means that the identity claims extracted from the interview might not be fully representative of Wood Wood's brand identity. Furthermore, comprising the interview data into identity claims included an inherent subjective interpretation. Some of the identity claims were derived from a context and not explicitly stated by respondents, despite the interview guide covering each of Kapferer's six facets in the identity prism. This was because the responses to interview questions were not always linear and follow-up questions occurred, which is consistent with the active interviewing approach. Moreover, the identity claims were assigned to brand identity facets based on the theoretical fit and not how respondents allocated them.

7.1.2 VALIDATING BRAND IDENTITY CLAIMS

The validation of each of the identity claims was based on Kock et al.'s (2016) two-step method. The elicited brand identity claims from the interview were validated among nine of Wood Wood's store employees. They rated the identity claims connection to Wood Wood. A limitation exists in regards to whether the identity claims are salient in

the minds of the store employees or whether they may be post-rationalized. If each of the employees in the sample were asked what they connected to the Wood Wood brand identity, maybe not all the identity claims included in the validation test would have surfaced. This would have ensured that only salient brand identity claims would have been validated. This would require a higher degree of company access and the initial interview would in turn have been redundant. However, the value of the utilized two-step process as part of the research design allows elicitation of identity claims that exceeds the mere salience. Moreover, the two-step process also includes identity claims that are not necessarily top of mind for employees, but still defines the brand identity and identity claims that are not sufficiently sound among employees are discarded.

Another limitation in terms of validating identity claims is that the sample only included employees from one part of the company, namely the stores. The sample size consisted of 9 nine employees, which constitutes about 24% of the total number of Wood Wood employees (Carrington 2017). The sample size is therefore, not considered a limitation in the research design. Furthermore, both the interview respondents and the store employees have a high degree of consumer contact. The PR/Marketing employees are responsible for articulating the brand identity in terms of publicity, but also in regards to consumers. The store employees on the other hand, are physical touch points for consumers. In addition, an employee self-assessment bias could have occurred in the validation of identity claims, in terms of the brand identity traits Welcoming and Service-minded. This could have resulted in both traits being very strongly linked to the brand identity in the data set and Welcoming was the highest rated trait in the identity prism.

7.2 ESTABLISHING BRAND IMAGE

There are a number of limitations connected to establishing Wood Wood's brand image through the use of the BCM approach. The following section discusses research design limitations in terms of the BCM sample as well as the mapping and aggregation stage.

7.2.1 BCM SAMPLE

The BCM sample size is fairly small, including 38 respondents in the elicitation stage and 21 participants in the mapping stage. This poses a limitation, as the sample size might be too small to uncover all nuances of the brand image in the consensus map, as it is unlikely that a sample of this size will provide sufficient generalizability to establish the Wood Wood brand image in relation to the gap. However, the gap is established for this particular sample, which can provide an indication of the full picture.

Another limitation in terms of sample is that respondents were friends and acquaintances. This suggests that certain

demographic factors such as age, education and income level may be somewhat similar, providing little insights to the entirety of Wood Wood's consumer population. The vast majority of BCM participants are within the age group 21-30, which decreases the generalizability of the Wood Wood brand image. However, this age group is Wood Wood's main target group and it could be added that if the brand does not resonate with this age group, it does not resonate with any age group.

Another limitation in terms of BCM participants is the level of brand familiarity in the sample. John et al. (2006) argues that participants level of brand expertise is a defining factor for the complexity of BCMs. Experts have a larger amount of brand associations and association links, stronger association links, more hierarchical links (third-order etc.), as opposed to brand novices. Brand familiarity is utilized as the primary factor for participant selection in the mapping stage. The brand familiarity measure includes four groups: 1) I know of Wood Wood, but have never purchased their products, 2) I have purchased Wood Wood products 1-4 times over the past two years, 3) I have purchased Wood Wood products 5+ times over the past two years, and 4) I have purchased other brands through Wood Wood, but not their own products over the past two years. The elicitation stage uncovered that only one respondent belonged to the third category where brand experts are placed. The majority of participants belonged to group 2, followed by participants belonging to group 1. A limitation is therefore, that the brand consensus map is based on participants' low-medium brand knowledge. This could have been avoided by involving more brand experts in the BCM sample and the consensus map could potentially have included more complex, unique, strong and favorable associations, which could potentially have affected the brand identity and image gap in terms of increasing alignment.

7.2.2 SALIENT ASSOCIATIONS FOR MAPPING STAGE

In terms of associations utilized in the mapping stage, a few specific limitations are relevant to address. In order for an association to be considered a salient association that would proceed to the mapping stage the frequency of that association in the elicitation stage had meet a threshold of 8%. While acknowledging that this threshold is low, none of the salient was able to meet a threshold of 50% that John et al. (2006) employs. However, increasing the threshold, would mean fewer associations would be included in the mapping stage, which would potentially ruin the value of the BCMs. Therefore, the threshold was set according to the number of salient associations in the mapping stage, so that this amount was consistent with John et al.'s (2006) pool of associations. John et al. (2016) included 25 salient associations in the mapping stage and this research study included 26. The low degree of brand knowledge among BCM participants, could therefore, be expressed through the low reoccurrence of associations in the elicitation stage. John et al. (2006) argues that survey respondents utilized in the elicitation stage needs to be identical to participants in the mapping stage. However, the salient associations were based on the total amount of contributed associations

in the elicitation stage, while the mapping stage only included half of the respondents from the elicitation stage. This could explain why the association Cool did not appear in the consensus map, despite it being the fourth most frequently mentioned association in the elicitation stage. Moreover, it could potentially have been mentioned by the other half of respondents that was excluded from the mapping stage. Furthermore, John et al.'s first criteria which states that the same sample have to be utilized in both the elicitation and the mapping stage, is inconsistent with the option of utilizing existing market research to elicit salient consumer associations. This option neglects the relation between the salient associations and participants in the mapping stage. However, the two methods in the first criteria are deemed equally reliable. Therefore, in order to establish fairness between the two methods the first criteria should not be included in the BCM approach.

Another limitation, which potentially can influence the brand identity and image gap, is that strictly adhering to the BCM approach might not be beneficial. John et al. (2006) even break their own BCM approach in a test study by allowing the company to add associations to the pool of salient associations in the mapping stage. By allowing Wood Wood the same opportunity to add associations to the pool of associations in the mapping stage, more alignment between the brand identity and brand image may have occurred, since all identity traits would have been included in the pool of associations. However, this would contradict the notion that only consumers salient brand associations are relevant in establishing the brand image, thus increasing the risk of biasness occurring in the mapping stage.

7.2.3 DEVIATION IN MAPPING STAGE

The mapping stage followed the process of John et al. (2006), but did deviate in one aspect. An issue with utilizing the original BCM approach is that loops can occur between associations in BCMs. This becomes an issue as the causality between associations are impossible to determine, meaning which associations triggers other associations in the network and a vice versa effect does not necessarily exist. To decrease the complexity and increase the interpretability of the BCM approach, the following rule were added to the mapping stage: Associations can not be linked horizontally, meaning that a second-order association can only be connected to a first-order or a third-order association and not another second-order association. In addition, two individuals conducted the mapping stage separately. This could have impacted BCM results in terms of how the method was presented to participants. This poses a limitation, despite the BCM mapping stage being tested on a test participant, prior to conducting the actual BCMs.

7.2.4 THE ORIGINAL AGGREGATION RULES

One limitation in terms of the brand identity and brand image gap is that Böger et al.'s (2017) aggregation rules may be too strict. On the other hand, following the aggregation rules of John et al. (2006) could potentially have resulted

in the consensus map including a larger amount of salient associations. However, associations would have to meet the inflection point criteria in order to be added to the consensus map. However, if the three associations Cool, Youthful and Sporty met the inflection point criteria, Wood Wood's brand identity and brand image gap would decrease in size, allowing alignment of five traits and associations: Streetwear, Understated, Cool, Youthful and Sporty, as opposed to the two in this research study. Using John et al.'s (2017) original aggregation rules could potentially have impacted the result of the research study. However, it would require a substantial amount of work to test this implication.

7.3 COMPARING HOLISTIC FRAMEWORKS

A key limitation to this research study is that it relies on the comparison of two different holistic frameworks. The identity prism of Kapferer and the brand image understood through Keller's (1993) customer based brand equity. While they both have been derived through an approach of mixed methods, their parameters are essentially different and therefore, a comparison is limited to interpretation. The brand identity is derived from initial qualitative data, which is quantitatively validated. The brand image is derived through quantitatively eliciting salient qualitative data, followed by a qualitative mapping stage and finally a quantitative aggregation stage. The brand identity prism consists of words and short sentences that reflect different elements of the brand identity. On the other hand, the brand image in the form of the consensus map includes single words to describe consumer perceptions of the brand. Therefore, the identification of a brand identity brand image gap relies on the interpretation of whether synonymous words occur in both of the frameworks. While some words may be exactly the same across the framework, others require interpretation. This research study for instance includes Streetwear, which occurred in both frameworks, while Understated was considered synonymous with Minimalistic. This means that establishing the gap is subjective in terms what is considered synonymous.

The two conceptual frameworks have not been tested in this manner before, and therefore, this research study contributes to the academic discussion of bridging the brand identity and brand image gap. This also means that there is no prior research, which this research study can be tested against. However, it would be beneficial to conduct further research on this topic, accounting for the limitations described in this section. This research study should therefore, be considered an initial study in the sense that more research is required in order to develop an efficient framework.

7.4 SOCIAL MEDIA RESEARCH

Research on social media exists, but the academic field is still relatively new and constantly changing. The social media platforms receive endless updates as more and more consumers join the platforms. This means that findings

from 2012 and 2016 may be somewhat irrelevant in 2018. However, the social media literature utilized in this research study seeks to provide scientific generalizability and they are therefore, still considered to be relevant today.

7.4.1 SOCIAL MEDIA ANALYSIS

In regards to the analysis conducted on Wood Wood's social media marketing communication, there are several analytical limitations. First of all, while Wood Wood have 76,000 followers on their Facebook page, this research study does not include the actual reach of each brand post. It would be wrongful to assume that each brand post would reach each and every one of these followers, as the Facebook ranking algorithms determines the name of the game (Facebook 2018b). It is thus hard to determine, whether the engagement on each brand post are then in fact high or low compared to the reach. However, the Facebook algorithms means the brand post only appear in followers' news feeds if it is deemed relevant to the user. Therefore, a low reach may also indicate that there is a low relevance, meaning that the brand posts do not resonate with consumers. Further, some of these posts receive significantly more likes than others. While one reason may be the inherent qualities of the brand post, another is that companies have the possibility of buying consumer reach on Facebook.

In regards to selecting the 20 brand posts, they were chosen over a span of one month. This provides an understanding of what the communication cycle may look like on a month, but it does not account for the possibility that the communication cycle may differ over the span of a year. Therefore, Wood Wood brand posts, which performs significantly better could exist, despite it not being evident in the data set. Furthermore, the narrow selection of brand posts, does not account for the historic brand engagement. It might therefore, be beneficial to analyze Wood Wood's social media content over a longer time span.

A major limitation in terms of the analysis of Wood Wood's social media communication is the use of the CBBE model. As the CBBE model is based on consumer perceptions, it is not possible to create a sufficient analysis without involving a consumer group. However, this analysis section employs an exploratory experimental approach to address how brand posts contributed to the build of a strong Wood Wood brand. While it may not be accurate, it provides an indication of whether the brand posts contribute to building customer-based brand equity and which aspects of the communication that should be improved.

7.4.2 THE NARROW FOCUS ON SOCIAL MEDIA

Finally, in addressing how Wood Wood should bridge their brand identity image gap, social media is suggested as an interactive marketing communication tool. There are however, many other modes of marketing that could be used to bridge this gap. Some of these include paid advertising, events and experiences, PR or WOM. Moreover, social media

marketing is only one part of interactive marketing communication. This means that banner ads, pop-up windows, (paid) advertorials in digital media are all tools that could also be utilized and they are not mutually exclusive. In doing so, it is according Keller (2009) important to mix and match so that the complementary advantages are bigger than the sum of the individual parts.

Despite the variety of unexplored opportunities to bridge the brand identity and brand image gap, social media, and in particular Facebook, is a great place to start, as Wood Wood already have a large amount of followers. Eventually, through the right marketing communing these followers could be turned from non-engaging to brand evangelists. Despite the large amount of limitations in the research study, the results are still considered valid in terms of providing valuable insights to a relatively unexplored field.

8. CONCLUSION

This section provides conclusions on the research study and seeks to answer the following research question:

To what degree is the brand identity and brand image of Wood Wood aligned, and how can increasing the brand strength through social media communication potentially bridge the gap?

The research study has investigated a potential gap of the brand identity and brand image of Wood Wood. Furthermore, a potential solution to bridging the gap has been investigated through Wood Wood's social media communication, which can contribute to building a strong brand.

The findings of the research study supports the conclusion that a large gap exists between Wood Wood's brand identity and brand image. However, two points of alignment occured between the Wood Wood brand identity and brand image. Alignment exists between the identity trait and core association Streetwear. Furthermore, the identity trait Understated and core association Minimalistic are considered synonymous and therefore, alignment exists in this area. In addition, partial alignment occured between the physique facet as a whole and the first-order association Clothing. Another partial alignment occured between the identity trait Trendy and the core association Stylish, which can be considered remotely synonymous. However, these partial alignments are not strong enough to influence Wood Wood's brand identity and brand image gap.

The large brand identity and brand image gap is a result of Wood Wood insufficiently communicating their brand identity to consumers and therefore, the brand image does not reflect the identity. Building a strong Wood Wood brand can bridge the brand identity and brand image gap by following the sequentiality of the CBBE model. However, Wood Wood currently have a low degree of customer-based brand equity and are therefore, not a strong brand. This is also supported by Wood Wood's Facebook content, which currently does not contribute to create a high degree of

customer-based brand equity.

The findings of the research study supports the conclusion that Wood Wood's brand strength can bridge the brand identity and image gap through social media content, which communicates their brand identity traits, creates brand salience, brand performance, brand imagery, brand judgments, brand feelings and brand resonance as well as brand post popularity.

Wood Wood has a large Facebook community, however, the followers are not mobilized through active engagement and therefore, Wood Wood fails to achieve brand resonance. The lack of active engagement is a result of Wood Wood not utilising the broad spectrum of brand building blocks sufficiently. Wood Wood therefore, needs to create brand posts that contributes to the depth and breadth of brand salience, generates brand performance and imagery consumer associations and elicits favorable consumer brand judgments and feelings. Furthermore, Wood Wood needs to improve their brand post popularity in terms of likes and comments to increase the Facebook community's level of active engagement. To do so Wood Wood must create highly vivid and interactive content with entertaining aspects, while maintaining the current level of informational content.

This research study proposes a method for identifying a potential brand identity and brand image gap. However, the research study is preliminary in its field and further research is needed to provide insights to understand the relationship between brand identity and brand image. Moreover, understanding this relationship is crucial for providing possible solutions to bridging brand identity and brand image gaps. However, to develop such a framework, further research is a necessity.

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APPENDICES:

APPENDIX 1: INTERVIEW GUIDE

PHYSIQUE
WHAT IS WOOD WOOD PRECISELY?
WHAT DOES WOOD WOOD DO?
WHAT IS YOUR FLAGSHIP PRODUCT?
WHAT FUNCTIONAL ATTRIBUTES DOES YOUR PRODUCTS OFFER?

PERSONALITY
IF WOOD WOOD WERE A PERSON, WHAT WOULD HE BE LIKE?
HOW IS YOUR BRAND PERSONALITY REFLECTED IN YOUR COMMUNICATION, BOTH BROADLY SPEAKING AND SPECIFICALLY
ON SOCIAL MEDIA?

CULTURE
WHAT VALUES DOES WOOD WOOD REPRESENT?
WHO IS YOUR MAIN TARGET GROUP?
WHICH IDEALS DO WOOD WOOD ADVOCATE AND/OR REPRESENT?
HOW ARE THESE VALUES AND IDEALS REFLECTED IN YOUR COMMUNICATION? BOTH ONLINE AND OFFLINE.

RELATIONSHIP
WHAT TYPE OF RELATIONSHIP DO YOU HAVE WITH YOUR CUSTOMERS?
HOW DO YOUR COMMUNICATION RELATE TO YOUR CUSTOMERS?

SELF-IMAGE
HOW SHOULD CONSUMERS FEEL WHEN THEY USE YOUR PRODUCTS?
WHICH WOOD WOOD VALUES SHOULD CONSUMERS SPECIFICALLY IDENTIFY WITH?

REFLECTION
WHAT DOES THE IDEAL WOOD WOOD CUSTOMER LOOK LIKE?
HOW DO YOU PORTRAY THIS IDEAL CUSTOMER THROUGH YOUR COMMUNICATION ON SOCIAL MEDIA?

APPENDIX 2: Transcript of interview with Morten Meldgaard & Annika Agerled, March 5th, 2018

00:10 Q: What is Wood Wood precisely?

00:18 Annika: Wood Wood is a contemporary fashion and lifestyle brand founded in 2002 and based in copenhagen Denmark.

00:29 Q: And what does Wood Wood do?

00:31 Annika: Well, Wood Wood mixes high fashion sports and street wear with youth culture art and music.

00:41 Q: How would you characterise your flagship product?

00:48 Q: It can be more than one…

00:52 Annika: I would say that the 'Wood Wood low profile cap' is the product that we sell the most. It's for both men and women it's understated, and everybody could wear it.

10:08 Q: Talking about products, what functional attributes do your products usually offer?

01:14 Morten: it differs very much from what we're talking about, but there is a certain sports component in a lot of our aesthetics and functionality. So there is some kind of performance aspect in lots of our garments. That being said, there is also lots of stuff that we do, that do not have any functional attributes - besides being a t-shirt that keeps you a bit warm. And takes you [… cannot understand 1:42] But there is not any waterproof zipper or anything, not necessarily, it does happen that.. To a large degree there is a balance between functionality and style in Wood Wood's garments.

02:00 Annika: and tailored and sophisticated as well. So it's a mix.

02:05 Q: you said that it's a lifestyle brand, can you elaborate what it means to be a lifestyle brand to you?

02:17 Morten: it for example means that we… maybe you could answer that by telling that we think of ourself both as a brand that that have a line of apparel and clothing gear that we do, but also simultaneously are a multibrand store that has several locations and different kinds of focuses in the different retails locations. In both of the Wood Wood collections as well as the stores, we not only have traditional clothing but also have more lifestyle oriented products such as books, perfumes, and weird gadgets and limited edition sneakers and collectable toys and what not.. We to some extend also produce stuff that is not garments. We for example just had a campaign with a sub line that we have called double A, and as a part of the launch of that product line we did some ads developed together with a photographer artist that we have collaborated with earlier, and he has then done some ads that we have now made into art works that you can buy at our stores. So we try to bridge this gap.. we see ourself as being more than just a fashion brand. We do stuff that makes sense. If it makes sense to do a art print due to the vibe we try capture in the collection or what now, then we do it. And then a lifestyle brand also refers to the fact that the co founders of the brand were very subcultural founded in the graffiti and skate scene, back in the day when they were youngsters, and that energy and that attitude that these underground cultures had are very important to brand at where we are today. That competitive vibe and attitude that were part of the graffiti culture is something that is quite evident in

the style of the company and in the style of our clothing, and also very visible in our graphic language.

05:13 Annika: Yeah, and we also do products, like the Muzak mixes, where we invite different artist to come in and make different mixes for our stores. So thats not anything with clothes.

05:26 Q: And how do you pick the artists?

05:27 Annika: Normally it's friends of the house, or people we think matches the brand. Its very different.

05:40 Q: You mentioned competitiveness, would you characterise that of a trait of WoodWood? Something that you try and depict the brand with?

05:50 Morten: A trait sorry?

05:52 Q: Like a personality trait..

05:55 Morten: Yeah I think that attitude is… the attitude of the brand .. The brand has a quite high degree of attitude, we picture ourself as a brand that has certain core values, we'll talk about that later on, but some of those that are important to us are creativity, quality and attitude. That attitude comes partly from this competitive culture. Some of the subcultural influences.

06:31 Q: We talked a little about before, but talking about Wood Wood as a person, how would you describe that person? How is the personal characteristics?

06:48 Annika: Well I think that this person would definitely be confident, and the person would be cultural, and again what Morten just said, he/she would also be full of attitude, for sure.

07:07 Morten: Yeah, I totally agree, with those attributes of the characteristic, and what you're also aiming a bit at is of course that the person would also be a .. I'll do archetype sketch of that person, he would be a he, and he would go to some kind of creative school and he will be a youngster living in an urban environment, intersted in music and culture in general, and also have a personal style that is not defined by one brand, but be in towards new trends, hopefully a first mover. Some of those things. We know also from when we see the demography of the stores, and whos buying our products, then the range is so big now that is not necessarily the same people who wear the different categories in our collections. I mean we do clothing that are just very basic and pretty much not branded, and we do huge all over printed pieces that have a very high degree of brand communication in them, there is of course a big difference between who is wearing what. I mean, if we do a grey turtle neck in grey melange with no logo on them, then that is a different thing if it an all over printed miniskirt, so that being said it's a young person that has these attributes we just outlined.

09:09 Q: Now, you talked a lot about this attitude, what is it? Is it like a rebellious attitude? Because you can have many sorts of attitudes. I kinda get what you're saying, but can you maybe elaborate a little bit more on it? Is it about being unique? Or is it about? What is this attitude part about? Because it seems like it is very important?

09:33 Morten: Attitude is also just an attitude, but you of course can have certain attitude towards a… Attitude meaning that are confident individual who are not following what everybody else does, and having an opinion of your own and are their own.

10:11 Q: So in terms of this personality that we talked about, how would you say that it is reflected in the communication that you currently do?

10:22 Morten: Can you say that again?

10:25 Q: in terms of this brand personality that we just discussed, how would you say that this is shown in the communication that you usually do? Both like print, in store or social media?

10:42 Morten: I don't think that the brand personality is… It's communicated by .. I don't know if it is communicated, I mean of course it is, but I don't know if, I mean we do what we do, and we consider us self as having those attributes of being creative, quality conscious and having an attitude, and that means that we say what we do without really.. we communicate what makes sense for the specific collections, in a sense I think you could say that we have a pretty old school perspective upon communication, it's a very one way communication that we actually engage in with our audience, I mean we don't ask our audience what they think of our newest collection, and then we do more in that direction, so in that way we have a confident communication in the way that we say what we feel is relevant, so we don't really go down the line of what everybody else, or at least we try to. Of course we are inspired by our surroundings and in colors, looks and cutlines we see tendencies in society and thats reflected in our collections, but in terms of communication we try and be pretty hands on and communicate what we feel is necessary to tell the story of or collection. I don't know if that answered how the brand personality is reflected.

12:35 Q: Just a follow up to this, do you feel that the employees share these common values of attitude, creativity and all that?

12:54 Morten: Like all people? It's difficult to say.

12:59 Annika: Exactly!

13:02 Morten: But there is definitely a large degree of people being employees of this company feel quite committed to the company, and follow the company and to a large degree show up when we do events, and feel that we do nice stuff. It's a kind of brand and a kind of workplace where it doesn't make much sense to work here if you don't like what we do. Then you probably wouldn't work in a fashion lifestyle segment I suppose. I Think it's difficult to work in Wood Wood if you think that the brand sucks.

13:45 Q: So generally people are very committed? Like feeling this Wood Wood spirit almost?

13:55 Morten: Yeah I would say so, and especially for the people working like we do, in PR and Marketing, sales, and who works in the store - they are of course faces of the brand - and the designers. I mean the designers used to, and still is, now the collections are so big as I just mentioned before, so not entirely, but we used to do stuff only that we would want ourselves. That of course when we have a range of 300 pieces is.. sometimes the designers want one shirt more than the other shirt, but that being said it is like an ethos of the company to do stuff that we like ourselves. And that also goes for the events that we do, and the pictures we post and the Muzak we do. So it stuff that we like to listen to ourselves, look at ourselves and attend ourselves, so we are also ourselves a target group of our brand. If its relevant for us, then it's cool, if not then we shouldn't do it. Dont you think?

15:07 Annika: Precisely!

15:13 Q: Talking a little more about the values, you mentioned the 3 values, have you anything else? Any causes that you as a brand works towards?

15:28 Morten: We have those three core values quality, creativity and attitude, and those 3 things should to the highest degree possible be reflected in whatever we do, and that is more than enough I think. And that of course differs how it is implemented, how it's reflected and how we are creative and how we are conscious of quality and all that. But those three core values are evident in whatever we do. Thats the ones.

15:59 Q: And how does this lifestyle aspect play into this? You have the three core values and lifestyle is not one of them, still you identify yourself as a lifestyle brand and it's very important that you create this universe around your products, but how does that correspond to those three values that doesn't include the lifestyle aspect?

16:17 Morten: Well it doesn't include fashion either, that only means that the lifestyle aspects that we deal with, they should have the core values just as much as our clothes should have those aspects. So when we do events that are lifestyle oriented, then they should be revolved around those three aspects. So that means that the catering for example should have high quality, the DJ should also have high quality, but he should also have an attitude, and ..

16:52 Annika: .. Be creative.

16:55 Morten: That's how the values are reflected in whatever we do, whether it's an event or a piece of garment or whatever.

17:09 Q: Okay, so talking about who actually buy - well not actually buys it - but who do you, could you try and portray the target group that you aim for? When you.. this is mainly about the communication, so who is the brand for..

17:31 Morten: Who is the brand for??

17:32 Q: I know its very broad, but if you could maybe try and elicit how you would portray the….

17:47 Q: Okay, so this is actually 2 questions. First, who actually buy your products, like who is your main target group, and the second part is who do you want to buy them? Like who is the ideal customer. And now we talked a lot about all of these values and of course the ideal customer will reflect these values, that is creative, you also mentioned an creative student living in an urban environment, and that might be?

18:10 Annika: Yeah and someone like ourselves as we said before.

18:15 Q: But who actually buys the clothing then?

18:16 Annika: Mainly young people.

18:20 Q: Mainly young people meaning like? Age wise?

18:24 Morten: Age wise, if we are in DK and in Copenhagen, then it is around 14-21 that is probably a consumer group that we have. I actually don't know exactly, I don't have up-to-date stats on who is buying, sorry, but we know that it is young people from urban surroundings. We also know that it, as I mentioned before, that it is some of our products.

We also have grandmothers and politicians. There is a lot of different consumer groups, but our target group would be the ones that we tried to describe before, a young person in the early twenties who is going to the architectual school, design school and likes to go to concerts and visit a new gallery, and are interested in the surroundings, and open towards society. I think that is the target group that we aim at, but I also know that when operating in different markets.. One thing is Copenhagen, this is our hometurf and we're pretty well known, our consumer group are different in other areas, we know that for sure. Of course we focus on different things in different markets depending on where we feel we would like to enter a certain market. So it's different from Italy to Sweden, and the consumers are also different in those countries, but those attributes that we mentioned before, theis being a relatively young urban [dweller?? Kan ikke helt forstå 20.30] and interested in culture and are probably attending a creative school. Those things are pretty common for the different markets. We do know that for example the German market our consumer group.. Sorry I'll put it the other way around, we know that in Copenhagen, our consumer group is way younger than in the rest of the markets that we are active in. Copenhagen youngsters are…

20:41 Annika: You can also see it at the events. In Copenhagen the people who are coming are more young and our events in Berlin they are actually a little older.

21:12 Q: Just a little bit off topic, we talked a little about the company has expanded and the product portfolio has expanded, what has this meant for the brand? This is also like what you are kinda saying - you have this group of young urban kinda people that was the main group, and still is the main group, but now you're going into more target groups by having this broad range of products, so you do this very non logo kind of thing, and subtle. How does this change the brand? It's like, how are you staying faithful to the heritage of being this young urban little bit underground brand, to be the more mainstream brand, where you still keep your heritage.

21:55 Morten: That's of course a task so to speak, to stay true to who we are, and who were and when coming up, but its also important to say that we never wanted to be an underground small label, that were only for the coolest of the cool. That was never the intention. And even though that sometimes when you talk about this, that is very often what you are being portrayed as, it's like "ohh you're loosing yourself, because you used to be something else" but thats not the case if you never had the intention of being a small underground player. But of course its important to keep doing that cool stuff when being more and more mainstream and opening a wider distribution. But thats a matter of being able to continuously doing that, and we try to. It's difficult to say whether we succeed or not, but we try to keep and stay cool, relevant or whatever you wanna call it. We try to do what we have always done, but maybe in a different scale, but we are still trying to do like collaborations with friends and other brands that we think are relevant or do nice stuff, or whatever it is, and that is both more niche artists and it's global sportswear brands as Champion and Adidas, so that has been the case for all the years that we've been a brand. That we have had those different kinds of collaborations, where we do niche artist stuff and big global brands.

23:56 Annika: Like Disney..

23:58 Morten: Like Disney right now.

24:00 Q: So, we searched a little around, and we found that you have, for example, like a CSR report and have some new initiatives. Are there any, it sounds very framed, but are there any ideals that you want to pursue with the brand?

Morten: What sorry?

Q: Like any, ideals, like gender equality or diversity or? Now you're getting very much into sustainability, with having

the Double A capsule collection, and moving towards that, so that could for instance be an example, but there could also be others?

24:35 Morten: Yeah, that's a focus area right now, I mean, the sustainability is something that we try to engage more and more in, and we have done this sub-label called Double A, which is these rather essentials, basics programme, with like a relatively subtle logo, and that line is a 100% sustainable and those principles, that's like a best practice example that we work with, so that, so we try to use that as a for-frontier for how the main collection could also develop. So we try to implement more and more sustainability perspectives or work arounds, or whatever you call that, in all of our business. Yeah, so that's definitely a focus area, like the way we book hotels and flights is also in a certain app that is also guaranteed certain things, and our lunch is also organic. So there are some different sustainability aspects that we work with. Of course, most importantly in our collections.

25:55 Q: And, are any, of these like, now we talked about the sustainability, is it reflected in your communication? Is it something that you talk about? Or is it something that, like the products should talk for themselves?

26:10 Morten: We do talk about it, I mean, we do mention it, we don't hide it in any way. But yeah, so we do. I don't really know what to say more about that.

26:27 Annika: We don't want to hide it, and we are proud of it.

Morten: We are proud of it, and we think it is cool. We would like to be and example in that sense, and we also know that there is a lot of other brands that also do this, but we are still proud of the fact that we have been able to shift focus and focus on this, because we think it is super important and it is a necessity.

26:54 Q: Is it something that you can, we you, you said that you don't take like consideration from the consumers, but is it when you talk in the industry, is it something that you can feel that there is a general consensus about or?

27:07 Morten: Yeah definitely.

Q: Do people notice that you have made this shift or?

27:10 Morten: Yes, I would say so. There is definitely a, that also differs a lot from market to market what, who finds what important, but in Germany for example, it is a big big plus that it is organic and sustainable. I mean, you more frequently asked in the Berlin store than in the Copenhagen store for example, but that. And yes, we are also, gotten good feedback and yeah, and interviewed about that in the different trade magazines, concerning the introduction of this Double A line. We want to do an essential programme, we wanted to do basics, but we also felt that it was a very big part of it that it was a sustainable line.

28:05 Q: But why is it so important? I mean, the last, maybe ten years, sustainability has been anything that all corporations have talked about, it is about charity work and about CSR and really making a difference, and sometimes people, or companies are also called out for doing this because it is like, good publicity. "Oh, we think about the environment" and like. Because this is not something you did from day one, it is something that you introduced now, so why now? And why not from day one? Also the brand name Wood Wood, it is about this, or at least, that is just my opinion, that it kind of exemplifies the Scandinavian way of living in some ways, and sustainability is, for instance in Denmark, is a very big thing, we buy a lot of ecological food and stuff like that, but why wasn't this on the agenda 15 years ago when the company was founded, why are you introducing it now?

28:55 Morten: That is a matter of being able to now, and being able to also, from an economical perspective being able to. And yeah you could say that it is too late, but I mean, that is, better late than never! I don't know, it is a, of course we are, I think everybody would be happy if we had done it ten years earlier, but we did not manage to. But we have done it now, so I don't know really how to answer that, except from saying that we think it is super important and it is not, I mean of course, I can't say that it is not due to, that there is a focus on this, but like from a PR perspective, but it is definitely not because we sat down and said "okay, I think it would be cool, if we did some CSR stuff". I mean, that is definitely not the case. It is just a matter of being, a now, relatively big company and I feel that we have the..

30:00 Annika: We had the opportunity.

Morten: Yeah, and also that we need to take responsibility of the planet and where we are living. I hear what you are saying, to some degree and to some brands it seems like empty words when they do stuff like that, but yeah, I mean, I don't know what to say. We just feel that it is important to do of course.

30:30 Q: And it was the right time now?

Morten: And we had the possibility to do it now, and then this is like the, a way to try to work serious with it, except from just doing some stuff, then we have sat down done a plan that we feel is realistic and we have some goals for different parts of our production, and different categories of clothing and how we deal with the cotton, and how we deal with the knit and how we deal with bla bla bla. So that, we are aware of the fact that it is a complex thing and that it is a jungle to keep track of those different kinds of certified brands that you can get. So it is of course, also a matter of choosing what you focus on. So we started with this Double A line, which is primarily on cotton and have started working with, or using those, this Øko-tex certification, and there are also tons of other certifications that you can do, but that seemed like a good option.

31:45 Q: I am also just playing the devil's advocate a little bit.

Morten: Yeah yeah, but it is cool, but it is also difficult to answer to whether "are you doing this"

Q: Yeah, "are you doing this because everyone else is doing it"

32:00 Morten: That is of course difficult to answer, how would we know?

Q: Yeah, that is why I am asking, like, the timing of introducing it now for instance, compared to having it from day one, and that is because now you feel like it is possible and that is of course a very valid answer, but it is very interesting for us to hear as well. Because so many companies are, or at least some of them, are doing it for the good publicity.

32:20 Morten: But that is also difficult to judge and say that, are you saying that or who is saying that they do it for the good publicity? I mean, if you do something that is good for mother earth, very basically speaking, whether you do it to get good publicity or not, does that matter if it is good for the mother earth? I don't know.

32:40 Q: I don't know either, it is just something that, is sometimes in the media. And we were just wondering what your take was on it. But is the idea that you want to evolve the company into being fully sustainable, so all garment, now you have started with the capsule collection, but is it supposed to transcend into being a fully sustainable

company?

33:00 Morten: Yes it is. So there is a, in this CSR plan that you mentioned, that you had a look at, there is like some different goals in that, for like a 2020 plan and different focus areas and what do you call that, part-goals, delmål, on steps towards being more and more sustainable.

33:25 Q: So this will maybe be one of your core values? Further down the line? Could you see that happening or is it more of a sub-value?

33.35 Morten: I don't know to be honest.

Annika: It is hard to say.

Morten: It is not something right now, it does not say. I don't think it will be like a tag line to the company at any time, because I think that, it is something, it is a plus that we are sustainable. But it is not like the main selling point of Wood Wood, as it is now. But difficult to say how it will be in five years.

Annika: Let's see.

Q: Time will tell.

34:09 So, moving a bit away from all the values here, in terms of when you have the brand, what kind of relationship, do you like talk into with the customers? Is it like you mentioned, it is very much one way communication, but, how is the relationship for example in the store between the store managers and the customers? And how is the communication, for example, if you take Supreme, is it going to be like, skate cool, a little bit douche baggy? Is it something that you work with?

34:47 Morten: I mean, we had, we used to have a, we used to be, have a very harsh, people were kind of afraid to walk into a Wood Wood store back in the days.

35:02 Annika: That is not good.

Morten: We can pretty much agree that, that is not cool, and Supreme can manage to be like that, or would like to be like that, but Supreme is also a very difficult case to go into. But no, we would not like to be perceived as being assholes, as Supreme would like. No, but we are, I mean.

35:25 Annika: We are more laid back I think. And old school and service minded.

Morten: And that is something that we have tackled with, because we used to be, we used to have a problem with that, people felt that there was too much of an attitude when you walk into a store and talk to staff. You had to be dressed in a certain way to actually just enter the store. And that is of course, not cool and we are not at all interested in that, and we feel that it is important to welcome everybody and be service minded towards anybody who walks into the store. And we would love everybody to have a good experience when coming in and going out. And to be able to give service in the best possible way, and that is not only in our stores but also online and also with our wholesale department.

36:20 Q: So it is like a friendly atmosphere or?

Annika: Yeah, everybody is welcome.

Q: So it is very inclusive?

Morten: I would say. But of course they are cool as fuck as well! I mean, it is difficult to like say the characteristics, but the people who work in the stores are super nice and super, but also very cool. And are very much also, those target groups that we talked about before. They are those youngsters, who are culturally interested and attend all kinds of weird cultural events and what not. And maybe there is also like a, maybe it was also different like, I don't know, eight years ago, I think that it has changed a bit that people don't necessarily need to be that much up their own ass. I mean, people who work in the store, they are cool and confident and all that, but they are also just very friendly and down to earth people.

37:32 Q: Do you think that maybe it was perceived as being more exclusive, more like an exclusive closed club so to speak, that people saw you more as assholes and they did not really want to walk in because they felt like this was "I can't be part of it" and now, it is like maybe a little bit more open?

Annika: Yeah, maybe.

Morten: Yeah, I think so. I think that is true. We also tried at some point, to limit sales of certain stuff because we felt like we flooded Copenhagen. I mean, that is a long long time ago, but yes. We felt that it was too much, because we did these Amigo printed hoodies like, way way back. And we put a limit on that because it was just too much.

38:15 Annika: Everybody was wearing them.

Morten: So we just had to shut it down, and say "okay only four a day or something", and that was just too much.

38:28 Q: Okay, so, moving a bit further, when a consumer uses a Wood Wood product, how should he or she feel, is there any like. What sort of emotional connection, like what is it that you want people to notice about your products when they use them?

38:49 Annika: Well, we want our products to be in a good quality, and nice materials, so we hope that people will recognise that and of course feel special when they wear our products, I would say.

39:03 Q: Special in a specific way? Is it like confident or is it like exclusive or?

Annika: I would say, confident, because you don't want to buy something that you feel that everybody else has, so yeah, I would say confident.

39:23 Q: So unique, but confident?

Annika: Yeah.

39:30 Q: Is there any of the values that you really want consumers to identify with? Is it like, if you want to create a little sub-group within the consumers, would you say, there are any of the values that you really want them to like be

aware of and identify with themselves, they should, like not necessarily, be that kind of person, but really feel that they want to be? Does it make sense?

40:00 Morten: I mean, I think that we would like our customers to identify with those, all three core values that we feel that we represent and of course, it is nice if they feel that "okay, wearing Wood Wood makes me look especially cool or nice or beautiful" or whatever it is. You can hopefully identify with the specific product and that is probably why you buy it I suppose. That you think that represents something that is nice and beautiful and makes you feel good about yourself and all that.

40:55 Q: So in terms of the ideal costumer, we talked a little about that earlier, do you make any effort to communicate that on for example social media? The way you cast models or the way that you use photographers or? Is there any way that you?

41:10 Annika: Well, of course. I would not say that there is one, an ideal boy or girl, but I would say that we work very hard to find out who is the Wood Wood girl or who is the Wood Wood boy. So we are very specific when we book models and when we choose muses. But it is very different, what kind of person it is. It could be any kind, but again, it just has to be someone that we think is special.

41:45 Q: Okay, and is that based on each collection you drop or is it like "this year it is that" or?

Annika: No, it is always like the same kind of person, but, it is always a person that looks very special, if you can say that. So it is always like one that we think look, not always like beautiful or hot or something like that, but someone that looks like cool and with a lot of attitude.

42:19 Q: So it is someone that kind of exemplifies your core values?

Annika: Yeah.

42:27 Morten: But we do a lot of those, I mean, I totally agree with what Annika is saying, it also is a very broad spectrum of aesthetics and casts that we have and work with, and I think that is possible, because of those core values that we have and the way the brand embraces the differences. When you look at the different campaigns that we have done and the different collaborations, there is really a big group of different persons and people in the mix, but there is still like, there is a red thread.

Annika: It is always someone who looks like sharp and good, but it can be a real model and it can be a street casted person, it can be anybody.

Morten: And that is of course difficult to really say what exactly, what that special x-factor thing is, and that also goes for other aspects. I mean, one thing is like the model castings, the other thing is like the photographers we work with and a different thing is like the brands that we have in our stores. They are also very different, we have Japanese street wear brands and then we have French high couture and then we have these weird books and all that. So it is really the mix of the different things that makes them a greater thing. And the music we have in this Muzak thing, it is like, it can be everything from like a happy disco to crazy hardcore Berghain techno and weird string instruments and all that. But it just has a...

Annika: Red thread.

44:27 Morten: Yeah, but when you add them all together it sort of makes sense, hopefully. I mean, we think so at least. And that also goes for the way that we dress here at headquarters and at the stores. I mean, there is not like a uniform "okay, you need to wear this", because the brand embraces that you can wear a Wood Wood dress with all kinds of different things and make it your own and be unique in what you wear. We also try to do that in our communication in the way that what content we post on our channels. For example on our instagram, we not only, post material that we have done ourselves. We of course post when we have done a new campaign, we like to tell people that we have done that, and "check out these images, we are happy with them ourselves, we hope you like them". But we also take, we also like to show, how different people wear our stuff. And that can be everything from like re-graming a famous blogger from Austria, to a girl who lives in Dusseldorf who just hashtagged something with Wood Wood and then we saw it.

Annika: It could be a complete stranger, yeah.

45:50 Morten: In the way that we communicate that, that is maybe a bit different from what I said earlier, of us being very one-way in our communication, because we do, I mean, it is us curating and picking what we find is cool, but we try to post like lots of different stuff. So we also post like boring pack shots, I mean on a white background, and very moody stuff and high-speed gifs with a weird attitude in them. So it has a big variation of aesthetics as well, I would say.

APPENDIX 3: CODING OF INTERVIEW

Second cycle: Provisional code	First cycle: Descriptive codes	Quotes
-	Target Group	We know also from when we see the demography of the stores, and whos buying our products, then the range is so big now that is not necessarily the same people who wear the different categories in our collections.
-	Target Group	I mean we do clothing that are just very basic and pretty much not branded, and we do huge all over printed pieces that have a very high degree of brand communication in them, there is of course a big difference between who is wearing what. I mean, if we do a grey turtle neck in grey melange with no logo on them, then that is a different thing if it an all over printed miniskirt.
-	Inspiration	Of course we are inspired by our surroundings and in colors, looks and cutlines we see tendencies in society and thats reflected in our collections
-	Communication	we also like to show, how different people wear our stuff. And that can be everything from like re-graming a famous blogger from Austria, to a girl who lives in Dusseldorf who just hashtagged something with Wood Wood and then we saw it. It could be a complete stranger, yeah.
-	Communication	we communicate what makes sense for the specific collections, in a sense I think you could say that we have a pretty old school perspective upon communication, it's a very one way communication that we actually engage in with our audience, I mean we don't ask our audience what they think of our newest collection, and then we do more in that direction, so in that way we have a confident communication in the way that we say what we feel is relevant, so we don't really go down the line of what everybody else, or at least we try to. Of course we are inspired by our surroundings and in colors, looks and cutlines we see tendencies in society and thats reflected in our collections, but in terms of communication we try and be pretty hands on and communicate what we feel is necessary to tell the story of or collection.
-	Target Group	Age wise, if we are in DK and in Copenhagen, then it is around 14-21 that is probably a consumer group that we have. We know that it is young people from urban surroundings. We also know that it is some of our products. We also have grandmothers and politicians. We do know that for example the German market our consumer group.. Sorry I'll put it the other way around, we know that in Copenhagen, our consumer group is way younger than in the rest of the markets that we are active in. Copenhagen youngsters are…
-	Target Group	You can also see it at the events. In Copenhagen the people who are coming are more young and our events in Berlin they are actually a little older.
-	Target Group	I think that is the target group that we aim at, but I also know that when operating in different markets.. One thing is Copenhagen, this is our hometurf and we're pretty well known, our consumer group are different in other areas, we know that for sure. Of course we focus on different things in different markets depending on where we feel we would like to enter a certain market.
-	Relevancy	That's of course a task so to speak, to stay true to who we are, and who were and when coming up, but its also important to say that we never wanted to be an underground small label, that were only for the coolest of the cool. That was never the intention. And even though that sometimes when you talk about this, that is very often what you are being portrayed as, it's like "ohh you're loosing yourself, because you used to be something else" but thats not the case if you never had the intention of being a small underground player. But of course its important to keep doing that cool stuff when being more and more mainstream and opening a wider distribution. But thats a matter of being able to continuously doing that, and we try to. It's difficult to say whether we succeed or not, but we try to keep and stay cool, relevant or whatever you wanna call it.
-	Relevancy	We try to do what we have always done, but maybe in a different scale, but we are still trying to do like collaborations with friends and other brands that we think are relevant or do nice stuff, or whatever it is, and that is both more niche artists and it's global sportswear brands as Champion and Adidas, so that has been the case for all the years that we've been a brand. That we have had those different kinds of collaborations, where we do niche artist stuff and big global brands.
-	Communication	in a sense I think you could say that we have a pretty old school perspective upon communication, it's a very one way communication that we actually engage in with our audience, I mean we don't ask our audience what they think of our newest collection, and then we do more in that direction
-	Communication	We also try to do that in our communication in the way that what content we post on our channels. For example on our instagram, we not only, post material that we have done ourselves. We of course post when we have done a new campaign, we like to tell people that we have done that, and "check out these images, we are happy with them ourselves, we hope you like them". But we also take, we also like to show, how different people wear our stuff. And that can be everything from like re-graming a famous blogger from Austria, to a girl who lives in Dusseldorf who just hashtagged something with Wood Wood and then we saw it. It could be a complete stranger, yeah.
-	Communication	In the way that we communicate that, that is maybe a bit different from what I said earlier, of us being very one-way in our communication, because we do, I mean, it is us curating and picking what we find is cool, but we try to post like lots of different stuff. So we also post like boring pack shots, I mean on a white background, and very moody stuff and high-speed gifs with a weird attitude in them. So it has a big variation of aesthetics as well, I would say.
Culture	Mentality	But there is definitely a large degree of people being employees of this company feel quite committed to the company, and follow the company and to a large degree show up when we do events, and feel that we do nice stuff. It's a kind of brand and a kind of workplace where it doesn't make much sense to work here if you don't like what we do. Then you probably wouldn't work in a fashion lifestyle segment I suppose. I Think it's difficult to work in Wood Wood if you think that the brand sucks.
Culture	Mentality	Especially for the people working like we do, in PR and Marketing, sales, and who works in the store - they are of course faces of the brand - and the designers. I mean the designers used to, and still is, now the collections are so big as I just mentioned before, so not entirely, but we used to do stuff only that we would want ourselves. That of course when we have a range of 300 pieces is.. sometimes the designers want one shirt more than the other shirt, but that being said it is like an ethos of the company to do stuff that we like ourselves. And that also goes for the events that we do, and the pictures we post and the Muzak we do. So it stuff that we like to listen to ourselves, look at ourselves and attend ourselves, so we are also ourselves a target group of our brand. If its relevant for us, then it's cool, if not then we shouldn't do it.
Culture	Mentality	Yeah, but when you add them all together it sort of makes sense, hopefully. I mean, we think so at least. And that also goes for the way that we dress here at headquarters and at the stores. I mean, there is not like a uniform "okay, you need to wear this", because the brand embraces that you can wear a Wood Wood dress with all kinds of different things and make it your own and be unique in what you wear.
Culture	Values	We have those three core values quality, creativity and attitude, and those 3 things should to the highest degree possible be reflected in whatever we do, and that is more than enough I think. And that of course differs how it is implemented, how it's reflected and how we are creative and how we are conscious of quality and all that. But those three core values are evident in whatever we do.
Culture	Values	we picture ourself as a brand that has certain core values, we'll talk about that later on, but some of those that are important to us are creativity, quality and attitude. That attitude comes partly from this competitive culture. Some of the subcultural influences.
Culture	Values	Well it doesn't include fashion either, that only means that the lifestyle aspects that we deal with, they should have the core values just as much as our clothes should have those aspects. So when we do events that are lifestyle oriented, then they should be revolved around those three aspects. So that means that the catering for example should have high quality, the DJ should also have high quality, but he should also have an attitude, and be creative. That's how the values are reflected in whatever we do, whether it's an event or a piece of garment or whatever.
Culture	Values	It also is a very broad spectrum of aesthetics and casts that we have and work with, and I think that is possible, because of those core values that we have and the way the brand embraces the differences. When you look at the different campaigns that we have done and the different collaborations, there is really a big group of different persons and people in the mix, but there is still like, there is a red thread.
Culture	Sustainability	Sustainability is something that we try to engage more and more in, and we have done this sub-label called Double A, which is these rather essentials, basics programme, with like a relatively subtle logo, and that line is a 100% sustainable and those principles, that's like a best practice example that we work with, so that, so we try to use that as a for-frontier for how the main collection could also develop. So we try to implement more and more sustainability perspectives or work arounds, or whatever you call that, in all of our business. Yeah, so that's definitely a focus area, like the way we book hotels and flights is also in a certain app that is also guaranteed certain things, and our lunch is also organic. So there are some sustainability aspects that we work with. Of course, most importantly in our collections.
Culture	Sustainability	We do talk about it, I mean, we do mention it, we don't hide it in any way. But yeah, so we do. I don't really know what to say more about that. We don't want to hide it, and we are proud of it. We are proud of it, and we think it is cool. We would like to be and example in that sense, and we also know that there is a lot of other brands that also do this, but we are still proud of the fact that we have been able to shift focus and focus on this, because we think it is super important and it is a necessity.
Culture	Sustainability	Yes, I would say so. There is definitely a, that also differs a lot from market to market what, who finds what important, but in Germany for example, it is a big big plus that it is organic and sustainable. I mean, you more frequently asked in the Berlin store than in the Copenhagen store for example, but that. And yes, we are also, gotten good feedback and yeah, and interviewed about that in the different trade magazines, concerning the introduction of this Double A line. We want to do an essential programme, we wanted to do basics, but we also felt that it was a very big part of it that it was a sustainable line.
Culture	Sustainability	That is a matter of being able to now, and being able to also, from an economical perspective being able to. And yeah you could say that it is too late, but I mean, that is, better late than never! I don't know, it is a, of course we are, I think everybody would be happy if we had done it ten years earlier, but we did not manage to. But we have done it now, except from saying that we think it is super important and it is not, I mean of course, I can't say that it is not due to, that there is a focus on this, but like from a PR perspective, but it is definitely not because we sat down and said "okay, I think it would be cool, if we did some CSR stuff". I mean, that is definitely not the case. It is just a matter of being, a now, relatively big company and I feel that we have the opportunity.
Culture	Sustainability	Yeah, and also that we need to take responsibility of the planet and where we are living. I hear what you are saying, to some degree and to some brands it seems like empty words when they do stuff like that, but yeah, I mean, I don't know what to say. We just feel that it is important to do of course.
Culture	Sustainability	And we had the possibility to do it now, and then this is like the, a way to try to work serious with it, except from just doing some stuff, then we have sat down done a plan that we feel is realistic and we have some goals for different parts of our production, and different categories of clothing and how we deal with the cotton, and how we deal with the knit and how we deal with bla bla bla. So that, we are aware of the fact that it is a complex thing and that it is a jungle to keep track of those different kinds of certified brands that you can get. So it is of course, also a matter of choosing what you focus on. So we started with this Double A line, which is primarily on cotton and have started working with, or using those, this Øko-tex certification, and there are also tons of other certifications that you can do, but that seemed like a good option.
Culture	Sustainability	So there is a, in this CSR plan that you mentioned, that you had a look at, there is like some different goals in that, for like a 2020 plan and different focus areas and what do you call that, part-goals, delmål, on steps towards being more and more sustainable.
Culture	Sustainability	It is not something right now, it does not say. I don't think it will be like a tag line to the company at any time, because I think that, it is something, it is a plus that we are sustainable. But it is not like the main selling point of Wood Wood, as it is now. But difficult to say how it will be in five years.
Culture	Lifestyle	Wood Wood mixes high fashion, sports and streetwear with youth culture, art and music.
Culture	Lifestyle	Well it doesn't include fashion either, that only means that the lifestyle aspects that we deal with, they should have the core values just as much as our clothes should have those aspects. So when we do events that are lifestyle oriented, then they should be revolved around those three aspects. So that means that the catering for example should have high quality, the DJ should also have high quality, but he should also have an attitude, and be creative. That's how the values are reflected in whatever we do, whether it's an event or a piece of garment or whatever.

Second cycle: Provisional code	First cycle: Descriptive codes	Quotes
Culture	Lifestyle	So we try to bridge this gap.. we see ourself as being more than just a fashion brand. We do stuff that makes sense. If it makes sense to do a art print due to the vibe we try capture in the collection or what now, then we do it. And then a lifestyle brand also refers to the fact that the co founders of the brand were very subcultural founded in the graffiti and skate scene, back in the day when they were youngsters, and that energy and that attitude that these underground cultures had are very important to brand at where we are today. That competitive vibe and attitude that were part of the graffiti culture is something that is quite evident in the style of the company and in the style of our clothing, and also very visible in our graphic language.
Culture	Lifestyle	Well it doesn't include fashion either, that only means that the lifestyle aspects that we deal with, they should have the core values just as much as our clothes should have those aspects. So when we do events that are lifestyle oriented, then they should be revolved around those three aspects.
Culture	Lifestyle	Yeah, and we also do products, like the Muzak mixes, where we invite different artist to come in and make different mixes for our stores. So thats not anything with clothes.
Culture	Lifestyle	Normally it's friends of the house, or people we think matches the brand. Its very different.
Personality	Attitude	The brand has a quite high degree of attitude,
Personality	Attitude	That attitude comes partly from this competitive culture. Some of the subcultural influences.
Personality	Attitude	Attitude meaning that are confident individual who are not following what everybody else does, and having an opinion of your own and are their own.
Personality	Contemporary	Wood Wood is a contemporary fashion and lifestyle brand
Personality	Confidence	I would say, confident, because you don't want to buy something that you feel that everybody else has, so yeah, I would say confident. [Q: So unique, but confident?] Yeah.
Personality	Confidence	Well I think that this person would definitely be confident, and the person would be cultural, and again what Morten just said, he/she would also be full of attitude, for sure.
Personality	Cultural	Well I think that this person would definitely be confident, and the person would be cultural, and again what Morten just said, he/she would also be full of attitude, for sure.
Personality	Independence	I mean we do what we do, and we consider us self as having those attributes of being creative, quality conscious and having an attitude, and that means that we say what we do without really..
Personality	Independence	I mean we don't ask our audience what they think of our newest collection, and then we do more in that direction, so in that way we have a confident communication in the way that we say what we feel is relevant, so we don't really go down the line of what everybody else, or at least we try to.
Physique	Product Attributes	Well, we want our products to be in a good quality, and nice materials, so we hope that people will recognise that and of course feel special when they wear our products, I would say.
Physique	Product Attributes	there is a certain sports component in a lot of our aesthetics and functionality. So there is some kind of performance aspect in lots of our garments. That being said, there is also lots of stuff that we do, that do not have any functional attributes - besides being a t-shirt that keeps you a bit warm. But there is not any waterproof zipper or anything, not necessarily, it does happen that.. To a large degree there is a balance between functionality and style in Wood Wood's garments. And tailored and sophisticated as well. So it's a mix.
Physique	Product Mix	In both of the Wood Wood collections as well as the stores, we not only have traditional clothing but also have more lifestyle oriented products such as books, perfumes, and weird gadgets and limited edition sneakers and collectable toys and what not.. We to some extend also produce stuff that is not garments. We for example just had a campaign with a sub line that we have called double A, and as a part of the launch of that product line we did some ads developed together with a photographer artist that we have collaborated with earlier, and he has then done some ads that we have now made into art works that you can buy at our stores.
Physique	Product Mix	we think of ourself both as a brand that that have a line of apparel and clothing gear that we do, but also simultaneously are a multibrand store that has several locations and different kinds of focuses in the different retails locations.
Physique	Product Mix	I mean, one thing is like the model castings, the other thing is like the photographers we work with and a different thing is like the brands that we have in our stores. They are also very different, we have Japanese streetwear brands and then we have French high couture and then we have these weird books and all that. So it is really the mix of the different things that makes them a greater thing. And the music we have in this Muzak thing, it is like, it can be everything from like a happy disco to crazy hardcore Berghain techno and weird string instruments and all that. But it just has a red thread.
Physique	Product Mix	I mean we do clothing that are just very basic and pretty much not branded, and we do huge all over printed pieces that have a very high degree of brand communication in them, there is of course a big difference between who is wearing what. I mean, if we do a grey turtle neck in grey melange with no logo on them, then that is a different thing if it an all over printed miniskirt.
Physique	Product Mix	Wood Wood mixes high fashion, sports and streetwear with youth culture, art and music.
Physique	Flagship Product	the 'Wood Wood low profile cap' is the product that we sell the most. It's for both men and women it's understated, and everybody could wear it.
Reflection	Company Culture	But of course they are cool as fuck as well! I mean, it is difficult to like say the characteristics, but the people who work in the stores are super nice and super, but also very cool. And are very much also, those target groups that we talked about before. They are those youngsters, who are culturally interested and attend all kinds of weird cultural events and what not. And maybe there is like, maybe it was also different like, I don't know, eight years ago, I think that it has changed a bit that people don't necessarily need to be that much up their own ass. I mean, people who work in the store, they are cool and confident and all that, but they are also just very friendly and down to earth people.
Reflection	Ideal Consumer	I'll do archetype sketch of that person, he would be a he, and he would go to some kind of creative school and he will be a youngster living in an urban environment, interested in music and culture in general, and also have a personal style that is not defined by one brand, but be in towards new trends, hopefully a first mover.
Reflection	Ideal Consumer	There is a lot of different consumer groups, but our target group would be the ones that we tried to describe before, a young person in the early twenties who is going to the architectual school, design school and likes to go to concerts and visit a new gallery, and are interested in the surroundings, and open towards society. So it's different from Italy to Sweden, and the consumers are also different in those countries, but those attributes that we mentioned before, this being a relatively young urban [dweller?? Kan ikke helt forstå 20.30] and interested in culture and are probably attending a creative school.
Reflection	Models	I would not say that there is one, an ideal boy or girl, but I would say that we work very hard to find out who is the Wood Wood girl or who is the Wood Wood boy. So we are very specific when we book models and when we choose muses. But it is very different, what kind of person it is. It could be any kind, but again, it just has to be someone that we think is special.
Reflection	Models	No, it is always like the same kind of person [casted for mode. red.], but, it is always a person that looks very special, if you can say that. So it is always like one that we think look, not always like beautiful or hot or something like that, but someone that looks like cool and with a lot of attitude.
Reflection	Models	It also is a very broad spectrum of aesthetics and casts that we have and work with, and I think that is possible, because of those core values that we have and the way the brand embraces the differences. When you look at the different campaigns that we have done and the different collaborations, there is really a big group of different persons and people in the mix, but there is still like, there is a red thread.
Reflection	Models	It is always someone who looks like sharp and good, but it can be a real model and it can be a street casted person, it can be anybody. And that is of course difficult to really say what exactly, what that special x-factor thing is, and that also goes for other aspects.
Relationship	Exclusive	I mean, we had, we used to have a, we used to be, have a very harsh, people were kind of afraid to walk into a Wood Wood store back in the days. That is not good.
Relationship	Exclusive	We can pretty much agree that, that is not cool, and Supreme can manage to be like that, or would like to be like that, but Supreme is also a very difficult case to go into. But no, we would not like to be perceived as being assholes, as Supreme would like. No, but we are, I mean. We are more laid back I think. And old school and service minded.
Relationship	Exclusive	And that is something that we have tackled with, because we used to be, we used to have a problem with that, people felt that there was too much of an attitude when you walk into a store and talk to staff. You had to be dressed in a certain way to actually just enter the store. And that is of course, not cool and we are not at all interested in that, and we feel that it is important to welcome everybody and be service minded towards anybody who walks into the store. And we would love everybody to have a good experience when coming in and going out. And to be able to give service in the best possible way, and that is not only in our stores but also online and also with our wholesale department.
Relationship	Service Minded	We can pretty much agree that, that is not cool, and Supreme can manage to be like that, or would like to be like that, but Supreme is also a very difficult case to go into. But no, we would not like to be perceived as being assholes, as Supreme would like. No, but we are, I mean. We are more laid back I think. And old school and service minded.
Relationship	Service Minded	And that is something that we have tackled with, because we used to be, we used to have a problem with that, people felt that there was too much of an attitude when you walk into a store and talk to staff. You had to be dressed in a certain way to actually just enter the store. And that is of course, not cool and we are not at all interested in that, and we feel that it is important to welcome everybody and be service minded towards anybody who walks into the store. And we would love everybody to have a good experience when coming in and going out. And to be able to give service in the best possible way, and that is not only in our stores but also online and also with our wholesale department.
Relationship	Welcoming	And that is something that we have tackled with, because we used to be, we used to have a problem with that, people felt that there was too much of an attitude when you walk into a store and talk to staff. You had to be dressed in a certain way to actually just enter the store. And that is of course, not cool and we are not at all interested in that, and we feel that it is important to welcome everybody and be service minded towards anybody who walks into the store. And we would love everybody to have a good experience when coming in and going out. And to be able to give service in the best possible way, and that is not only in our stores but also online and also with our wholesale department.
Relationship	Limited	I think that is true [that Wood Wood is more inclusive now. ed.]. We also tried at some point, to limit sales of certain stuff because we felt like we flooded Copenhagen. I mean, that is a long long time ago, but yes. We felt that it was too much, because we did these Amigo printed hoodies like, way way back. And we put a limit on that because it was just too much. Everybody was wearing them. So we just had to shut it down, and say "okay only four a day or something", and that was just too much.
Self Image	Special	Well, we want our products to be in a good quality, and nice materials, so we hope that people will recognise that and of course feel special when they wear our products, I would say.
Self Image	Unique	I would say, confident, because you don't want to buy something that you feel that everybody else has, so yeah, I would say confident. [Q: So unique, but confident?] Yeah.
Self Image	Sellf-assurance	I mean, I think that we would like our customers to identify with those, all three core values that we feel that we represent and of course, it is nice if they feel that "okay, wearing Wood Wood makes me look especially cool or nice or beautiful" or whatever it is. You can hopefully identify with the specific product and that is probably why you buy it I suppose. That you think that represents something that is nice and beautiful and makes you feel good about yourself and all that.

Second cycle: Provisional code	First cycle: Descriptive codes	Quotes
Personality	Attitude Youthful Independent Confident Contemporary	
Culture	Sustainability Creativity Diversity Subcultural heritage	
Self-Image	Special Unique Self-assurance	
Physique	Low profile cap (flagship) Sporty Streetwear High fashion Understated Quality conscious	
Relationship	Service minded Welcoming Exclusive	
Reflection	Urban Cultural Personal style Trendy Cool	

APPENDIX 4: VALIDATION OF IDENTITY CLAIMS

The Wood Wood Brand Identity

The following questions is related to your personal perceptions about the brand Wood Wood and what you connect with the this. Please evaluate the relevancy of the statements below on a scale from 1 - 7. Thank you for participating! All answers will be used for a master thesis project and are both confidential and anonymous.

*Required

To what degree do you think that the Wood Wood brand...

1. **has an attitude?** *
   Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	○	○	○	○	○	○	○	Totally Agree

2. **is youthful?** *
   Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	○	○	○	○	○	○	○	Totally Agree

3. **is independent?** *
   Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	○	○	○	○	○	○	○	Totally Agree

4. **is confident?** *
   Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	○	○	○	○	○	○	○	Totally Agree

11. **makes consumers feel unique?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

12. **makes consumers feel self-assured?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

13. **is represented by the low profile cap?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

14. **makes sporty clothing?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

15. **makes streetwear clothing?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

16. **makes high fashion clothing?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

23. **is cultural?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

24. **represents personal style?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

25. **is trendy?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

26. **is cool?** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally Disagree	◯	◯	◯	◯	◯	◯	◯	Totally Agree

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Table 1

Tidsstempel	has an attitude?	is youthful?	is independent?	is confident?	is contemporary?	is sustainable?	is creative?	represents diversity?	has a subcultural heritage?
06/04/2018 21.44.33	5	6	4	6	7	5	5	3	4
06/04/2018 21.46.41	6	6	6	6	6	5	7	6	7
06/04/2018 21.48.43	5	6	5	7	4	4	6	6	5
06/04/2018 21.50.45	4	5	5	6	5	5	6	6	6
06/04/2018 21.52.55	5	6	3	4	4	4	4	6	4
06/04/2018 21.55.23	4	4	7	4	7	7	5	2	7
06/04/2018 21.57.09	7	4	7	7	6	7	7	7	6
06/04/2018 21.59.55	5	7	5	4	3	3	3	4	5
06/04/2018 22.02.16	5	6	4	7	4	5	4	7	6
	5,111111111	5,55555556	5,11111111		4,77777778	4,888888889	5,111111111	5,33333333	5,555555556

Table 2

Tidsstempel	makes consumers feel sp...	makes consumers feel un...	makes consumers feel se...	is represented by the low...	makes sporty clothing?	makes streetwear clothin...	makes high fashion cloth...	makes understated cloth...	is quality conscious?
06/04/2018 21.44.33	6	6	5	5	5	5	4	4	5
06/04/2018 21.46.41	5	5	4	6	6	6	5	5	6
06/04/2018 21.48.43	7	6	6	7	7	4	4	5	6
06/04/2018 21.50.45	5	5	3	4	4	7	3	5	6
06/04/2018 21.52.55	3	3	5	6	6	4	2	4	4
06/04/2018 21.55.23	7	7	7	1	3	5	5	7	7
06/04/2018 21.57.09	6	6	7	7	7	7	6	6	6
06/04/2018 21.59.55	5	4	6	5	6	5	2	6	6
06/04/2018 22.02.16	5	4	6	6	4	5	6	3	2
				4,77777778	5,33333333	5,666666667	4,222222222	5,33333333	

Table 3

Tidsstempel	is service-minded?	is welcoming?	is exclusive?	is urban?	is cultural?	represents personal style?	is trendy?	is cool?
06/04/2018 21.44.33	5	6	5	5	5	4	6	7
06/04/2018 21.46.41	6	5	5	6	6	6	6	6
06/04/2018 21.48.43	7	6	7	7	7	7	7	7
06/04/2018 21.50.45	6	7	4	2	5	4	5	7
06/04/2018 21.52.55	6	6	4	5	6	2	3	4
06/04/2018 21.55.23	6	7	5	4	6	6	6	6
06/04/2018 21.57.09	7	7	4	6	6	7	7	7
06/04/2018 21.59.55	5	6	2	5	4	3	5	5
06/04/2018 22.02.16	5	5	4	3	4	7	6	5
	6,111111111	6,111111111	4,444444444	4,77777778	5,33333333	5,111111111	5,666666667	5,33333333

Thesis project on Wood Wood

The five following questions is related to your knowledge and perceptions about the Danish fashion brand Wood Wood. Thank you for participating! All answers are confidential and will not be shared.

*Required

Associations

Associations to the Wood Wood brand

Please write as many associations as you can think of to the Wood Wood brand in the textbox below.
(Example of associations to McDonalds could be 'happy meal', 'fastfood', 'colourful' etc.).

1. *

   _____

   _____

   _____

   _____

   _____

Familiarity

2. **Familiarity with Wood Wood** *
   Mark only one oval.

   ( ) I know of Wood Wood, but have never purchased their products

   ( ) I have purchased Wood Wood products 1-4 times over the past two years

   ( ) I have purchased Wood Wood products 5+ times over the past two years

   ( ) I have purchased other brands through Wood Wood, but not their own products over the past two years

Demographics

3. **Name** *

   _____

4. **Gender** *

Mark only one oval.

( ) Woman

( ) Man

5. **Age** *

Mark only one oval.

( ) 17-20

( ) 21-25

( ) 26-30

( ) 31-35

( ) 36-40

( ) 41-45

( ) 46-50

( ) 51+

6. **Area of residency** *

Mark only one oval.

( ) Frederiksberg

( ) Nørrebro

( ) Vesterbro

( ) Østerbro

( ) Amager

( ) City Center

( ) Rest of Zealand

( ) Other

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APPENDIX 6: BRAND CONCEPT MAPS RESPONDENTS

Response number	Name	Age	Gender	Area of residency	Familiarity with Wood Wood		Number of salient associations with a threshold of 8%	Selected for BCM
1	Elisabeth	21-25	Woman	Frederiksberg	I know of Wood Wood, but have never purchased their products	clothes, fashion, design, brand, expensive,	4	X
2	Nadia	21-25	Woman	Amager	I have purchased Wood Wood products 1-4 times over the past two years	Men's clothes, caps, Copenhagen, cool, teenager	3	(X) Backup for group 2
3	Pinja	21-25	Woman	Nørrebro	I have purchased Wood Wood products 1-4 times over the past two years	danish, streetwear, WW, AA, t-shirts, sweaters,	4	X
4	Amanda	26-30	Woman	Østerbro	I know of Wood Wood, but have never purchased their products	streetwear, cool, basics, WW, sneakers, expensive, fashion, hats, quality	7	X
5	Sofie	21-25	Woman	Østerbro	I know of Wood Wood, but have never purchased their products	Stil, young, clothes, nice brand, Copenhagen, good quality, expensive, danish, black/white,	5	X
6	Marc	26-30	Man	Amager	I know of Wood Wood, but have never purchased their products	Danish/Established/Commercial/Trendy	2	
7	Lasse	26-30	Man	Vesterbro	I have purchased Wood Wood products 1-4 times over the past two years	Streetwear, urban, cool, Copenhagen, Nørrebro	5	X
8	Frederikke	17-20	Woman	Rest of Zealand	I know of Wood Wood, but have never purchased their products	Nature, expensive and youth	3	
9	Michael	26-30	Man	Nørrebro	I have purchased Wood Wood products 1-4 times over the past two years	Logo, Copenhagen, young, urban, sports, trendy, matching set, sample sale, events, collabs, culture, Nice shop	6	X
10	Pauli	21-25	Man	Frederiksberg	I know of Wood Wood, but have never purchased their products	Streetwear, hype, fashion, unisex	2	
11	Oliver	21-25	Man	Amager	I have purchased Wood Wood products 1-4 times over the past two years	W, swag, low key, Danish, blue, stripes, prince Nicolai	2	
12	Casper	21-25	Man	Østerbro	I know of Wood Wood, but have never purchased their products	Caps, W, sneaks, sweaters	4	X) back-up for group 1
13	Fie	26-30	Woman	Amager	I have purchased other brands through Wood Wood, but not their own products over the past two years	Cool, expensive, top brands and exclusive.	3	X
14	Mats	26-30	Man	Østerbro	I know of Wood Wood, but have never purchased their products	Copenhagen, streetwear, fashion, menswear, clothes, adidas, disney, double a, ww, lifestyle, attitude, underground, urban, collaborations, youth	8	X
15	Anders	26-30	Man	Nørrebro	I have purchased Wood Wood products 1-4 times over the past two years	Urban, Danish design	2	
16	Julie	17-20	Woman	Rest of Zealand	I know of Wood Wood, but have never purchased their products	Danish, sporty, Aarhus, Copenhagen, Online store, fashion, cool name and popular brand.	5	X
17	Mikkel	26-30	Man	Rest of Zealand	I have purchased Wood Wood products 1-4 times over the past two years	Expensive, fashion, pretty, youthful	3	(X) Backup for group 2
18	Rauno	21-25	Man	Frederiksberg	I have purchased Wood Wood products 1-4 times over the past two years	Danish Design, Street style, street wear, hip, cool, trendy, colorful, denim	5	X
19	Oliver	21-25	Man	Frederiksberg	I know of Wood Wood, but have never purchased their products	Scandinavian, Fashion, Copenhagen, Over prized, minimalistic,	4	X) back-up for group 1
20	Lamia	21-25	Woman	City Center	I have purchased other brands through Wood Wood, but not their own products over the past two years	Cool, mode, stil, dansk, råt, brand, multibrand store, tøj, skandinavisk, ungt, hip hop, urban, modebevidst, middel til høj prisklasse	10	X
21	Thomas	26-30	Man	Østerbro	I have purchased other brands through Wood Wood, but not their own products over the past two years	Copenhagen, Street art, t-shirts, print, krystalgade, Roskilde Festival, Nørrebro, W, Amigo print, collab, adidas, Comme Des Garcons, Nike, cool staff, badly fitting jeans, colors, bomber jackets, highstreet, mainstream, low quality cotton, ambivalent,	6	X
22	Jesper	26-30	Man	City Center	I have purchased Wood Wood products 5+ times over the past two years	Streetwear, fashion, danish, high-end, sneakers	4	X
23	Sarah	26-30	Woman	Østerbro	I have purchased other brands through Wood Wood, but not their own products over the past two years	Exclusive, cool, Scandinavian design, Copenhagen	3	X
24	Daniel	51+	Man	Amager	I know of Wood Wood, but have never purchased their products	Bicycles, Copenhagen, Design, Nordic	2	
25	Lise	36-40	Woman	Amager	I have purchased Wood Wood products 1-4 times over the past two years	Street, ungt, cool, fashion, sneaks, designsamarbejde, farverigt, lesiure, Carl Oscar, mainstream :)	7	X
26	Simon	26-30	Man	Vesterbro	I know of Wood Wood, but have never purchased their products	Kasket, x-factor, prætentiøs	1	
27	Nicoline	26-30	Woman	Other	I know of Wood Wood, but have never purchased their products	Clothing, accessories, fashion, expensive	3	
28	Kasper	31-35	Man	Other	I have purchased Wood Wood products 1-4 times over the past two years	Hipster, overrated	0	
29	Cecilie	21-25	Woman	Amager	I know of Wood Wood, but have never purchased their products	Streetstyle, colourful, casual	2	
30	Pak	26-30	Man	City Center	I have purchased Wood Wood products 1-4 times over the past two years	street, commercial, contemporary, skate, copenhagen, skandinavian style,	3	(X) Backup for group 2
31	Gustav	21-25	Man	Vesterbro	I know of Wood Wood, but have never purchased their products	poor vocabulary, furnitures (specifically tables/chairs), the bird "woodpecker", green, actual wood integrated in their products, clean design/basic clothes	2	
32	Nick	26-30	Man	Frederiksberg	I have purchased Wood Wood products 1-4 times over the past two years	Nørrebro, København, Fashion, Youngsters, collaborations, Dansk design, inspirerende, mode, clothes, sneakers, kunst,	7	X
33	Alexander	26-30	Man	Rest of Zealand	I have purchased Wood Wood products 1-4 times over the past two years	Green - stylish - clothes	3	(X) Backup for group 2
34	Søren	26-30	Man	Amager	I have purchased Wood Wood products 1-4 times over the past two years	Fashion, caps, sweatshirts, brand	4	X
35	Andreas	21-25	Man	Amager	I know of Wood Wood, but have never purchased their products	Hip, hipster, minimalistic, cool, expensive, smart, popular	5	X
36	Alexander	26-30	Man	Østerbro	I have purchased Wood Wood products 1-4 times over the past two years	Mode. Dansk. Collabs. Københavnerbrand. Streetwear.	4	X
37	Daniel	26-30	Man	Nørrebro	I know of Wood Wood, but have never purchased their products	fashionable, street, scandinavian, expensive, sporty, contemporary	5	X
38	John	41-45	Man	Frederiksberg	I have purchased Wood Wood products 1-4 times over the past two years	Adidas	1	
Group 1	I know of Wood Wood, but have never purchased their products							
Group 2	I have purchased Wood Wood products 1-4 times over the past two years							
Group 3	I have purchased Wood Wood products 5+ times over the past two years							
Group 4	I have purchased other brands through Wood Wood, but not their own products over the past two years							
Selection criteria	Familiarity diversity (Familiarity>Associations>gender(W))							

APPENDIX 7: ELICITED ASSOCIATIONS

Associations	Original Associations	Mentions	
Fashion	fashion/mode	15	39%
Copenhagen	copenhagen/København	12	32%
Streetwear	streetwear	11	29%
Cool	Cool	9	24%
Expensive	Expensive	9	24%
Danish	dansk/Danish	8	21%
Clothing	Clothes/tøj/clothing	7	18%
Trendy or Fashionable?	trendy/fashionable/hip/modebevidst	7	18%
Youthful	Young/ungt/youthful	7	18%
Collaborations	Collab/collaborations/design samarbejde	6	16%
WW	W/WW	6	16%
Scandinavian	Scandinavian/Skandinavisk/Nordic/Scandinavian style/Scandinavian Design	6	16%
Caps	caps/hats/kasket	5	13%
Sneakers	Sneakers/sneaks	5	13%
Urban	urban	5	13%
Colourful	colours/colourful/farverigt	4	11%
Adidas	Adidas	3	8%
Brand	brand	3	8%
Danish Design	Danish Design	3	8%
Nørrebro	nørrebro	3	8%
Popular	Popular brand/popular/top brand	3	8%
Sporty	sports/sporty	3	8%
Stylish	stil/stylish	3	8%
Green	green (not the colour) / Nature	3	8%
Minimalistic	Minimalistic/clean design	3	8%
Sweatshirts	Sweaters/sweatshirts	3	8%
AA/Double A	AA/Double A	2	5%
Basics / basic clothes	Basics / basic clothes	2	5%
Commercial	Commercial	2	5%
Contemporary	Contemporary	2	5%
Design	Design	2	5%
Exclusive	Exclusive	2	5%
Hipster	Hipster	2	5%
mainstream	mainstream	2	5%
Mens clothes/menswear	Mens clothes/menswear	2	5%
Quality/Good quality	Quality/Good quality	2	5%
Street style	Street style	2	5%
t-shirts	t-shirts	2	5%
Casual/low key	Casual/low key	2	5%
accessories	accessories	1	3%
Actual wood in products	Actual wood in products	1	3%
ambivalent	ambivalent	1	3%
Amigo print	Amigo print	1	3%
Århus	Århus	1	3%
Attitude	Attitude	1	3%
badly fitting jeans	badly fitting jeans	1	3%
Bicycles	Bicycles	1	3%
Black/white	Black/white	1	3%
Blue	Blue	1	3%
bomber jackets	bomber jackets	1	3%
Carl Oscar	Carl Oscar	1	3%
Commes des Garcons	Commes des Garcons	1	3%
Cool name	Cool name	1	3%
cool staff	cool staff	1	3%
culture	culture	1	3%
Denim	Denim	1	3%
Disney	Disney	1	3%
Established	Established	1	3%
Events	Events	1	3%
furniture	furniture	1	3%
High end	High end	1	3%
High street	High street	1	3%
hip hop	hip hop	1	3%
Hype	Hype	1	3%
Inspirerende	Inspirerende	1	3%
Københavnerbrand	Københavnerbrand	1	3%
krystalgade	krystalgade	1	3%
Kunst	Kunst	1	3%
leisure	leisure	1	3%
Lifestyle	Lifestyle	1	3%
logo	logo	1	3%
low quality cotton	low quality cotton	1	3%
matching set	matching set	1	3%

| Associations	Original Associations	Mentions	
middel til høj prisklasse	middel til høj prisklasse	1	3%
multi brand store	multi brand store	1	3%
nice brand	nice brand	1	3%
nice shop	nice shop	1	3%
Nike	Nike	1	3%
Online store	Online store	1	3%
over priced	over priced	1	3%
Overrated	Overrated	1	3%
Poor vocubulary	Poor vocubulary	1	3%
Prætentiøs	Prætentiøs	1	3%
Pretty	Pretty	1	3%
prince Nikolai	prince Nikolai	1	3%
print	print	1	3%
råt	råt	1	3%
roskildefestival	roskildefestival	1	3%
sample sale	sample sale	1	3%
skate	skate	1	3%
Smart	Smart	1	3%
street art	street art	1	3%
stripes	stripes	1	3%
Swag	Swag	1	3%
teenager	teenager	1	3%
The bird "wood pecker"	The bird "wood pecker"	1	3%
Underground	Underground	1	3%
Unisex	Unisex	1	3%
X-faktor	X-faktor	1	3%
Youngsters	Youngsters	1	3%
Total amount of associations contributed (reoccurences included)		239	
		6.289473684	

APPENDIX 8: INDIVIDUAL BRAND CONCEPT MAPS
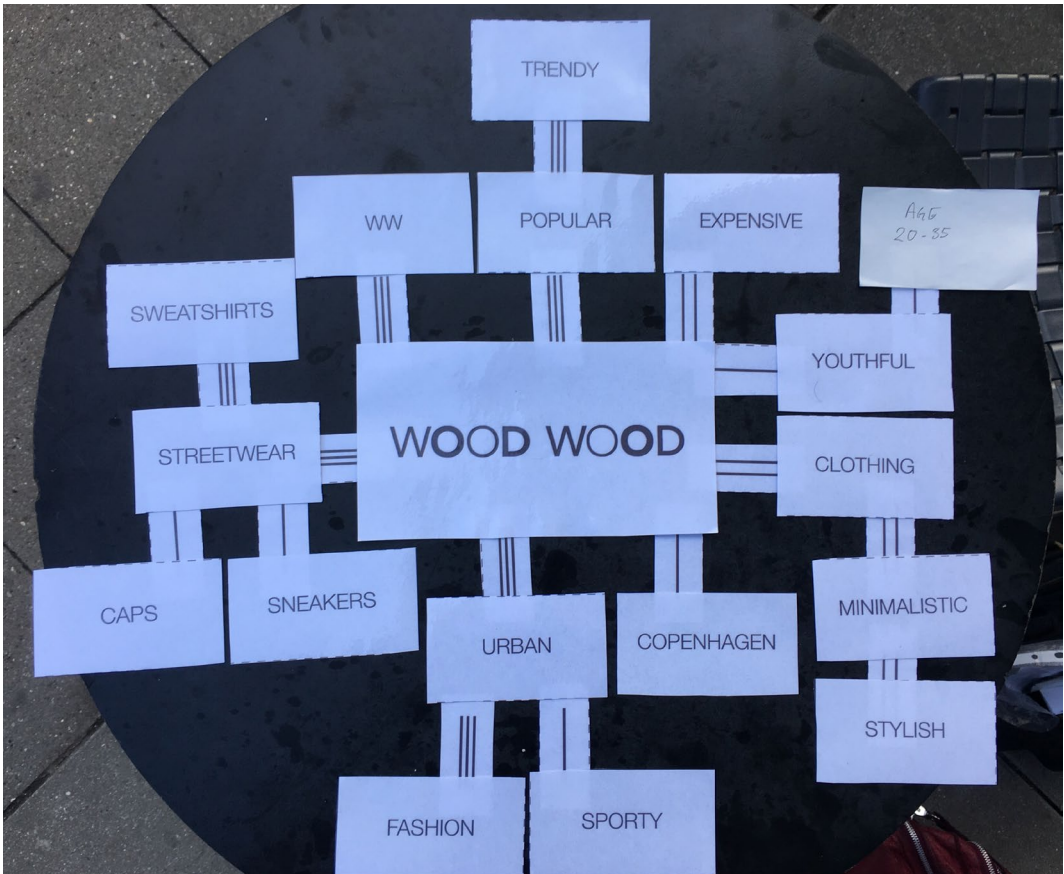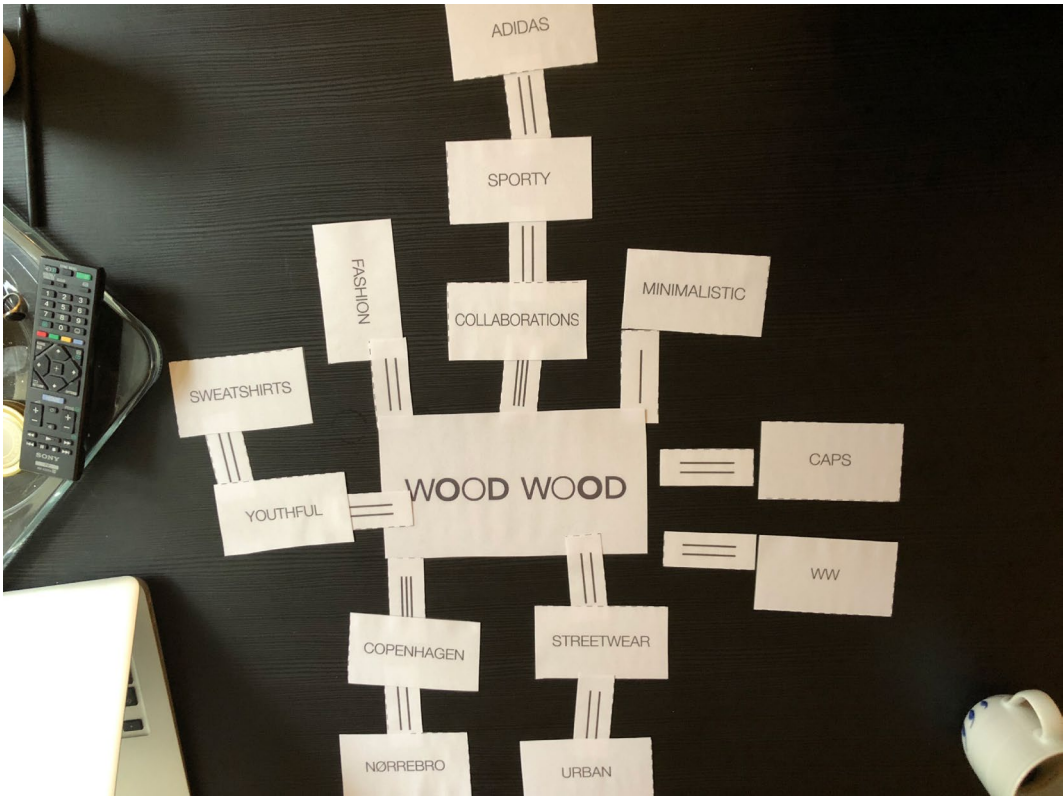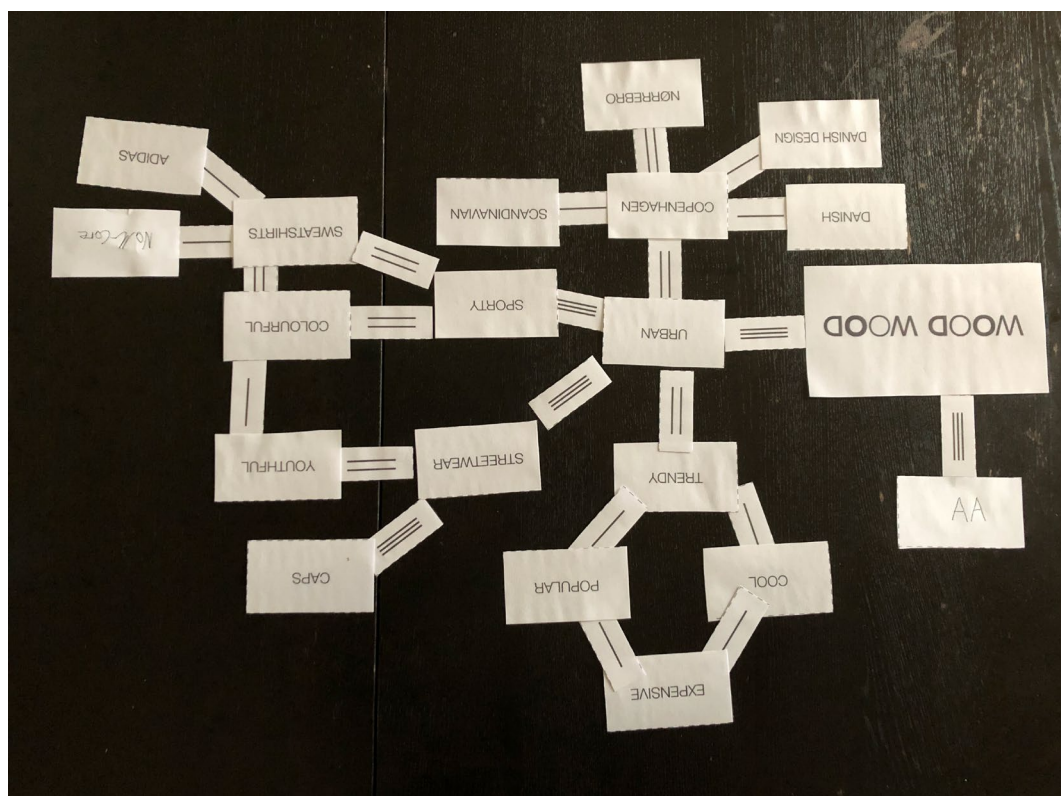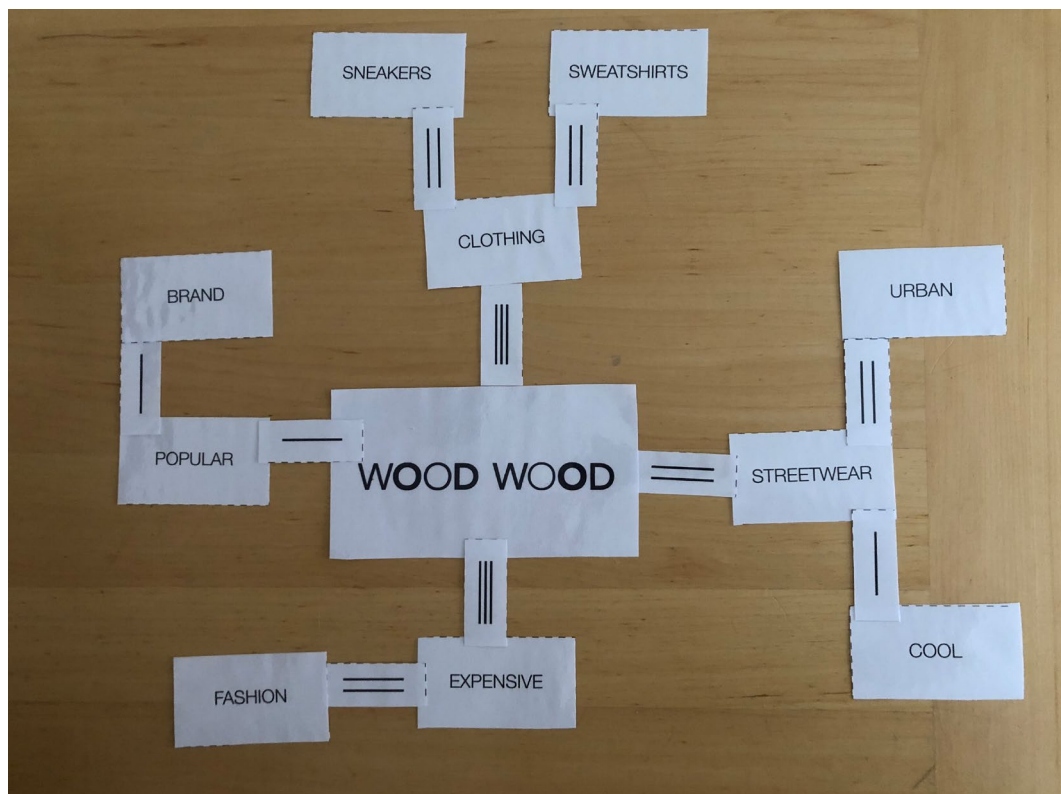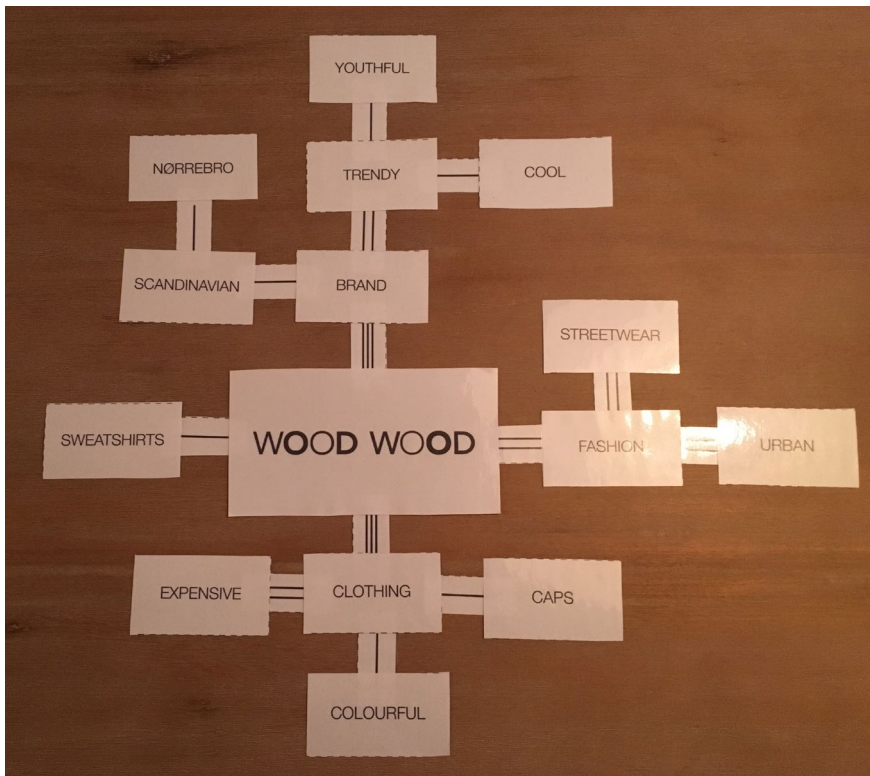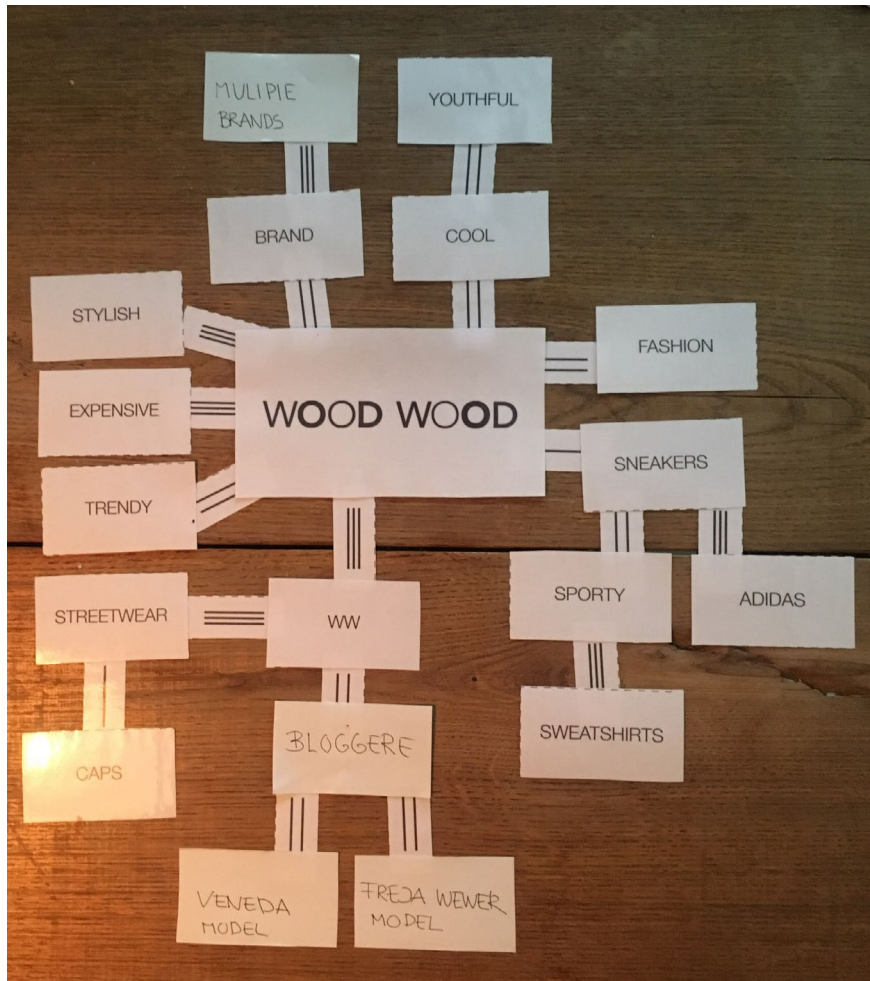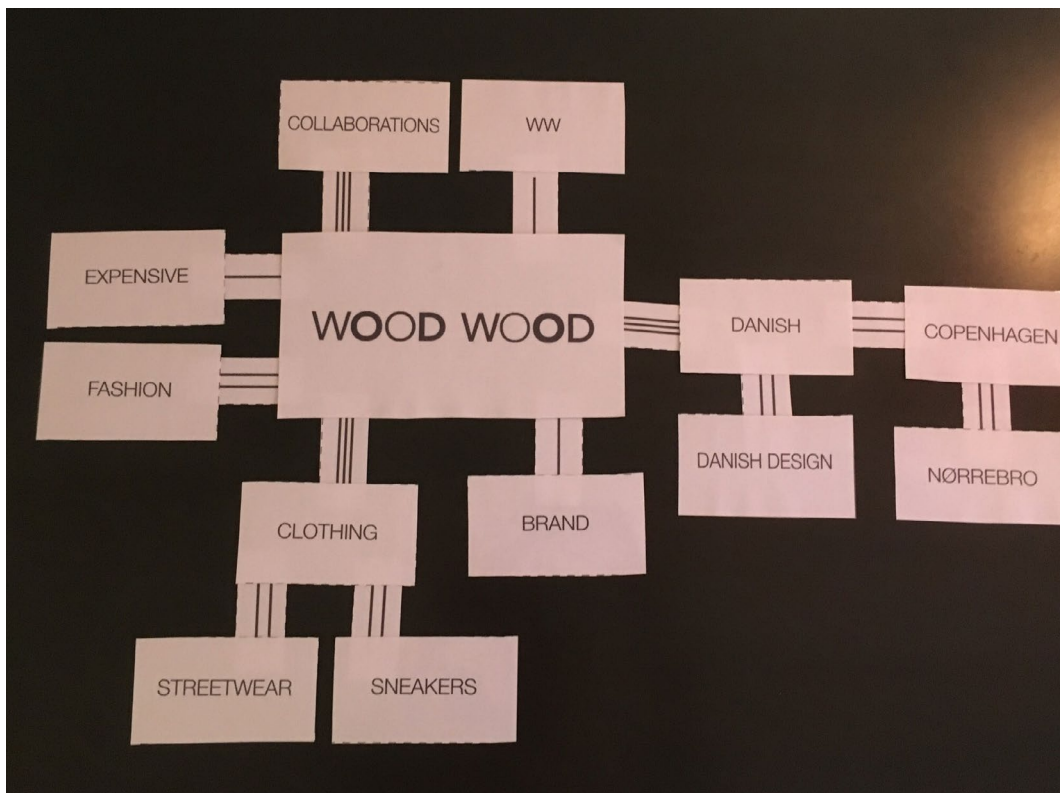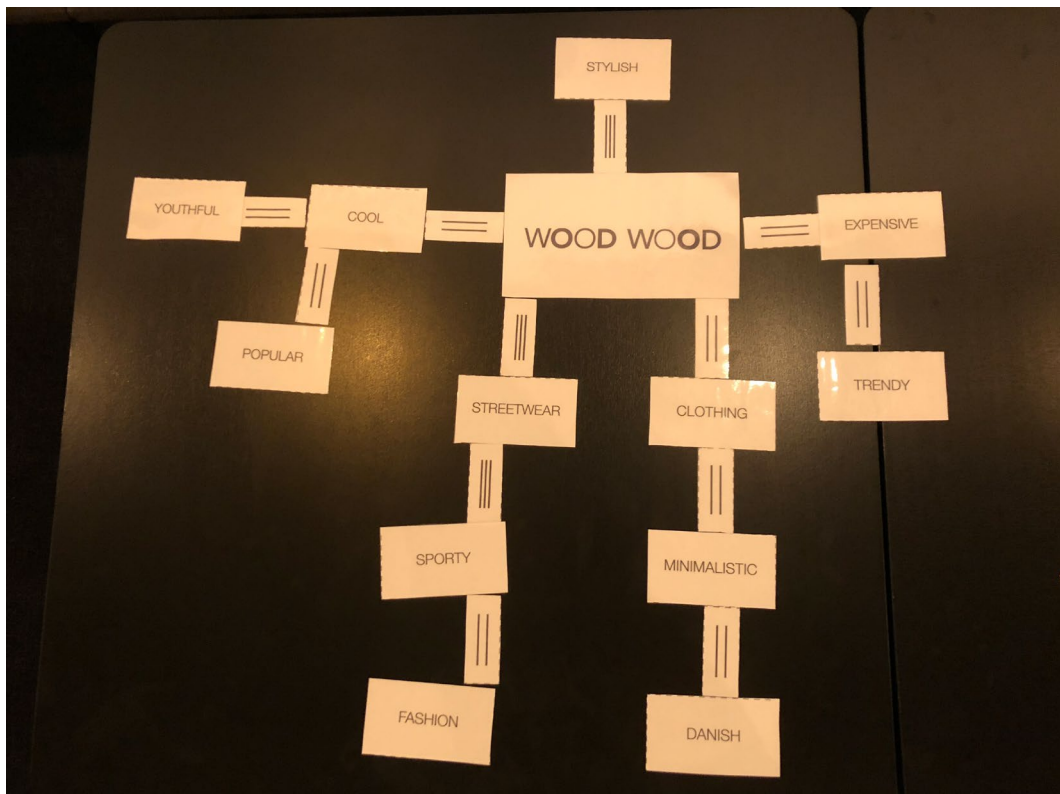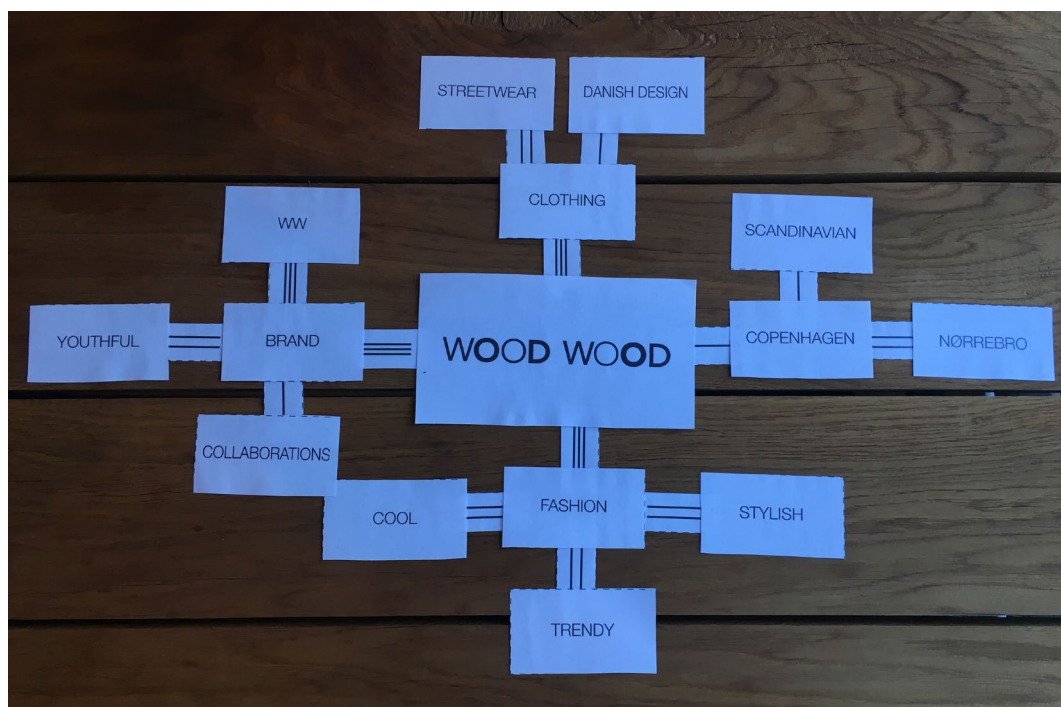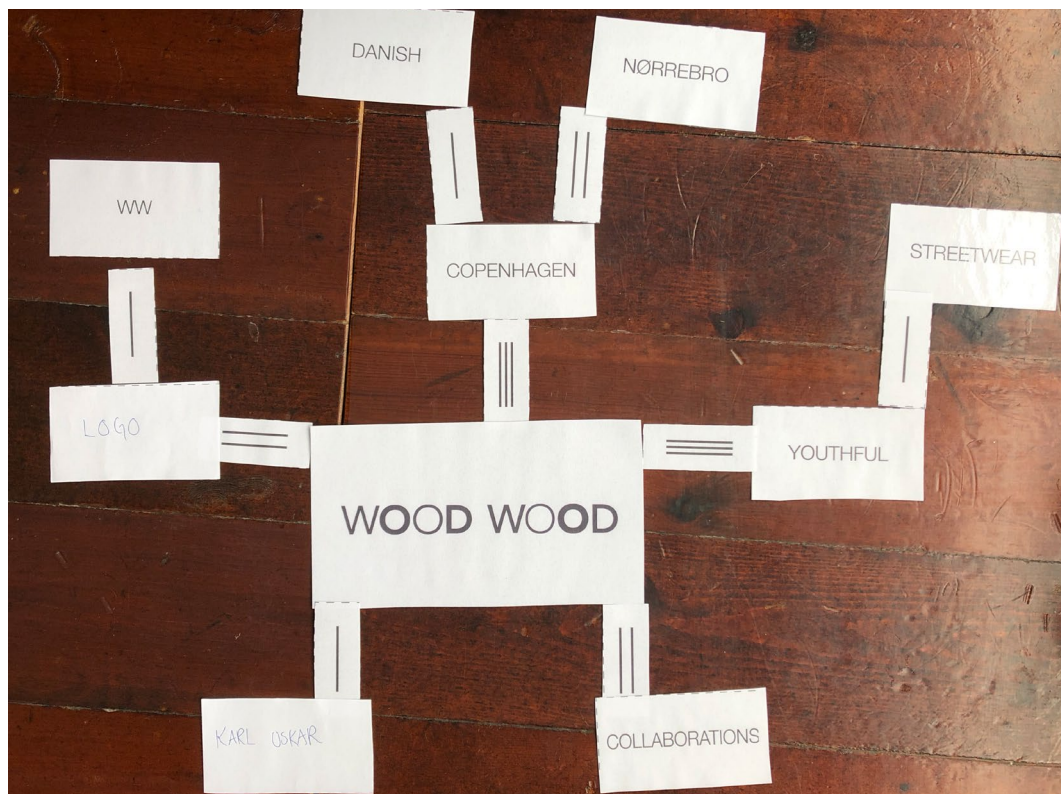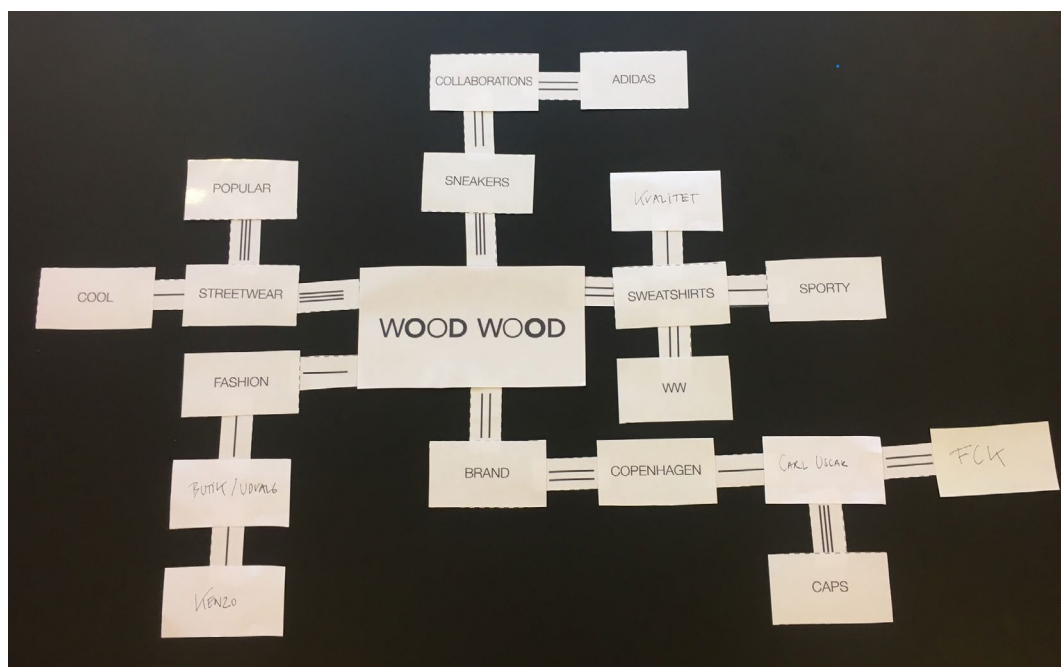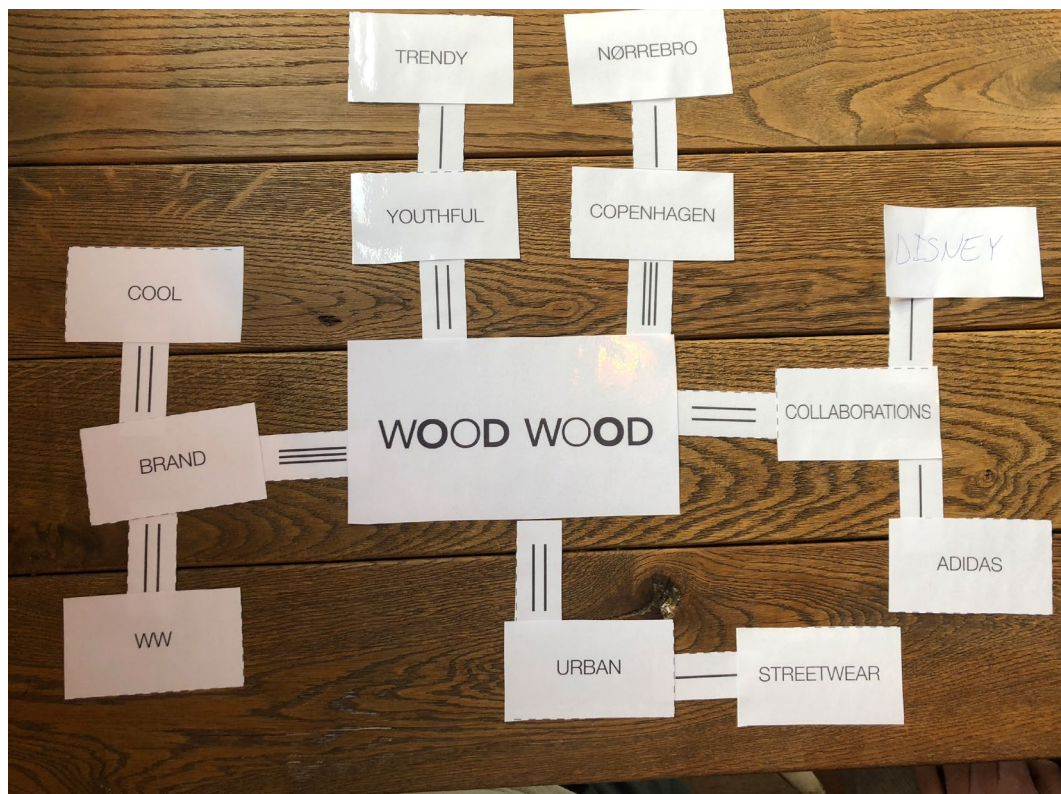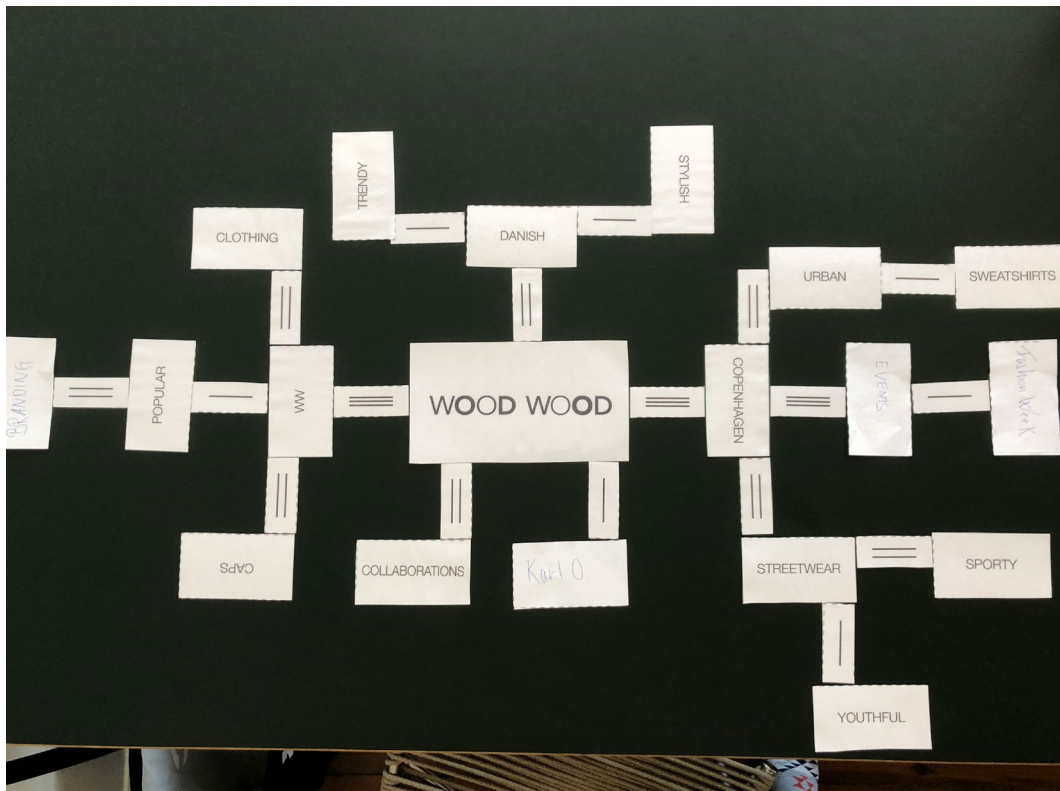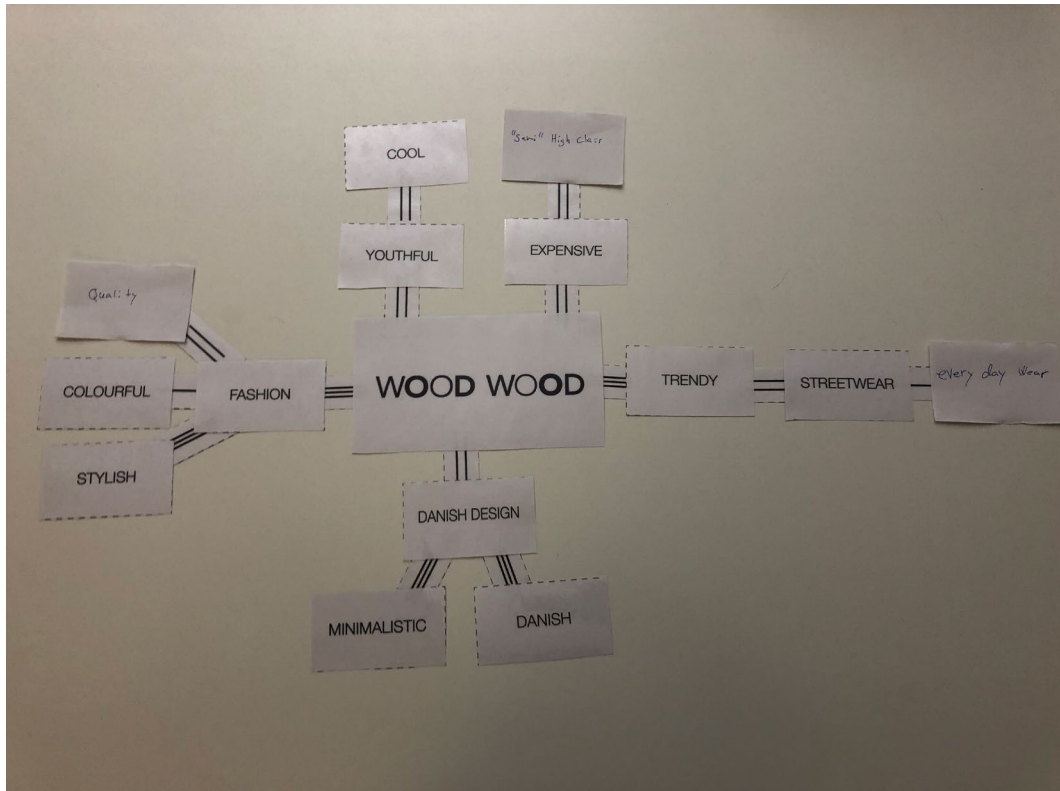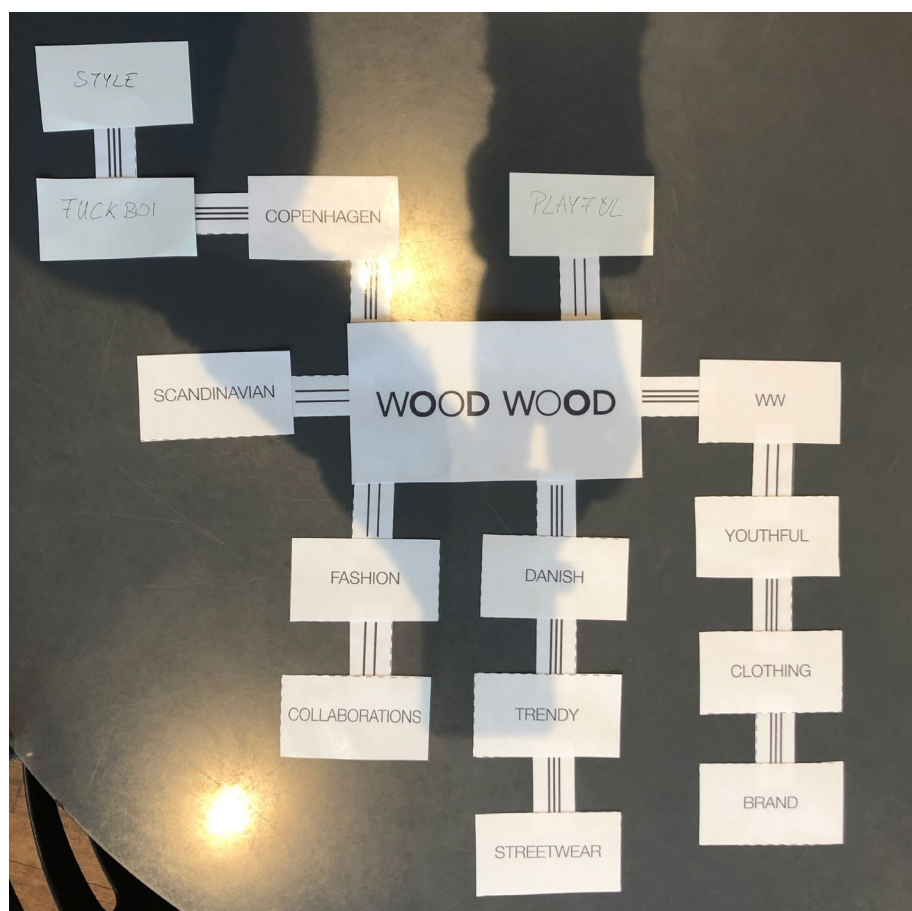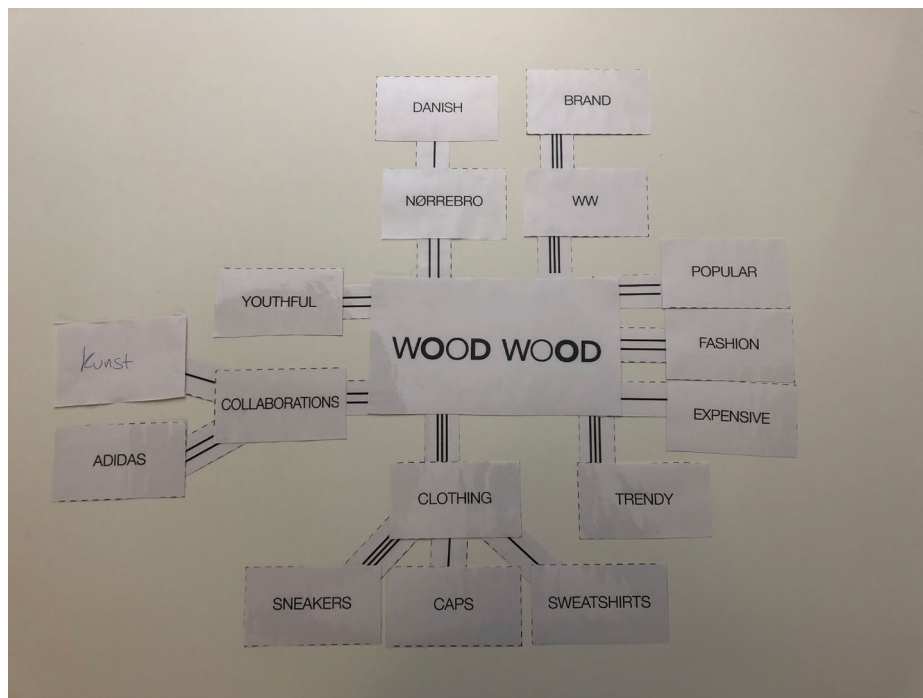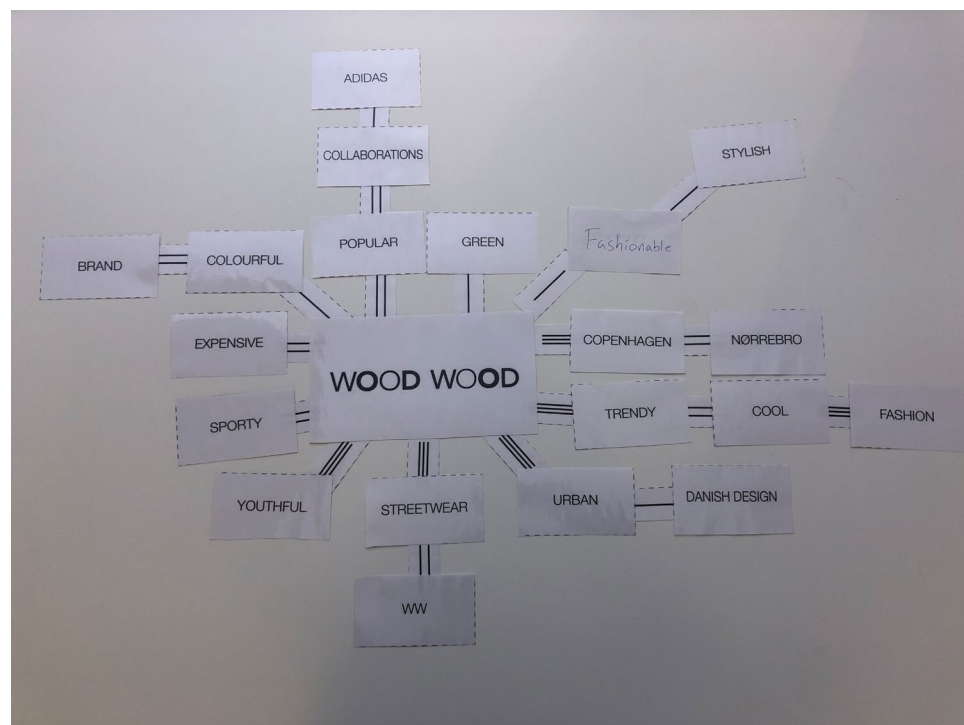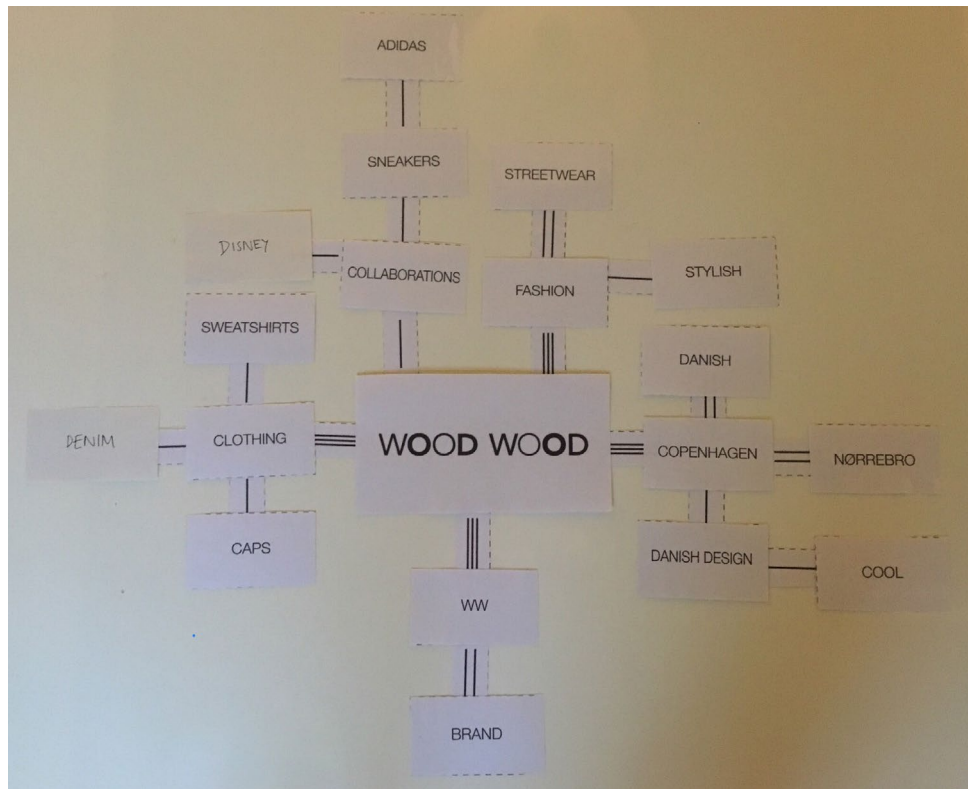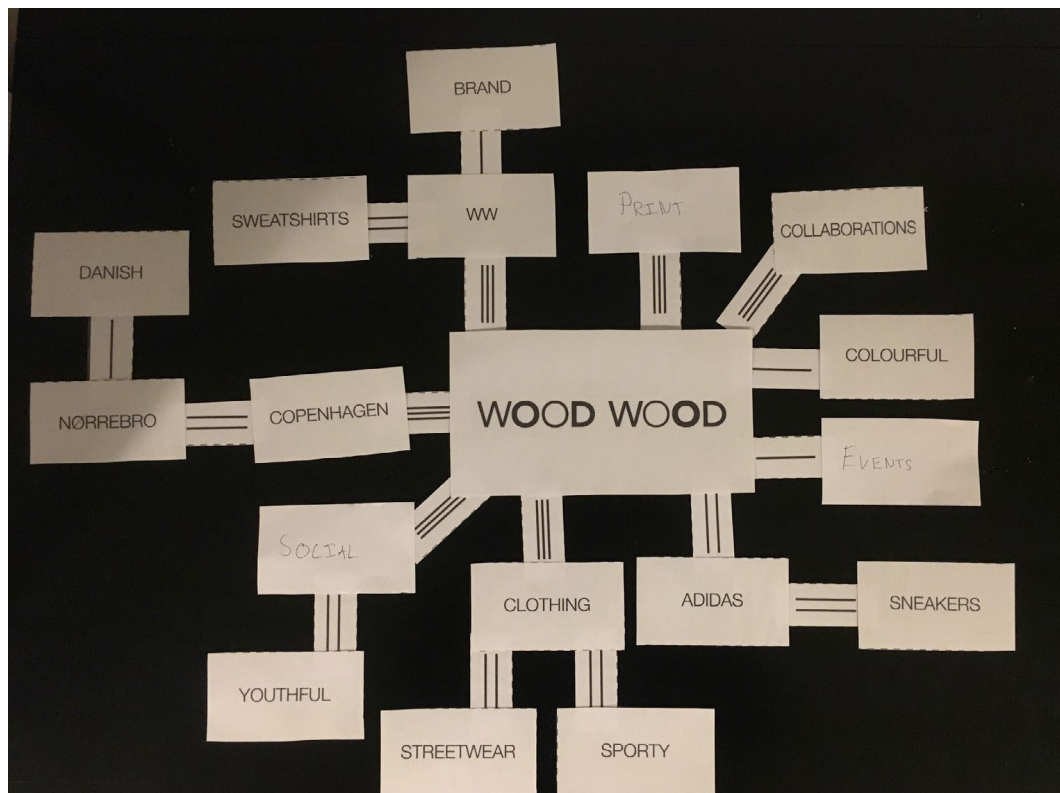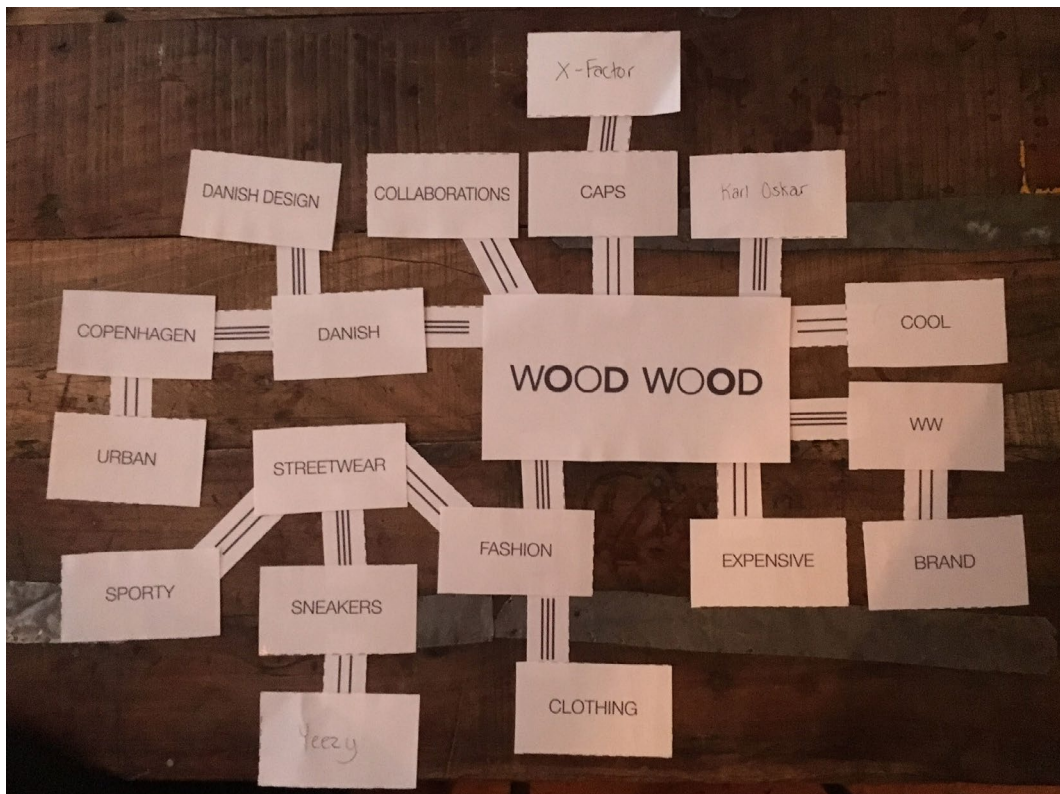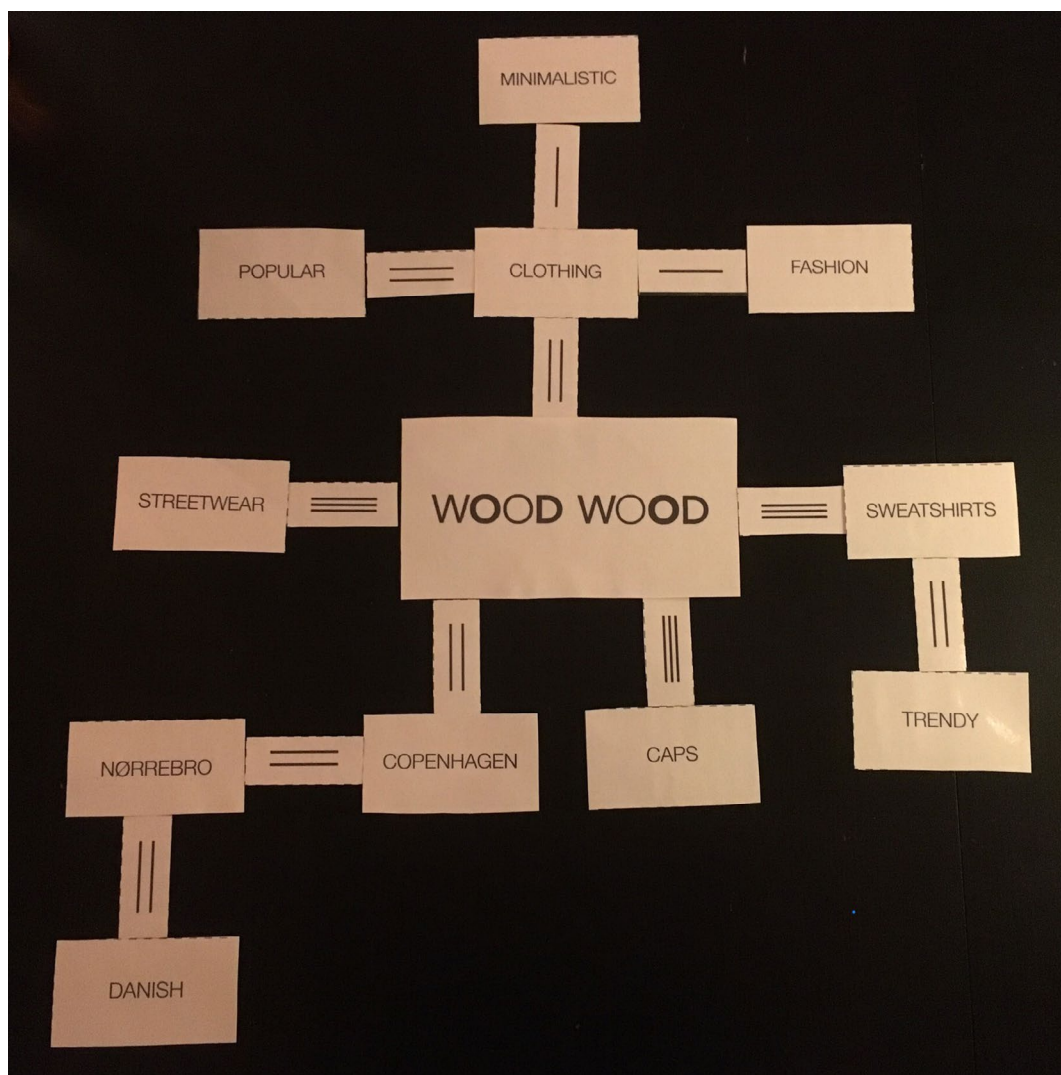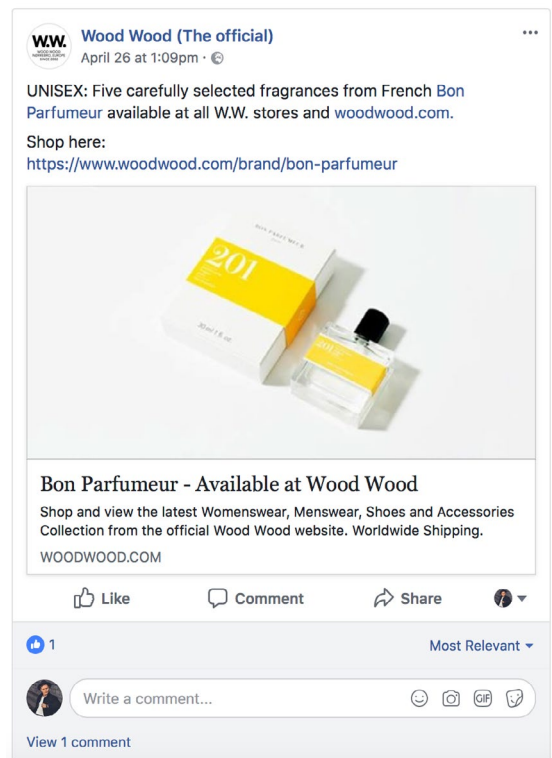
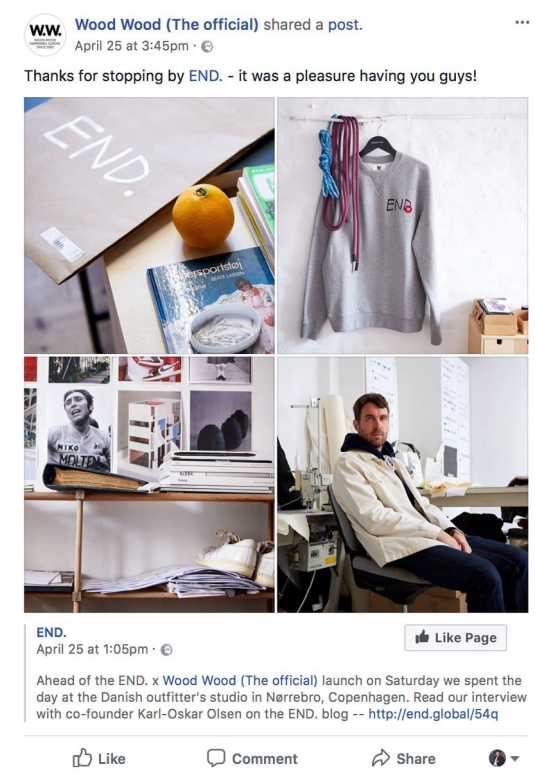# APPENDIX 9: WOOD WOOD FACEBOOK BRAND POSTS

BRAND POST 1
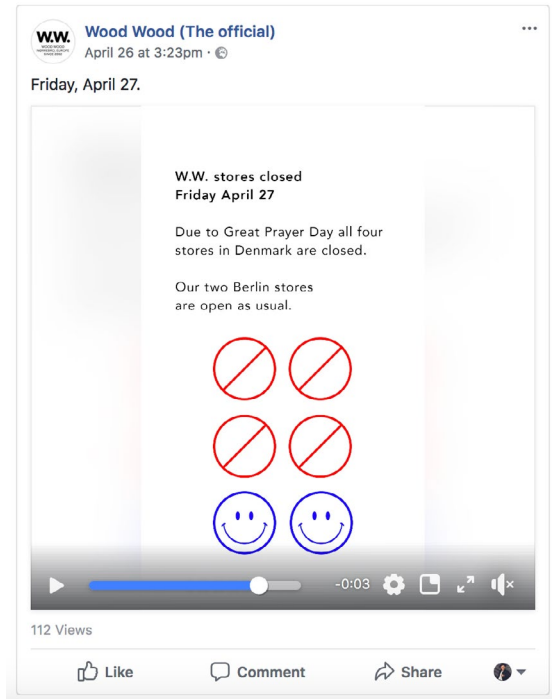
BRAND POST 3
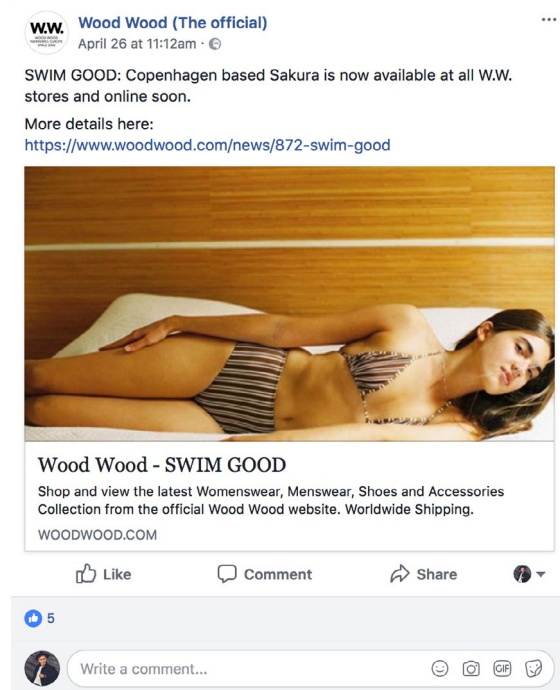
BRAND POST 2

BRAND POST 4

BRAND POST 5

Wood Wood (The official)
April 25 at 10:50am · 🌐

"BUYER BEWARE": Fresh small stock from Japanese-based Cav Empt is now available at W.W. Copenhagen and woodwood.com.

Shop here:
https://www.woodwood.com/brand/cav-empt

Cav Empt at Wood Wood
The Japanese based brand Cav Empt is the brainchild of designer Sk8thing (formerly of BAPE). The graphics and motives of the brand feature ironic meanings often with social commentary in a style that relates to the early '90s...
WOODWOOD.COM

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Theo R. Würtzen Eric 👍 1

BRAND POST 6

Wood Wood (The official)
April 24 at 4:00pm · 🌐

Restock of the popular Hysteria by Happy Socks from Sweden is now available at W.W. Aarhus, W.W. Copenhagen, W.W. Frederiksberg and woodwood.com.

Hysteria at Wood Wood
Hysteria is the first lifestyle sock brand solely focused on women's socks with a strong, modern aesthetic. With close attention to detail and design, Hysteria provides women with a powerful accessory that augments and elevates their...
WOODWOOD.COM

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BRAND POST 7

Wood Wood (The official)
April 24 at 12:30pm · 🌐

ACRONYM ®: The second release of the Nike Air VaporMax 'Moc 2' x Acronym is releasing this Thursday, April 26 at W.W. Copenhagen 10:00 AM CET and woodwood.com 09:00 AM CET.

More details:
https://www.woodwood.com/.../869-nike-air-vapormax-moc-2-x-ac...

Acronym x Nike Vapormax MOC 2
Limited to one pair per customer. Any order exceeding this restriction will be cancelled - including first order. NOTE: This item does not apply for free shipping. The Nike Air VaporMax Flyknit Moc 2 Unisex Running Shoe keeps...
WOODWOOD.COM

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👍❤ 6

1 Share

BRAND POST 8

Wood Wood (The official)
April 19 at 5:00pm · 🌐

HERNING: Selected items from the family-owned Danish brand S.N.S Herning, who is still knitting all their products in Denmark, are available at W.W. Berlin, W.W. Copenhagen and woodwood.com.

Shop here:
woodwood.com/brand/s.n.s.-herning

Wood Wood - S.N.S. Herning
Shop and view the latest Womenswear, Menswear, Shoes and Accessories...
WOODWOOD.COM

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👍❤ 6

Write a comment...

BRAND POST 9

Wood Wood (The official)
April 19 at 3:44pm · Instagram · 🌐

ON TIME SINCE 1854: Find your own Timex at your local W.W. store or woodwood.com.

Shop here:
www.woodwood.com/brand/timex

▶ ──────●──────────────────── -0:03 ⚙ 🔲 ⤢ 🔊✕

274 Views

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👍 3

BRAND POST 10

Wood Wood (The official)
April 19 at 12:01pm · 🌐

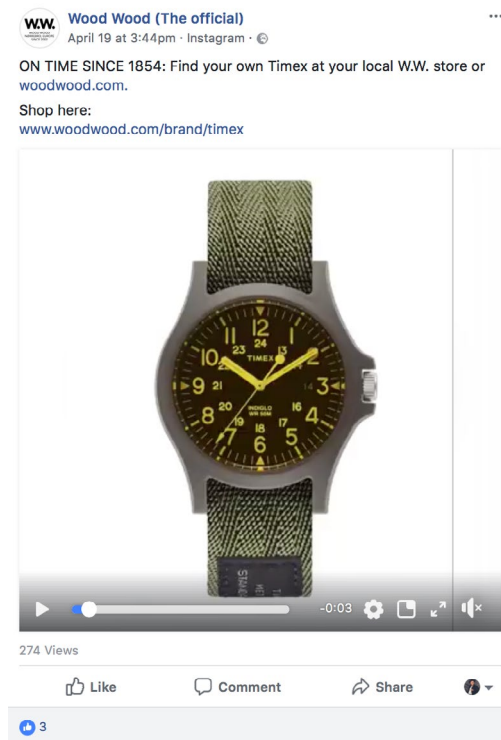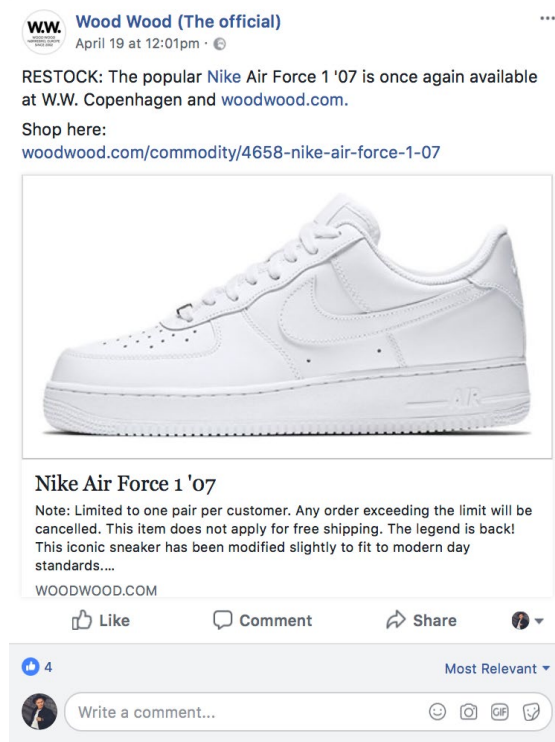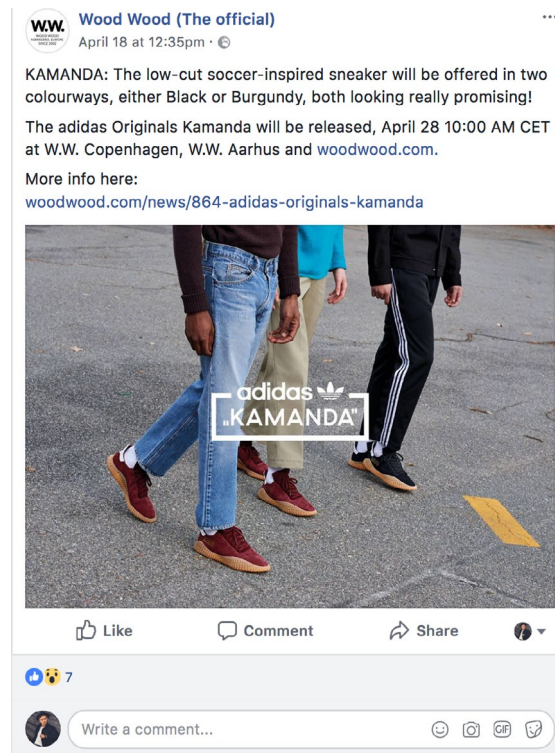RESTOCK: The popular Nike Air Force 1 '07 is once again available at W.W. Copenhagen and woodwood.com.

Shop here:
woodwood.com/commodity/4658-nike-air-force-1-07

Nike Air Force 1 '07
Note: Limited to one pair per customer. Any order exceeding the limit will be cancelled. This item does not apply for free shipping. The legend is back! This iconic sneaker has been modified slightly to fit to modern day standards....

WOODWOOD.COM

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BRAND POST 11

Wood Wood (The official)
April 18 at 2:37pm · 🌐

NEW: Our Double A 'Dan' zip hoodie in black is constructed in organic and Oeke-Tex® Standard 100 certified cotton. The zipped hoodie features a red Double A patch on chest and kangaroo pocket.

Find all available Double A items for men right here:
woodwood.com/feature/double-a-men

👍 Like   💬 Comment   ↪ Share   •

🔵 2

BRAND POST 12

Wood Wood (The official)
April 18 at 12:35pm · 🌐

KAMANDA: The low-cut soccer-inspired sneaker will be offered in two colourways, either Black or Burgundy, both looking really promising!

The adidas Originals Kamanda will be released, April 28 10:00 AM CET at W.W. Copenhagen, W.W. Aarhus and woodwood.com.

More info here:
woodwood.com/news/864-adidas-originals-kamanda

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👍😮 7

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BRAND POST 13

Wood Wood (The official) added an event.
April 12 at 10:46am · ©

W.W. STOCK SALE IN NØRREBROHALLEN APRIL 20-22

Save up to 70% on brands like adidas Consortium, Asics, Clarks, Champion, Converse, CDG CDG, New Balance, Nike, Peter Jensen, Puma, SNS Herning, Undercover, Vans and Wood Wood.

New items will be added daily.... See More

Wood Wood Stock Sale
Nørrebrohallen Copenhagen
April 20-22

APR 22 · **Wood Wood Stock Sale**
Apr 20 - Apr 22 · Nørrebrohallen · København
Marie, Nikolaj and 6 friends were interested
★ Interested

👍❤️ 10

🔘 Like   💬 Comment

Gustav Terp Ali Ali ❤️ 1
Like · Reply · 2w

Thomas Brady Olsen Nanna Helmi Varis 👍 1

BRAND POST 15

Wood Wood (The official)
April 5 at 1:46pm · ©

DOUBLE A
Spring / Summer 2018
Artwork by Melchior Tersen

New Double A available at all W.W. stores and woodwood.com/doublea now.

#WWDOUBLEA

🔘 Like   💬 Comment   ↪ Share

👍 30

BRAND POST 14

Wood Wood (The official)
April 10 at 10:00am · ©

YEEZY: The Yeezy 500 'Blush' from adidas Originals by Kanye West will be sold via raffles at W.W. Aarhus, W.W. Berlin and W.W. Copenhagen.

Details here:
woodwood.com/news/859-yeezy-500-blush

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Kim Dyring Gustafsen Hans Møller Noget for sønnike?
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↪ 1 Reply

Mie Laursen Mads Laursen ærgerligt du ikke er street nok ❤️
Like · Reply · 2w

Jakob Kjeldgaard Ashgon Choubineh Alexander Westerhoff Mike Høiriis Morten Gerster Peipinen Henrik Clausen
Like · Reply · 2w · Edited   👍 2

Ashgon Choubineh Grim 👍 1
Like · Reply · 2w

Morten Gerster Peipinen jeg kan heller ikke den dag
Like · Reply · 2w

BRAND POST 16

Wood Wood (The official)
April 4 at 3:47pm · ©

KHAKI: ASICSTIGER has tied their laces together with Sasquatchfabrix., and in this collaboration designed their version of the GEL-PTG MT.

Releases on woodwood.com Saturday, 7 April 10:00 AM CET.

More details here:... See More

Wood Wood - ASICSTIGER X SASQUATCHFABRIX. GEL-PTG MT
Shop and view the latest Womenswear, Menswear, Shoes and Accessories Collection from the official Wood Wood website. Worldwide Shipping.
WOODWOOD.COM

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BRAND POST 17

Wood Wood (The official)
April 3 at 2:40pm · ©

CONSORTIUM: adidas Originals' new Deerupt silhouette receives the adidas Consortium treatment to create a premium rendition of the deconstructed running model.

Releases at W.W. Copenhagen, W.W. Aarhus and woodwood.com Saturday, 7 April 10:00 AM CET.

More details here:... See More

Wood Wood - ADIDAS CONSORTIUM DEERUPT
Shop and view the latest Womenswear, Menswear, Shoes and Accessories Collection from the official Wood Wood website. Worldwide Shipping.
WOODWOOD.COM

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👍😢❤ 12

BRAND POST 18

Wood Wood (The official) added an event.
April 3 at 2:28pm · ©

We hope to see you for a beer from Nørrebro Bryghus as we open the doors to our freshly refurbished store.

Thursday April 5
from 17:00-20:00.... See More

Wood Wood Aarhus Re—opening

THURSDAY APRIL 5
FROM 17:00–20:00.

WOOD WOOD AARHUS
GULDSMEDGADE 22B

BEER KINDLY PROVIDED
BY NØRREBRO BRYGHUS

NØRREBRO BRYGHUS

APR	Wood Wood Aarhus Re...	★ Interested
5	Thu 5 PM · Wood Wood ...	
	You like Wood Wood (Th...	

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BRAND POST 19

Wood Wood (The official) shared a link.
March 29 at 3:09pm · ©

Wood Wood Spotlights Gosha Rubchinskiy, Cav Empt & COMME des GARÇONS in Spring 2018 Editorial
As well as its own pieces.
HYPEBEAST.COM

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👍❤ 12

BRAND POST 20

Wood Wood (The official)
March 28 · 🌐

RUSSIA: Gosha Rubchinskiy's Rave Culture themed SS18 collection is inspired by football culture, nightlife and vintage sportswear.

Available at W.W. Copenhagen, W.W. Aarhus and woodwood.com.

Shop here:
woodwood.com/brand/gosha-rubchinskiy

Wood Wood - Gosha Rubchinskiy

Gosha Rubchinskiy a former stylist has taken the fashion industry by storm in recent seasons. His collections contains a lot of attitude and elements from the skateboarding culture, sport and post-Soviet Russia, which he…

WOODWOOD.COM

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Mikkel Prins Mathias Edvardsen 👍 1
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Kristine Hedegaard Christian Hedegaard
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