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TRANSFERRING BRAND EQUITY THROUGH REBRANDING

A Case Study of the Brand Fun One

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ABSTRACT

In the branding literature, we usually distinguish between corporate and product branding. A major corporate focus by researchers the later years has led to neglecting product branding, especially within rebranding. Firms have started to threat the world as a single market to create economies of scale, efficiencies and synergies between firms and countries, reduce time to market and to create an international image by switching to a more global strategy. Meanwhile, marketers overlook the important aspect of brand equity. Hence, we discovered a need for research concerning the subject of rebranding at product level.

In order to be able to contribute with knowledge in this field, our thesis suggests a model based on literature review that explains how brand equity can be transferred through rebranding most effectively. Our research should therefore be considered as a supplement to the rebranding field in general, as well as a contribution to the identified need of knowledge regarding transferring brand equity through product rebranding.

Through a real-life case study, we make use of our proposed model by investigating the brand equity of Fun One, which recently has been acquired by one of the leading FMCG companies in Scandinavia, Orkla. Our findings implied that Fun One had high awareness, especially in the squash category. However, the study also revealed that the brand lacked a clear identity due to average design and misperceptions among the consumers regarding the brand's unique selling points. In addition to a weak product personality and close to a non-existing attitude towards the brand, it fails to generate loyalty and engagement among the consumers. Thus, in accordance with our model, we suggest which aspects of the brand that needs to be retained and which to change in order to transfer its current brand equity most effectively.

Our proposed rebranding goes through four stages, including repositioning, renaming, redesigning and relaunching. The new brand position changes its focus from being a sport thirst quencher to a summer thirst quencher, and includes qualified suggestions such as changing the name from Fun One to Fun Light, redesigning both logo and bottle, as well as describing how a campaign relaunch could look like.

ACKNOWLEDGEMENTS

This master thesis constitutes 30 ECTS and is conducted in spring 2016 by Lars-Petter Fossheim and Christian Kalland as a final assignment in the MSc program Brand and Communications Management at Copenhagen Business School.

Diving into brand equity and product rebranding has been a very educational and thrilling experience, especially considering that product rebranding has received little attention from researchers the last decades. The writing process has been both exiting and challenging, and represents long hours of thorough research combined with great dedication and a high degree of motivation. As a result, this thesis represents a milestone in our higher education with several years of hard work and devotion.

Several interviews have been conducted as a part of answering our research question. Thus, we wish to acknowledge Orkla Foods' Brand Manager of Fun Light, Line Sandem, who provided us with helpful information regarding Fun Light's profile and its strategic position. Also, we wish to acknowledge the CEO of Advising, Poul Mikkelsen, who gave both inspiration and decisive knowledge on rebranding within the FMCG industry. Additionally, we would also like to thank our nine focus group participants for giving their thoughts on Fun One, as well as to all 155 respondents that devoted their time to fully answer our questionnaire in order for us to measure Fun One's brand equity.

We would also like to raise a special thank to our professional supervisor, Peter Helstrup. His guidance through the master thesis process has been of great help. Our encouraging meetings and his useful feedback has undoubtedly inspired us to perform our best.

Finally, we would like to thank each other for great collaboration during the writing process, and for two happy and eventful years at Copenhagen Business School.

Lars-Petter Fossheim

Christian Kalland

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1. INTRODUCTION

1.2 MOTIVATION

Our genuine interest in branding, and especially branding within the FMCG industry, pose the greatest motivation behind the conducted study. As Brand and Communications Management students, we believe that one of the purposes of branding is to create brand equity. Thus, it is in our interest to further investigate this exiting field within marketing. Furthermore, since acquisitions of existing brands happens more often in a globalized world, it is both appropriate and rewarding to examine how a firm can transfer brand equity through a rebranding process.

Our motivation is also based on lack of research. Several studies have been conducted within rebranding at corporate level, and rightfully so. However, few if any studies have been conducted at product level. Because of this, we find it highly interesting to further dive into the notion of rebranding, and to do so at product level as it may increase competitive advantage for any FMCG brand that needs some sort of transformation. Additionally, rebranding constitutes a vast part of what a brand manager will undergo in the workplace. Therefore, in light of the above, our motivation as researchers lies in further exploration in a field that we think deserves more attention.

This thesis is also driven by our desire to investigate a real-life case study. “Wouldn’t it be great to find a case in which we actually can make an impact, or at least influence to some extent?” was one of the questions we asked us at an early stage of the writing process. Luckily, we ended up discovering the acquisition of O.Kavli A/S, a real-life case that is going on at the time of writing and where we got the chance to embrace both brand equity and rebranding.

1.3 PROBLEM DEFINITION

Today, the value of brands is highly recognized and plays a crucial role in building future assets (Aaker, 1992). But still, there is a clear absence of empirical research in the branding literature (Balmer, 2001). This allows us to highlight the lack of research that we already have mentioned as being one of the motivational drivers behind our study.

In the first decade within branding literature, only product branding was referred to (Berry, 2000). However, the importance of corporate branding earned its attention the following two decades. Thus, due to a major corporate focus in the later years, it has resulted in neglecting product branding, especially within rebranding. As rebranding of individual products often is a tactical move determined by the desire to brand globally and descend economies of scale in packaging and advertising (Muzellec, Doogan & Lambkin 2003), they overlook the important aspect of brand equity. Hence, through the literature review it was discovered a need for research concerning the subject of rebranding at product level.

In order to provide beneficial knowledge to this field, our aim is to suggest managerial implications in relation to rebranding by investigating consumers' objective and subjective opinions regarding one of O.Kavli's existing brands. Thus, we need to develop an understanding of which elements of the current brand equity that needs to be retained, and correspondingly which elements that can be changed in a rebranding process.

1.4 RESEARCH QUESTION

The theoretical objective of the research is to create and suggest a model that shows which aspects to consider when brand equity is transferred through product rebranding. In order to fulfill this objective, a wide review of previous literature from three different fields, including branding, brand equity and rebranding has been conducted. Moreover, based on the theoretical review and our proposed model, an empirical research that deals with the acquired brand is carried out. As a result, the acquirer in the chosen case gets qualified suggestions on how to rebrand the acquired brand.

Thus, our study aims at finding the answer to the main research questions, which is:

How can a company, that has acquired an existing brand, transfer its current brand equity through rebranding most effectively?

1.5 CASE PRESENTATION

Throughout the next pages, the case description is presented. It starts by introducing the acquirer and its accompanying product, before introducing the acquired company and its product that we suggest to undergo a rebranding process. The section ends with a presentation of the acquisition that was announced.

1.5.1 Orkla ASA

Orkla is a leading supplier of branded consumer goods and concept solutions to the grocery sector, out-of-home sector, as well as bakeries with its main markets in the Nordics and the Baltics. Additionally, Orkla holds good positions in selected product categories in Central Europe and India (Orkla, 2016).

Orkla comprises four business areas, including Orkla Foods, Orkla Confectionery & Snacks, Orkla Home & Personal and Orkla Food Ingredients. In addition, the Group has operations organized under the Orkla Investment business area, consisting of Hydro Power, real estate and financial assets together with its investments in Sapa and Jotun. Orkla ASA is listed on the Oslo Stock Exchange with its headquarters in Oslo. Today, Orkla has over 13 000 employees, with 30 billion NOK in total turnover in 2014 (Orkla, 2016).

The Groups vision is “Your friend in everyday life”, underpinned by the values ‘brave’, ‘trustworthy’ and ‘inspiring’. Moreover, their mission is to “improve everyday life with healthier and more enjoyable local brands”, aiming to give its shareholders a long-term return on their investment that will exceeds the average stock market return (Orkla, 2016).

Furthermore, based on the company’s core competencies in brand building and mergers and acquisitions, Orkla intends to strengthen its position as the leading branded consumer goods company in the Nordic region.

Fun Light

Orkla Foods holds a large number of different FMCG brands, including Fun Light - a squash product totally free from sugar. The product was introduced in Norway in 1988, and was the first beverage without sugar on the Norwegian market.

Throughout the years, Fun Light has expanded their product offering, which today consists of a vide range of different flavors. The brand has in recent years also introduced subbrands, including Fun Light Green and Fun Light Squeeze. The former differ from the other products in that it is sweetened with stevia, which makes the beverage entirely without artificial sweeteners. The letter, Fun Light Squeeze, is a small bottle containing super concentrate (mixing ration 1/100), with the purpose of adding taste to e.g. yoghurt, cottage cheese or simply a glass of water. The total product range of Fun Light products offered in Norway can be viewed in appendix 1.

1.5.2 O.Kavli A/S

O.Kavli A/S is the Danish subsidiary of Kavli Holding, a Norwegian FMCG company established in the Nordics as well as in the UK. Kavli Holding is owned by Kavli Trust, which allocates the profits to fund research, culture and humanitarian causes (Kavli, 2015). O.Kavli A/S generated sales of DKK 170 million in 2014, and has over 70 employees. The company is a significant supplier to the Danish grocery market with a product portfolio that includes well-known brands such as Grønnegården, Kavli, Scoop, Bloomberg's Glögg and Fun One.

Fun One

Fun One is a squash product that offers 10 different flavors with only 1 calorie per bottle, hence the name Fun One. Additionally, just as with Orkla's Fun Light Green, Fun One offers different flavors based on the sweetener from the stevia plant. The total product range of Fun One can be viewed in appendix 2.

1.5.3 The Acquisition

08.01.2016 Orkla published a press release confirming that Orkla Foods Danmark had signed an agreement with Kavli Holding AS to purchase O.Kavli A/S. The acquisition is meant to reinforce Orkla Foods Danmark's branded consumer goods portfolio (Orkla, 2016).

CEO of Orkla Foods, Atle Vidar Nagel-Johansen, stated the following: "Our acquisition of O. Kavli represents an investment in the beverages category and an extension of our groceries portfolio. The company's (O.Kavli A/S) products complement our existing product range, which encompasses (…) Further, O. Kavli has a private label and an export business with long-term customer relations. We look forward to adding beverages to the portfolio" (Orkla, 2016)

The complete takeover of O.Kavli A/S means that, since Orkla already owns the Fun brand in the other Nordic countries, the agreement gives Orkla full ownership of Fun in the Nordic region. As shown below (Figure 1.1), one can see that there is a slight difference in bottle- and logo design between Norway, Sweden and Finland. However, the newly acquired brand (the far right) does not fit with existing product line. Thus, considering our research question, our case study will investigate how Orkla most effectively can transfer Fun One's existing brand equity through rebranding, in order to better fit with Orkla's existing product line.

Figure. 1.1 How Fun One Differs From Existing Product Line

1.6 DEFINITIONS

Below, we have included brief descriptions of central themes in our research.

Fast Moving Consumer Goods (FMCG)

Fast moving consumer goods (FMCG), also known as consumer packaged goods (CPG), are classified into three different categories including household care, food and beverages, and personal care products. FMCG products have a quick turnover, rather low cost, usually get replaced within one year, and constitute a major part of consumers' daily budget. Additionally, FMCG products tend to be low-involvement products (Mohan & Sequeira, 2014).

Squash

Squash, also called cordial or dilute, is a non-alcoholic concentrated syrup used in beverage making. It is usually fruit-flavoured, made from fruit juice, water, and sugar or a sugar substitute. Modern squashes may also contain food colouring and additional flavouring. Squash is mixed with a certain amount of water or carbonated water before drinking. As a drink mixer, it may be combined with an alcoholic beverage to prepare a cocktail (Berdanier & Feldman, 2007).

Brand

A name, term, sign, symbol, or design, or a combination of them which is intended to identify the goods or services of one seller or a group of sellers and to differentiate them from those of competitors (Heding, Knudtzen and Bjerring, 2009).

Branding

Branding is the process involved in creating a unique name and image for a product in the consumers' mind, mainly through advertising campaigns with a consistent theme. Branding aims to establish a significant and differentiated presence in the market that attracts and retains loyal customers (Webfinance, 2016). Baer (2011) describes this as the art of aligning what you want people to think about your company or product with what people actually do think about your company or product, and vice-versa.

Rebranding

Rebranding is described as a continuum, where refreshing a current brand involves stages in adjustments of brand values and promises, either through corporate or product rebranding (Daley & Moloney, 2004).

Brand Equity

Brand equity defines the value of the brand and can refer to two understandings of brand value, namely a strategic subjective understanding, or brand equity as a financial objective expression of the value of the brand. The subjective understanding of brand equity refers to the consumers' perception of the brand and is strategically valuable for brand management (Heding et al., 2009).

1.7 DELIMITATIONS OF THE THESIS

The focus of this study is to determine which aspects of the Fun One brand that needs to be retained and which to change. The former has the purpose of maintaining existing brand equity, while the latter aims to further strengthen its equity and match Orkla's existing product line. Hence, we only focus on Fun One and the Danish consumers' attitude towards the brand. This means that we exclude any comprehensive competitor analysis or thorough market trend study. Although these factors might be significant for our case of research, they had to be deprecated for the sake of the comprehensiveness of the study. Limitations are further discussed in chapter 3, section 4.

1.8 STRUCTURE OF THE THESIS

On the next page, figure 1.2 illustrates the structure of this thesis. So far, we have shed light on our motivation, problem definition, research question and case presentation, which makes up the introduction of this study. Next, the theoretical review includes relevant literature that lays the foundation for the research. The review ends with a proposed model showing the relationship between brand equity and rebranding. The theory chapter is then followed by our methodology. Accordingly, our analysis is conducted. The analysis is divided into specific parts where each part has its own discussion of findings. Then, managerial implications are presented, suggesting a rebranding strategy that reflects our findings. These implications are then followed by a conclusion that makes use of the proposed model from our theory review, illustrating how to transfer brand equity most effectively related to our chosen case study. Finally, the study ends with suggestions of further research.

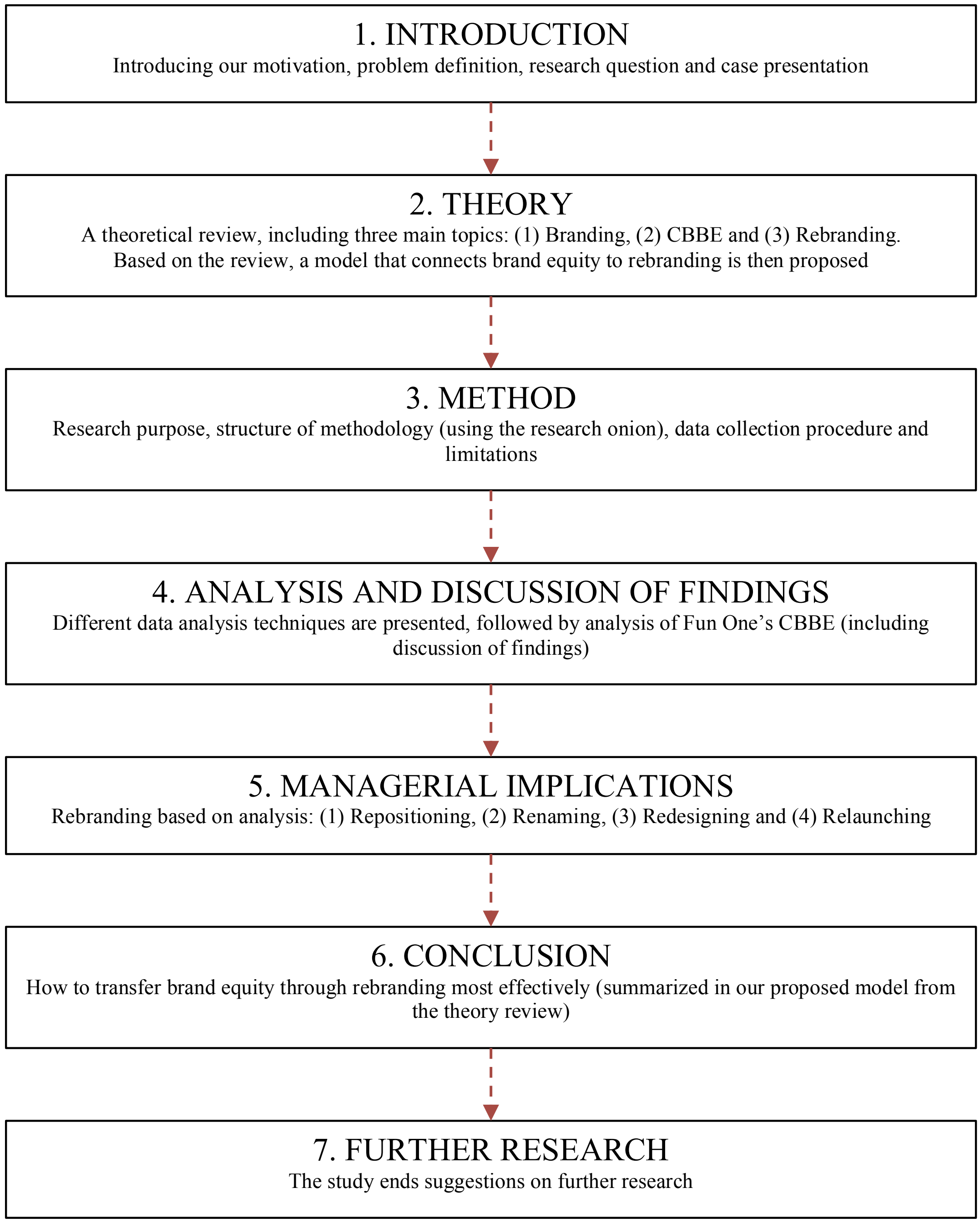


Figure 1.2 Structure of the Thesis

2. THEORY

2.1 BRANDING

Throughout this section we shed light on four topics related to branding which are relevant to describe and explore regarding our case study. The following pages presents the role of brands, differences between product and corporate brands, brand architecture as well as how to interpret brand equity. In sum, these topics lay the foundation to further undertake a qualified suggestion on how to rebrand Fun One most effectively.

2.1.1 The Roles of Brands

A brand can be defined 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" (Kotler, 1991, p. 442). Keller (2003) has further identified different roles that brands play for both consumers and manufacturer parties. From the consumers' side, brands play as an identification of source of product and as an assignment of responsibility to product maker. Additionally, brands do also play as a risk- and search cost reducer, while simultaneously being a promise, bond, or pact with maker of the product. Also, brands act as a symbolic device and reflect signals of quality.

From the manufactures' side, brands play as means of identification to simplify handling or tracing, as well as legally protecting unique features. Keller (2003) also argues that brands play as signal of quality level to satisfied customers, and means of endowing products with unique associations. Brands are also a source of competitive advantage and financial returns for firms.

2.1.2 Differences Between Product Brands and Corporate Brands

Traditionally, classic brand management system has been that each individual product must have an individual and distinct product brand identity (Hending, Knudtzen and Bjerre, 2009). According to Hatch and Schultz (2008), product brands lavish all their attention on customers and consumers, where corporate brands on the other side address all the company's stakeholders such as investors, suppliers etc. Product branding is based on short-term advertising ideas and thus gain market share invented by marketers, while corporate branding is based on long-term brand ideas, expressing enduring ambitions and the values and beliefs of all connected with the enterprise (Hending, Knudtzen and Bjerre, 2009; Hatch and Schultz, 2008). Furthermore, a corporate brand cannot only focus on the future, as it must connect with what it has meant to its stakeholders throughout its history. Hence, unlike a product brand that lives and dies with its product, a corporate brand travel with the firm for life.

	Product Brand	*Corporate Brand*
Scope and scale	One product or service, or a group of closely related products	The entire enterprise, which includes the corporation and all its stakeholders
Origins of brand identity	Advertisers' imagination informed by market research	The company's heritage, the values and beliefs that members of the enterprise hold in common
Target audience	Customers	Multiple stakeholders (includes employees and managers as well as customers, investors, NGOs, partners, and politicians)
Responsibility	Product brand manager and staff, Advertising and Sales departments	CEO or executive team, typically from Marketing, Corporate Communication, Human Resources, Strategy, and sometimes Design or Development departments
Planning horizon	Life of product	Life of company

Table 2.1 How Corporate Brand and Product Brand Differ

2.1.3 Brand Architecture

The concept of brand architecture explains how multiple product brands owned by the same firm relate to one another, and can help to understand the relationship between them. Keller describes this concept by using the word 'hierarchy', and defines brand hierarchy as "a means of summarizing the brand strategy by displaying the number and nature of common and distinctive brand elements across the firm's products" (Keller, 2003, p. 535).

The goals of structuring brands are to exploit commonalities between different brands to create synergy, as well as reducing differences between brand identities in different contexts so they do not damage each other. Many researchers have proposed different forms of structuring brands (Aaker and Joachimsthaler, 2000b; Kapferer, 1992; Keller, 2008; Laforet and Saunders, 1999; Urdre, 2003). Aaker and Joachimsthaler (2000) argue that brand managers have had to create and manage brand teams that are often intricate and complex, involving multiple brands, aggressive brand extensions, and complex structures involving subbrands and endorsed brands. They define brand architecture as "an organizing structure of the brand portfolio that specifies brand roles and the nature of relationships between brands" (Aaker and Joachimsthaler, 2000, p. 8), and introduces the brand relationship spectrum.

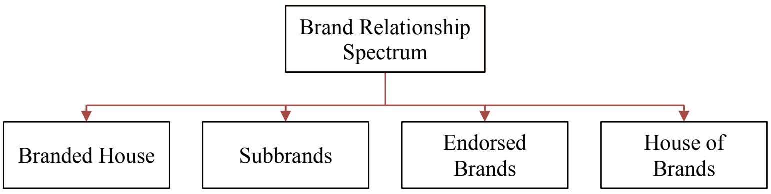


Figure 2.1 Brand Relationship Spectrum (Aaker and Joachumsthaler, 2000)

A branded house uses a single master brand to span a set of offerings that operate with only descriptive subbrands (e.g. Nike, who operates with a large number of products under the master brand. In contrast, the house of brand strategy involves independent set of 'stand-alone' brands (e.g. Procter & Gamble, who operates over 80 major brands with little link to P&G). Endorsed brands are products that is independent, just like in a house of brands, but at the same time they are endorsed by another brand, usually an organizational brand (Aaker and Joachimsthaler, 2000). Subbrands are brands connected to a master brand, and modify the associations of that master brand. According to Aaker and Joachimsthaler (2000), the master brand is the primary frame of reference, which is stretched by subbrands that add e.g brand personality. Aaker and Joachimsthaler (2000) further suggest that the four perspectives presented can be subdivided into more specific relationships. However, we do not find it necessary to elaborate further on those specific relationships considering our purpose of research.

2.1.4 Brand Equity

Brand equity can be classified into two broad categories, including the financial- and the consumer based perspective. The former is know as firm-based brand equity (FBBE), and describes the value for the firm and measure the total value of a brand as a separate asset. In this perspective, we use product-market outcomes such as price, market share, and financial market-outcomes (Christodoulides & de Chernatony, 2010). The consumer-based perspective describes the value of the brand for the customer and their mindset towards a brand, and is being categorized as customer-based brand equity (CBBE).

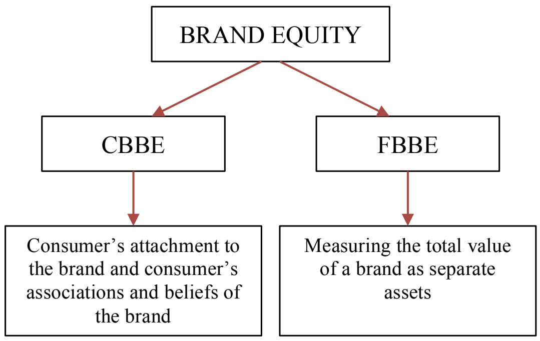


Figure 2.2 Categories of Brand Equity (Christodoulides & de Chernatony, 2010)

As a comment to the figure above, we are only focusing on CBBE since our interest lies within exploring and detecting consumer's attachment to Fun One and related associations and beliefs.

In the context of brand equity, there do not exist a settlement of a suitable and universally accepted definition represented in marketing literature. However, many agree that it should be defined in regard of marketing effects uniquely attributed to a brand where it indicates the added value donated by the brand to the product (Christodoulides & de Chernatony 2010).

Aaker (1996) defines brand equity as ”a set of assets and liabilities linked to a brand, its name and symbol, that add to or subtract from the value provided by a product or service to a firm and/or to that firm's customers.” He further divides these assets into four different categories as brand loyalty, perceived quality, brand awareness, and brand associations. On the other hand, Keller (1993; 2008) defines brand equity as “a differential effect that brand knowledge has on consumer response to the marketing of that brand”. He distinguishes between two dimensions, elaborating on (1) brand awareness and, (2) brand image, which both forms the brand knowledge a consumer holds.

Several well-known industry/consultancy-based measures of CBBE exist. Young and Rubicam's Brand Asset Valuator model, first launched in 1993, consists of four pillars which elaborate on differentiation, relevance, esteem and knowledge. Also, Millward Brown's Brand Dynamics model from 1996 goes in depth on brand equity through five sequenced steps, including presence, relevance, performance, advantage and bonding. Additionally, Research International's Equity Engine elaborates on affinity and performance as two key factors. However, the Customer-Based Brand Equity Model developed by Keller (2001) subsumes concepts and measures from each of the three leading industry models mentioned above. Simultaneously, it provides much additional substance and insight, such as its emphasize on brand knowledge as the foundation of brand building, its significance of both rational and emotional considerations, as well as the importance it places on brand resonance as the culmination of brand building and a more meaningful way to view brand loyalty. Thus, we have chosen to use Keller's CBBE Model to explore brand equity throughout the next section in our literature review.

However, before diving into the different components of Keller's model, we need to make a distinction between the equity of a product and a corporate brand. While almost all present academic literature considers product brand equity, Keller (2008, p. 449), defines corporate brand equity as "the differential response by consumers, customers, employees, other firms, or any relevant constituency to the words, actions, communications, products, or services provided by an identified corporate entity". Hence, since corporate brands have other distinctive characteristics (as seen in table 2.1), the added value is formed by a variety of stakeholders. In comparison to product brand equity, corporate brand equity thus encompasses a much wider range of associations.

2.2 CUSTOMER-BASED BRAND EQUITY (CBBE)

Building a strong brand with significant equity provides a host of possible benefits to a firm, as earlier described (2.1.1 The Roles of Brands). But, in order to know what makes a strong brand, and how to build one, Keller's (2001) model of brand building provides a unique perspective on what brand equity is and how it should best be built, measured and managed (Keller, 2001).

According to his model, building a strong brand involves four steps. First, you must create a proper identity by establishing breadth and depth of brand awareness. The second thing to do is to create appropriate brand meaning through strong, favorable, and unique brand associations. Then, the third step is about eliciting positive, accessible brand responses in order to achieve the last step of forging brand relationships with customers that are characterized by intense, active loyalty. Furthermore, this process involves establishing six brand-building blocks, including brand salience, brand performance, brand imagery, brand judgments, brand feelings, and brand resonance (Keller, 2001).

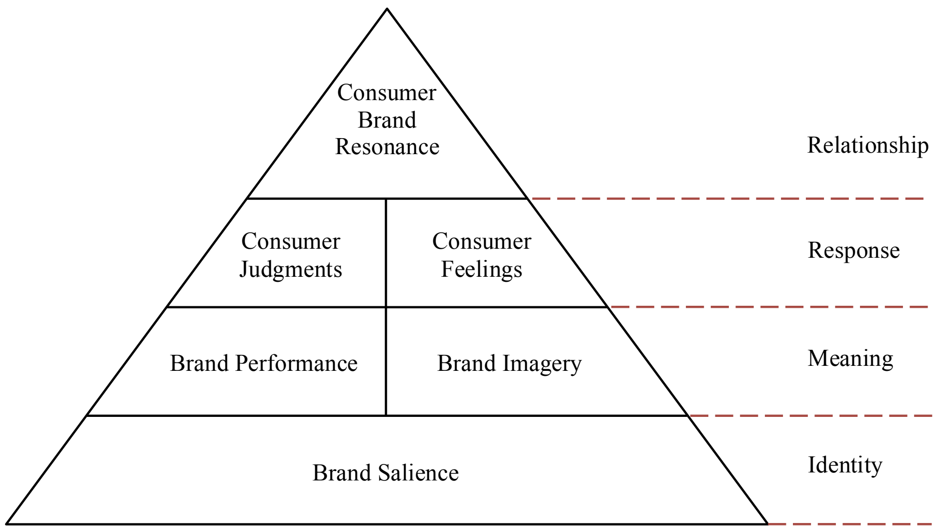


Figure 2.3 Customer-Based Brand Equity (Keller, 2001)

According to Keller (2001), the basic premise of the model is that the power of a brand lies in what customers have learned, felt, seen, and heard about the brand over time. He further points to the challenge for brand managers to ensure that customers have the right type of experiences with the products and services and their accompanying marketing programs in order link the desired thoughts, feelings, images, beliefs, perceptions and opinions to the brand. This is what Keller (2001) calls "brand knowledge", and uses the CBBE-model to explain how it should be created as well as how the brand-building process should be handled.

All steps contain objectives to be accomplished with both existing and potential customers. The model can be seen as a sequence of steps, in which each step is contingent upon the successful completion of the previous step (Keller, 2001). In other words, meaning cannot be established unless identity has been created and so forth.

On the following pages we make use of Keller's CBBE model to shed light on the different aspects related to brand equity. In addition to Keller's own contributions, we do also include external theories and models that strengthen and underpin each of Keller's brand building blocks, which in turn provide us with necessary theoretical basis to be able to investigate our research question. It should also be noted that although the CBBE model provides a detailed blueprint for brand building, Keller suggest to refine, edit, and embellish the model to suit the needs of its users. Hence, we have chosen to put more emphasis on areas that make more sense for Fun One as beverage.

2.2.1 Brand Identity

The process of achieving the right brand identity involves creating brand salience, and relates to aspects of consumer awareness of the brand. Keller (2001) raises questions such as how easily and often the brand is evoked under various situations or circumstances, and to what extent the brand is top-of-mind and easily recalled or recognized in the context of awareness.

In addition to know a brand name, brand awareness also involves linking the brand (e.g. logo or symbol) to certain associations in memory. Moreover, Keller emphasizes the fact that building brand awareness involves making sure that customers understand the product or service category in which the brand competes. Also, building brand awareness means ensuring that customers know which of their needs the brand is designed to satisfy (Keller, 2001).

Since salience is the first step in the brand equity pyramid, it forms the foundational building block in the process of developing brand equity, and provides three important functions. First, salience influences the formation and strength of brand associations that make up the brand image and gives the brand meaning. The second function is about creating a high level of brand salience in terms of category identification and needs satisfied. This is because brand salience influences the likelihood that the brand will be a member of the consideration set, the few brands that receive serious consideration for purchase.

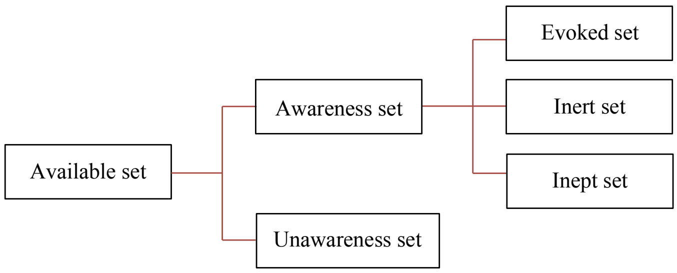


Figure 2.4 Consideration Sets (Narayana and Markin, 1975)

Considering the figure above, it compromises all the brands you are aware of as a customer. Next, at the time of decision-making, you remember only a subset of the brands in the awareness set, called evoked set. Those brands you do not remember at this point are located in the inert set, while the brands that are considered unfit for your needs are called the inept set and eliminated right away. The reminding brands are termed the consideration set, which are the brands you considers to buy (Narayana and Markin, 1975).

The third function related to salience appears when customers have low involvement with a product category. In these situations, they may make choices based on brand salience alone, and occurs when customers lack purchase motivation or purchase ability (Keller, 2001).

Brand awareness can be distinguished in terms of two key dimensions, including depth and breadth. According to Keller (2001) depth of brand awareness refers to how easily customers can recall or recognize the brand, while breadth of brand awareness refers to the range of purchase and consumptions in which the brand comes to mind. Keller further emphasize that a highly salient brand is one that possesses both depth and breadth of brand awareness, "…so that customers always make sufficient purchases as well as always think of the brand in a variety of settings in which the brand could be employed or consumed" (Keller, 2001, p. 9).

Hence, it becomes important for the brand not only to be top-of-mind and have plenty of ‘mind share’, but also to do so at the right times and places.

2.2.2 Brand Meaning

Constructing brand meaning implicates establishing a brand image, further explained as what the brand is characterized by and what it should stand for in the minds of customers. There are a multitude of different brand associations, and largely brand meaning can be distinguished in terms of functional, performance-related deliberations versus more abstract, imagery-related deliberations. Consequently, brand meaning is made up of two main sets of associations which exist in customers’ minds related to performance and imagery. These two main categories have a set of specific subcategories within each, where brand associations can be formed directly from a customer`s own experience and interaction with a brand, or indirectly through the illustration of the brand in their communication (Keller, 2001). We separate between intrinsic and extrinsic properties of a brand.

Batey (2008) describe meaning as the collection of tangible, objective attributes from the object itself and subjective intangible properties connected to an individual`s mind with the object. The culture which consumers belong to, can therefore play a crucial role when it affects the meanings attributed to the object. These intangible possessions are understood as mental constructs within the consumers mind, and can be shared by members of a social community. Nonetheless, it might also be idiosyncratic, leading to the fact that different individuals might give dissimilar meanings to the same object.

Brand Performance

Brand performance is the heart of brand equity where the product itself is the primary influence of what consumers experience with the brand, what they hear about the brand from others, and what the firm can tell customers about the brand in their communications. Hence, Keller (2001) shed light on how performance is connected to fulfilling the functional needs of the consumers, as well as how the product characteristics are being met. Designing and providing a product that fully satisfies consumer needs is a requirement for successful marketing, whether the product is designed for a tangible good, service or organization. Therefore, if the firm is to create brand loyalty and resonance, consumers’ experience must at least meet or actually exceed their expectations according to Keller (2001).

Brand performance relates to the ways in which, as mentioned, the product meet the functional needs of consumers, and thus denotes the intrinsic properties of the brand in terms of inherent product characteristics. Specific performance attributes and benefits that represent functionality will vary by category. However, Keller (2001) points to five different types connected to brand performance, which is further described below.

The first one, primary characteristics and secondary features, relates to customers' belief about the levels at which the primary characteristics of a product operate. Second, Product reliability, durability and serviceability refer to the broad manner of how customers view a product. Reliability denotes the consistency of performance over time and from purchase to purchase, durability talks about the expected product economic life and serviceability refers to ease of service. Third, service effectiveness, service efficiency and empathy refer to how the brand satisfies customers` service requirements, to the manner in which these services are delivered in terms of speed and responsiveness, and to the extent to which service providers are seen as trusting, caring and having the customer`s interests in mind. Consumers may have associations with a product beyond its functional facets to more aesthetics aspects such as its shape, size, materials and colors through style and design, which is the fourth type. Finally, pricing policy is connected to categorization of the brand's price and variance of price.

Brand performance surpasses the materials that make up the product, and these different performance dimensions can serve as a means by which the brand is differentiated.

Brand Imagery

The second main type of brand meaning handles the extrinsic product properties, including the brand attempts to meet customers' psychological or social needs. In other words, it describes what people think about the brand abstractly rather than what they think it actually does. Therefore, we are talking about more intangible aspects of the brand. Several different kinds of intangibles can be related to the brand, and it is important to have strong, favorable and unique brand associations in order to create brand equity (Keller, 2001). Four different categories of associations can be highlighted and connected to brand imagery, which is further described below.

User profiles refer to a set of associations and mental images that involves the type of person who uses the brand, or a more aspirational, idealized users. These users may be based on descriptive demographic factors (e.g., gender, age, race, income, marital status) or more abstract psychographic factors (e.g., attitudes toward life, careers, possessions, social issue, political institutions).

Purchase and usage holds a second set of associations that concerns the circumstances the brand could and should be bought and used. Associations of a typical purchase situation may be based on different considerations (e.g., type of channel, specific store, ease of purchase) as well as associations of typical usage situations (e.g., time of the day, week or month, place where the brand is used and type of activity for which the brand is used).

The third type of associations is personality and values. Brand personality relates to more descriptive usage imagery and involves much richer and contextual information. Aaker (1997) defines brand personality as ”the set of human characteristics associated with a brand” and further suggests five dimensions of brand personality with corresponding sub-dimensions, including sincerity, excitement, competence, sophistication and ruggedness. Furthermore, Belk (1988) puts great emphasis on the fact that these types of associations is a way to differentiate a brand in a category, where brand personality can create an effective added value that reflects the way consumers describe a brand.

The act of perceiving non-living objects as human-like is referred to as anthropomorphisation, and consumers use it to simplify interactions with the non-material world (Fournier 1998). Hence, brand personality is mostly formed through consumer experiences at each touch-points with the brands marketing activities. Therefore, consumers tend to buy and use brands that support their actual or ideal self (Sirgy 1982).

Azoulay and Kapferer (2003) questions Aaker’s definition of brand personality, and suggest that its definition is too wide, possibly embracing concepts beyond those of personality. Further, they propose a modified definition of brand personality, where they describe it as “the set of human personality traits that are both applicable to and relevant for brands”. Phau and Cheen (2000) explain that brand personality is both distinctive and enduring, and add that the personality of a brand encourages consumers to perceive attributes they aspire to in the brand and hence the desire to associate with it.

Aaker (1997) proposes that the perception of brand personality traits can be formed and influenced by any direct or indirect contact with the brand. While the direct contact includes purchase and consumption, personality traits come to be associated with a brand in an indirect way through product-related attributes, product category associations, brand name, symbol or logo, advertising style, price and distribution channels.

In order to evaluate brand personality, Aaker developed a framework identifying the five dimensions mentioned above, but also fifteen facets where personality dimensions might operate in different ways or influence consumer preference for several reasons. The framework is illustrated below.

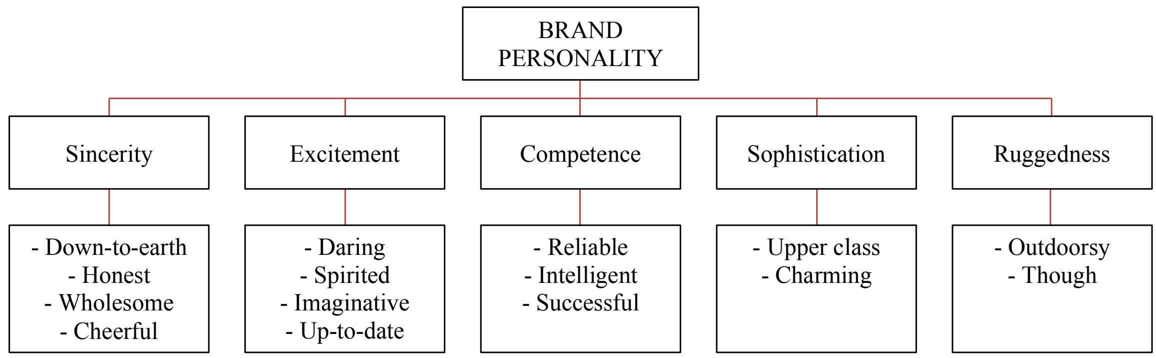


Figure 2.5 Brand Personality Framework (Aaker, 1997)

Understanding a brand's personality can help creating a strong brand identity, and furthermore, if a firm is identifying how consumers describe a particular brand personality, they can gain a better understanding about the emotions and relationship that the customer has with the firm.

Finally, the fourth and last association connected to brand imagery is history, heritage and experiences related to the brand's past and certain noteworthy events. This can for instance be connected to occurrences like distinctly personal experiences, or be related to more public and extensive associations shared to a larger degree. Associations under this type involve more concrete instances that exceed the generalizations that make up the usage imagery.

Summarized, brand associations are informational nodes linked to the brand in memory, holding the meaning of the brand for consumers. Brand associations are driven by the prophecy of what the firm wants to stand for in consumer`s mind, where favorable, strong and unique associations are the basis of a strong brand equity (Keller, 2001; De Pelsmacker & Geuens & Van den Bergh, 2010). Associations are to create value to the brand by helping to process and retrieve information, differentiate the brand, creating positive attitudes and feelings as well as providing reasons to buy. According to Chen (2001), the greater the number of all brand associations the higher brand equity. Brand associations come in all practices and may reflect the characteristics of the brand or aspects impartial of the brand itself.

Hence, there is a number of associations related to performance and imagery that a can be linked to a brand. The associations that make up the brand meaning and image can be categorized and sketched according to three crucial dimensions. (1) Strength refers to how strongly the brand is identified with a brand association, (2) favorability considers how important the brand association is to customers, and (3) uniqueness refers to how distinctively the brand identifies with the brand association. Successful brands with most positive brand responses have strong, favorable, and unique brand associations, in that order. Creating these three crucial associations is a real challenge, but is essential to build customer-based brand equity.

In 1993, Keller summarized the dimensions of brand knowledge, as seen in figure 2.6. As a note, this summary has some minor differences in categorization relative to how he explained brand knowledge in 2001, which our subheads 2.2.1 Brand Identity and 2.2.2 Brand Meaning are based on. Nevertheless, it includes all aspects related to brand associations and illustrates an overview of what brand knowledge consists of as a whole. Furthermore, it helps explaining why branding needs to create strong associations and experiences for producing strong links to brand image, which in turn increases brand knowledge. Keller emphasize that in highly competitive marketplaces, marketers must often link their brands to other entities, for example, people, places, things, or other brands, as a means to improve their brand equity. Understanding this leveraging process requires understanding consumer brand knowledge and how it changes from such associations. He concludes that adopting a broader, more holistic perspective that synthesizes the multidimensionality of brand knowledge is critical to advance branding practices, both in general and with brand leveraging in particular (Keller, 2003).

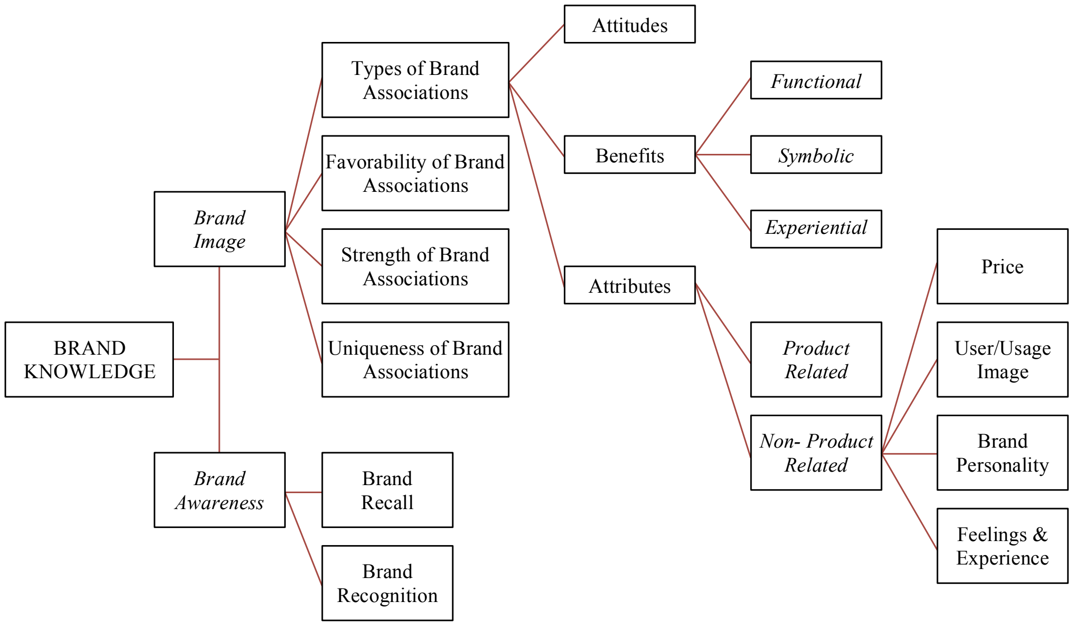


Figure 2.6 Brand Knowledge (Keller 1993)

To sum up, we can argue that brand meaning is a multidimensional task, and in line with Batey (2008), this includes the understanding and ability to differentiate between the apparent, conscious facets of a brand as well as symbolic unconscious meanings.

2.2.3 Brand Responses

Keller (2001) introduces a third building block in the CBBE pyramid, called brand responses. At this stage, consumers respond to brand identity and brand meaning, its marketing activity and to other sources of information, that is, what consumers think or feel about the brand. Therefore, brand responses are divided and distinguished into brand judgments and brand feelings, whether they arise from the 'head' or from the 'heart' (Keller, 2001).

Brand Judgments

Keller (2001) explains brand judgments to be focused on consumers' individual opinions and evaluations, and that consumers make all types of judgments with respect to a brand. Furthermore, personal opinions gets formed by putting all of the different brand performance and imagery associations together. This aspect of the pyramid can be related to brand attitude, which Percy and Rossiter (1992) refer to as "a buyer's overall evaluation of a brand with respect to its perceived ability to meet a currently relevant motivation". In order to create a strong brand, Keller (2001) underlines four types of brand judgments that customers can make judgments on, which are introduced below.

The most important attitudes among customers often relate to the perceived quality of the brand, and is often is often formed by the product's functional attributes. Functional attributes are more intrinsic advantages of a product, and these benefits are often linked to motivation similar to the lower levels in Maslow's hierarchical needs, e.g. physiological and safety needs that corresponds to product-related attributes (Rossiter and Percy, 1987). Here, the perceived quality of the brand is crucial, and other notable attitudes related to quality pertain to perceptions of value and satisfaction. Perceived quality is an indicator of the customers' motivation to buy products, since it provides values to consumers, and differentiates products from competing products (Pappu, Quester & Cooksey, 2005).

The second type of brand judgments is brand credibility, and measures how consumers see the organization behind the brand and elaborates on how good the organization is, how they are concerned about their customers and how believable they are in their business area. Keller (2001) suggest that brand credibility refers to the extent to which the brand as a whole is seen as credible in terms of three different dimensions; perceived expertise, trust worthiness and likability. In other words, how the brand is competent, innovative and if they are a market leader, how dependable and sensitive they are to the interest of customers, and lastly how fun, interesting and to what extent the brand is seen as worth spending time with.

Brand consideration is the third type of brand judgments, and denotes how likely it is that consumers are willing to buy a brand and let it be a part of their consideration sets (figure 2.4 Considerations Sets, 2.2.1 Brand Identity). For a firm, it is crucial to elicit favorable brand attitudes and perceptions of credibility. However, it could also be insufficient if customers do not seriously consider the brand for possible purchase or usage. Keller (2001) emphasize that consideration is beyond ordinary awareness of a brand, as it suggest the likelihood that customers will include the brand in the set of brands they might buy or use, and how appropriate and meaningful it is for them. This aspect is a crucial filter in order to build strong brand equity.

Finally, the fourth brand judgment, brand superiority, relates to the extent to which customers see the brand as unique or even better than other competing brands. Here, it is important for any firm that customers see the brand as having advantages that other brands do not possess, where superiority is absolutely critical in terms of building intense and active relationships with customers. Keller (2001) also points to the fact that it depends to a great level on the number and nature of unique brand associations, which we know construct the brand image.

Brand Feelings

Keller (2001) also describes brand feelings as consumers' reactions and emotional responses with respect to a brand, also relating it to the social currency evoked by the brand. Similar, Kapferer (2008) suggest that brand feelings is reached when a brand evolves in the consumer's minds in two ways: (1) a feeling of existence or brand awareness, and (2) a recognition to a feeling of significance in regards to the personality of consumers, resulting in emotional attachment.

Consumers' reactions of feelings, in respects to a brand, are reliant on the values evoked by the marketing program for a brand. It also involves both mild and intense reactions in a positive or negative nature. Martensen and Grønholdt (2004) also describe brand feelings, stating that it is difficult to differentiate products based on their functional characteristic alone. Due to this, they suggest that brands will benefit from creating associations in the minds of consumers that add extra emotional benefits, which expands beyond simple product attributes and functional benefits. Keller (2001) further list the main brand building feelings as warmth, fun, excitement, security, social approval and self-respect. The first three are experiential and immediate, which increases in level of intensity. The last three is more private and enduring, increasing in level of gravity. Hence, feelings is not only about a personal opinions, but also strongly associated with the consumers' emotional responses.

A key point to bring forward in relation to the responses discussed above is the importance of accessibility, and that it readily come to mind when consumers think of the brand. Brand responses can favorably impact consumer behavior only if they internalize or think of positive responses in their encounters with the brand.

Before closing the topic of brand responses, we find it relevant to include the notion of attitude, which we believe is both important and decisive to shed light on with respect to brand responses. As mentioned in the beginning of this section, Keller (1993) sees brand attitudes as important because they can form the basis for the consumers' brand choice. Brand attitudes needs to be reflected in close connection with brand attributes and benefits, as these salient associations, according to multi-attribute models of attitude formation, form the basis of the consumers' attitudes (Keller, 1993). Attitudes are important facets of consumer's lives as they have a cognitive, affective, and conative function. In this manner, attitudes guide our thoughts, feelings and our behavior according to Fishbein & Ajzen (1975).

Considering that brand attitudes are the overall evaluations of brands, it seems apparent that brands need to know how they are formed. Therefore, it is necessary to dive into how the cognitive and affective formation of attitudes emerges, and how this can help brands to get purchased. The figure below contributes to the overall understanding of Keller's presentation of judgment and feelings.

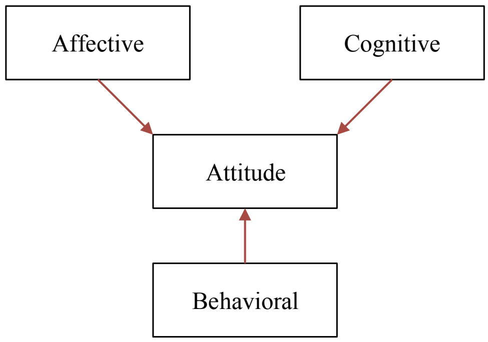


Figure 2.7 Attitude Components (Fishbein & Ajzen, 1975).

Cognitive attitude are prone to be influenced by plausible information from memory or external sources, and furthermore, attitude formation can be affected by direct or imagined experience as earlier touched upon. Therefore, consumers will have a better basis to form an attitude towards a brand if they can actually try it or if they can picture positive situations when using it. Consumers are forming positive attitudes by comparing products with each other or within a particular product category that they have experienced or knowledge about. They also generate attitudes based on their own values, and they create positive attitudes towards what they want to be associated with. Therefore, social identity can cause attitudes (Hoyer and MacInnis, 2010).

Additionally, customers can exercise mental energy where they process a message on an emotional basis and reactions, independent from cognitive structure. Hoyer and MacInnis (2010) conceptualize this as affective attitudes. Here, the goal is to create attitudes that are favorable, enduring and resilient to change. Moreover, they present how a brand can change attitudes though consumers' feelings when they are motivated, if they have the ability, or when processing effort is high. Emotional established attitudes usually process in a more generally way, rather than an analytical way and consumers create images or feelings rather than cognitive responses. This affective response is more influential than cognitive response. Affective incentives can induce feelings such as love, happiness, regret or shame, while fear highlights the negative magnitudes that could happen by not consuming the product.

2.2.4 Brand Relationships

Brand relationship is the final step of the brand equity model, and focuses on the ultimate relationship and level of identification the consumer has with the brand. Brand resonance deals with the customer-brand relationship and the extent to which they feel that they are 'in synch' with the brand (Keller, 2001).

Keller (2001) characterizes brand resonance in terms of intensity of the psychological bond that consumers have with the brand, in addition to the level of activity engendered by their loyalty. Brand resonance can be divided into four dimensions, which each capture a number of different categories of brand loyalty.

Behavioral loyalty considers how often and how much a customer purchase a brand. However, behavioral loyalty is not sufficient for resonance to occur, and Keller (2001) stresses the second category of strong personal attachment. Here, Fournier (1998) argues for the validity of the relationship proposition in the consumer-brand context, and provides a framework for characterizing and better understanding the types of relationships consumers form with brands. In her seminal article Fournier identifies fifteen types of relationships consumers and brands might engage in (Fournier, 1998), and emphasizes the fact that brands as persons can be active, contributing partners in dyadic relationships that exist between persons and brands. The brand's behaviors and actions generate trait inferences that collectively summarize the consumer's perception of the brand's personality (Fournier, 1995; Fournier and Alvarez, 2012).

According to Keller (2001), the brand may also take on broader meaning to the customer in terms of a sense of community, constituting the third dimension. Muniz and O'Guinn (2001) describes a brand community as a specialized, non-geographically bound community, based on a structured set of social relationship among admirers of a brand. Furthermore, a brand community are identifiable via three main elements: (1) consciousness of kind, (2) rituals and traditions, and (3) a sense of moral responsibility. Muniz and O'Guinn (2001) tempt to move thinking away from the traditional consumer-brand dyad to the consumer-brand-consumer triad and argue that brands are social objects and socially constructed, and that consumers are actively involved in that creation.

Keller includes communities in his brand equity model because it contributes with significant impact. This is also in line with Muniz and O'Guinn (2001), who addresses the aforementioned conceptualization of brand equity by Aaker (1991) and points to the fact that brand communities directly affect all four components of Aaker's equity model.

Keller (2009) does also shed light on what he calls the brand resonance network, which depicts four key relationships that profoundly influence the four dimensions of brand resonance. For a marketer, the most important relationship may be between the consumer and the brand, but relationships among consumers, between consumers and the firm, and between the firm and the brand strongly influence the consumer-brand relationship. Hence, managing these relationships becomes of primary importance according to Keller (2009).

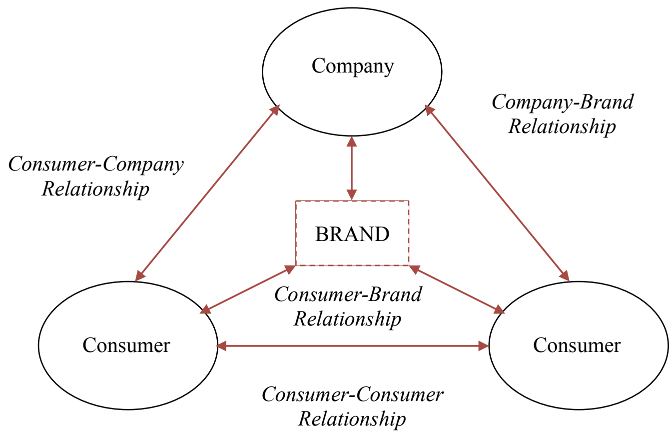


Figure 2.8 Brand Resonance Network (Keller, 2009)

Berry (1995) argues that relationship marketing stresses attracting, maintaining and enhancing long-term customer relationships instead of focusing on individual transactions. Such long-term relationships further provide a competitive advantage for the firm according to Webster (1992). However, Muniz and O'Guinn (2001) also argues that a strong brand community, which involves long-term customer relationships, can be a threat to a marketer should a community collectively reject marketing efforts or product range, and further use communication channels to express dissatisfaction.

In addition to behavioral loyalty, attitudinal attachment and sense of community, the last dimension of brand resonance is active engagement, and occurs when customers are willing to invest time, energy, money or other resources into the brand beyond those expanded during purchase or consumption of the brand (Keller, 2001). Strong attitudinal attachment or sense of community are typically necessary for active engagement with the brand to occur, as argued by Keller (2001).

2.3 REBRANDING

While branding is concerned about creating a brand identity, rebranding stresses the process of re-creating that brand identity. Firms are adopting new corporate or product names, slogans or visual identities as a result of mergers and acquisitions, corporate strategy, internalization or the wish to simply change an outdated brand image (Muzellec, Doogan and Lambkin, 2003). In this section we introduce rebranding, including differences between corporate and product rebranding, triggers of rebranding, rebranding as a process, the risk of rebranding, as well as rebranding as a global strategy.

The concept of rebranding has a wide range of various definitions, where we believe the most acknowledged ones are worth mentioning. The various definitions are made to fit to the concept of a continuum of change (Daly & Moloney 2004). Therefore, this term needs to be investigated in order to get a deeper understanding of rebranding as a concept. Daley & Moloney (2004) describe rebranding as a continuum, where refreshing a current brand involves stages in adjustments of brand values and promises. Stuart and Muzellec (2004) also use the continuum in rebranding, where both researches describe the rebranding process as a continuum of minor to major transformation. Muzellec and Lambkin (2006) further developed this distinction into 'evolution' and 'revolution'. Evolution involves the change of slogan and logo only, and revolution integrates the elements of slogan and logo, but also includes the change of brand name.

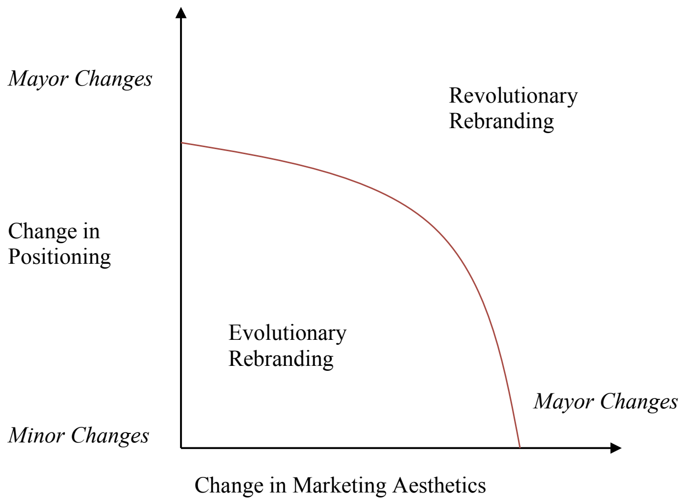


Figure 2.9 Rebranding as a Continuum (Muzellec and Lambkin, 2006)

In figure 2.9, the continuum is viewed as a two-dimensional change and shows how rebranding can occur on a continuum from evolutionary, where we see a minor change in positioning and aesthetics, to revolutionary, whereas the change is more incremental. Therefore, Muzellec and Lambkin (2006) defines rebranding as “the creation of a new name, term, symbol, design or a combination of them for an established brand with the intention of developing a differentiated (new) position in the mind of stakeholders and competitors.” (Muzellec & Lambkin, 2006, p. 805). Furthermore, they are using Keller’s brand hierarchy model in order to stipulate a more advanced conceptualization of rebranding. This model, similar to Aaker’s, includes numerous levels where brand strategy is viewed through the collection of connected products. This leads us to the next stage, which includes differentiating rebranding strategies among the current levels within the hierarchy.

2.3.1 Differences Between Corporate and Product Rebranding

According to Muzellec & Lambkin (2006), rebranding can appear on three different levels. Those levels include rebranding on a corporate, business unit and product level, as seen in the figure below.

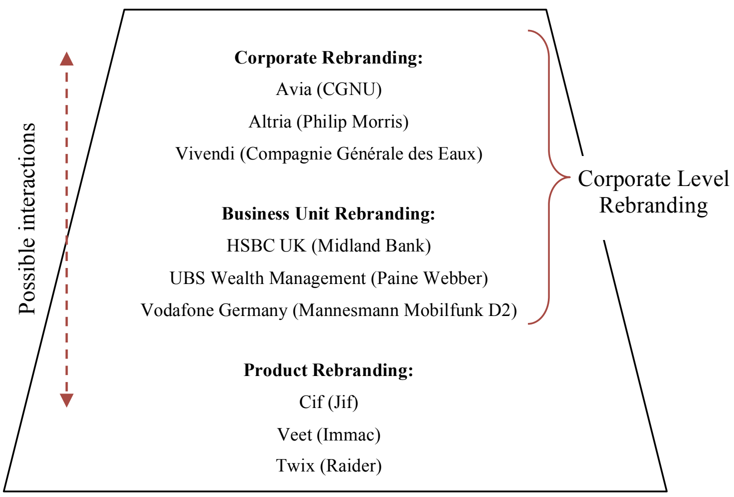


Figure 2.10 Rebranding in a Brand Hierarchy (Muzellec and Lambkin, 2006)

Rebranding on corporate level is structured around changing the whole corporate unit. In a business unit, as part of a large firm, rebranding occurs when a separate division is given a separate identity from the parent. On a product level, it happens on an individual level, and usually occurs due to desire of creating a global brand or due to a wish of increase of economic of scale in advertising and packaging (Muzellec et al., 2003). Hence, rebranding can emerge at one of the brand hierarchy levels, at several levels or at every level (Muzellec & Lambkin 2006).

Even though rebranding on corporate level is strategically the most important one, requiring organization-comprehensive support and efforts from all departments, rebranding on product level is still an immense part of the middle management and marketing department for firms in the FMCG sector. In contrast to corporate rebranding, product rebranding often only involves an acceptance process from the employees, implicating that they merely have to accept the new brand identity, but not necessarily endorse it (Muzellec & Lambkin 2006). Hence, it becomes clear that product rebranding is quite different compared to a corporate level rebranding process.

On a product level, the focus is different from stakeholder concentration as we see more of a consumer-based focus where consumers usually have a pre-existing attitude towards a specific product or brand. These existing attitudes are of significant importance, since they affect the post-exposure attitudes. The current associations consumers have may challenge the firm's desirable rebranding. As a firm, you don't want the customers to end up feeling alienated as a result of the rebranding. Hence, attitudes among existing customers are crucial to grasp when investigating our research question, and underlines the importance for firms to act sensitively.

2.3.2 Triggers of Rebranding

Triggers behind implementing a complex process of rebranding do not come without a well-defined reason. The process is costly since firms need to establish a new identity for a product brand and often get rid of current brand name. Additionally, it is a large process where employees need to be guided through a changed strategy. However, rebranding can help a firm transform their image, where the idea is to create a new image in the marketplace that is more positive than previous (Stuart & Muzellec, 2004). Rebranding is a way to communicate changes in a firm’s culture, values or image that evolves over time. A significant part of rebranding is thus to communicate to all stakeholders, specifically to customers in a product rebranding scenario, when a change has happened e.g. in strategy, structure or redesign (Muzellec et al., 2003).

The main triggers or drivers of rebranding are modifications in ownership structure, corporate strategy, competitive position and external environment, as presented by Muzellec et al., (2003).

Change in ownership structure	*Change in corporate strategy*
Mergers and acquisitions Spin-offs and demergers Private to public ownership	Diversification and divestment Internationalization and localization
Change in competitive position	*Change in the external environment*
Outdate image Erosion of market position Reputation problems	Legal regulation Crisis/catastrophes

Table 2.2 Main Triggers of Rebranding (Muzellec, Doogan and Lambkin, 2003)

Examples of modifications in the firm’s structure are mergers and acquisitions, spin-offs and turning to a public company. Mergers and acquisitions seems to be the most regular cause of rebranding, as well as the most compelling reason for it, according to a study of 166 rebranded companies done by Muzellec and Lambkin (2006). They further emphasize that in situations of mergers and acquisitions, rebranding is essential due to outdated logos, slogans and brand names.

Kaikati and Kaikati (2004) discuss a different view on triggers of rebranding, and propose that the main triggers can be divided in regard of proactive and reactive triggers. Proactive triggers are firm-initiated triggers for rebranding, and include either a need to consolidate the brand globally, be more appealing to a broader target market, or to create a more recognizable master brand. On the other hand, reactive triggers are defined as a firm´s reaction and adaption to changes in external environments, and comes as a result of changes in either ownership structure or competitive position which is similar to Muzellec and Lambkin’s (2006) presentation.

For an international firm with operations, products and services covering different countries, a brand strategy favors a united identity that conveys the appeal of size and stability. At the same time it creates a sense of a local presence to consumers. This aspect will be further elaborated on later in the rebranding section (2.3.5 Rebranding as a Global Strategy). Nevertheless, reasons for rebranding have the same starting point in the way that firms (1) communicate a change to internal and external stakeholders, and (2) establish a new identity, either on a corporate or a product level, in order to create a new brand image.

2.3.3 Rebranding Process

Several researchers have investigating rebranding as a process. Lomax, Mador and Fitzhenry (2002) suggested a conceptual model, providing a big picture of strategic management issues of rebranding, and argue that stakeholders should be highly involved in rebranding to redevelop the brand. However, the model do not explain the role of rebranding in creating brand equity, which we by now know has been recognized as important in brand management.

Merrilees (2005) highlights the importance of brand evolution as a necessary component of a successful marketing strategy. Three key constructs are used as framework, including brand vision, brand orientation and brand strategy implementation. The study proposes that, in order to achieve successful rebranding, these three components need to be tightly linked and coordinated.

The two studies mentioned above have developed frameworks with the purpose to rebrand a corporate brand. Muzellec and Lambkin (2003) argues that rebranding of individual products is relatively rare. Even though most research have focused particularly on corporate and business unit levels (since rebranding is found to be more common at those levels), it is important to underline the fact that the rebranding process can still be applied at product level, considering the hierarchical model of rebranding (Figure 2.10).

Muzellec and Lambkin (2003) proposes a rebranding process that consists of four stages, including repositioning, renaming, redesigning and relaunching. Repositioning includes the objective-setting phase where the firm decides to create a new position for the product in the minds of its customers. Muzellec and Lambkin (2003) argues that positioning is a dynamic incremental process, which must be adjusted regulatory in order to follow market trends and to stay tune with competitive pressure.

According to Kapferer (1995) the brand name is the core indicator of the brand as well as the basis for awareness and communications. Renaming is an important stage of the rebranding process, since a strong brand name is an extremely valuable asset, as argued by brand equity literature (Aaker, 1992; Keller, 1993; Rangaswamy et. al., 1993). Names are further classified in three categories, including (1) descriptive names, (2), associative or suggestive names, and (3) freestanding, abstract or invented names. The latter is, according to Hemnes (1987) and Piva and Costa (1993), argued to be the strongest types of names in terms of trademark and more appropriate for international usage.

Considering the third stage of the rebranding process, redesign considers the logo as another important brand element. It concerns brand aesthetics and tangible elements, which impacts advertisements and other visible elements of the product's desired position. This stage is then followed up by the fourth and final stage of the rebranding process, relaunch, and determines how the public regard the new brand (Muzellec and Lambkin, 2003).

Due to gradual change in brand image outside the control of the firm, as well as structural changes following from acquisitions, brand architectures are evolving all the time, as stated by Muzellec and Lambkin (2008). They argue that because of industry restructure and change in market dynamics, firms have been forced to re-evaluate critically how the various pieces of the brand portfolio fit together. This has further provoked a wave of rebrandings at both corporate and product level (Muzellec & Lambkin, 2006). This leads us to investigate how the brand architecture adapt and evolve as a result of these changes.

Muzellec and Lambkin (2009) distinguishes between an integration strategy and a separations strategy. The idea of the former is to unite all elements under one identity (branded house) to gain market share and greater visibility. The latter aims to disassociate brands from one another (house of brands) in order to avoid negative associations caused by another brand under the same 'umbrella'.

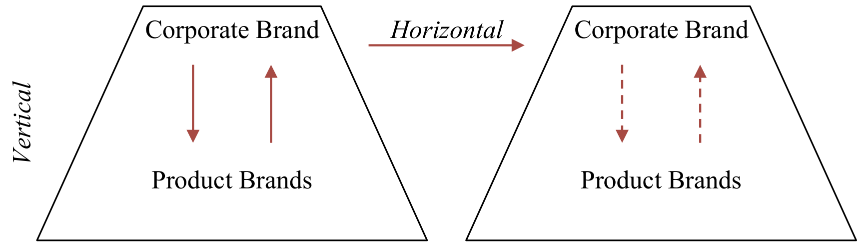


Figure 2.11 A Dynamic Rebranding Model (Muzellec and Lambkin, 2009)

The model above provides a way of understanding the influence of corporate brands on product brands and vice versa, and can be applied to both the branded house and the house of brands architecture. The transformation of image can be viewed vertically and horizontally, where the former describes the interrelation between corporate images and product brand images before and after rebranding, while the latter considers the difference in corporate image before and after rebranding.

2.3.4 The Risk of Rebranding

Rebranding is a common and attractive solution as an answer to a company challenge, however, it does not come without risks. Rebranding can distance employees and customers, provoke a loss of goodwill or cause customer confusion (Muzellec et al., 2003). The abandonment of established associations related to a consumer's favorite brand could create confusion and resentment. This can in turn cause loss in market share. Therefore, a strong and well thoroughly established marketing plan needs to be developed in order to support the implementation of the rebranding process.

Kaikati and Kaikati (2003) assert four central pitfalls of rebranding campaigns. The first potential consequence is related to the term 'heritage rebranding trap', and describes the tendency of firms that restrain their nationality in attempt to appear more global, and less connected with a specific country. Secondly, they advise against 'following the crowd' where following the global rebranding crowd blindly can be costly and counterproductive. A rebranding campaign is not a 'quick fix' solution to a strategic challenge; instead, each firm needs to identify its rebranding motives concisely. The third challenge is the danger of ‘merger rebranding’, where firms is tempted to remain both brand equities from a merger, and seek to change the brand name at the same time. The last pitfall is ‘celebrity rebranding snits’, where firms attempt to use the power of celebrities to endorse their rebranding efforts.

Duncan (2004) grasped the financial aspect of rebranding, and stated that a rebranding campaign is expensive and have a high potentially damage effect if the campaign is not done correctly, in addition to be highly disruptive to business. Careful consideration must be given before boarding on a rebranding campaign, no matter what level of change that is being dealt with. A firm needs to determine the need for rebranding and base the need on a premise that something has changed in their marketing mix that commands a need to overhaul the brand. Also, a failure in recognizing the need for rebranding can lead to brand stagnation. Stuart and Muzellec (2004) also investigated the financial aspect, pointing out that it do not just cost to promote the new brand, but it also have a high cost in bury the old one.

Stuart and Muzellec (2004) further stress the name as a primary means of communication for a firm. Hence, it is a risky process by changing it. The risk associated with substituting one brand name for another must never be carried out without considerable research. A hasty removal of the name that has positive meanings for all stakeholders, including customers, can result in adverse consequences for a firm (Daley and Maloney, 2004).

The name is a critical core sign of the brand, and works as the basis of brand awareness and communications effort upon which the brand equity is built (Aaker 1991). It is important to mention that it is a difference in the levels of distinctiveness, semantics and management between an individual brand name and corporate brand name that needs to be further addressed. A product name is aimed at attracting attention, whereas a corporate name aims to be accepted by a wider audience. Therefore, both types of renaming cannot be too progressive or shocking. Also, what’s relevant for product brand names is that they are created to induce positive feeling within a marketplace. On the other hand, corporate names reflect the inner identity, culture and values of a firm. A last distinction is that individual product names are actively managed and monitored, where corporate names are often inherited and regarded as given.

A study done by Daley and Maloney (2004) indicated that customers had a strong emotional attachment to legacy brands, and further recommended a well-planned communication and reassurance to minimize confusion and resentment when changing a brand name. Early research done by Marconi (1993), found that change for the sake of change is not a valid reason to rebrand, and that brand managers need to examine the performance of their firm carefully, looking at statistics such as market share growth, competitors' activities, profit levels, new and old research data and customer satisfaction before making a decision to change the brand name. These are all aspect that is crucial to investigate when conducting a rebranding process.

2.3.5 Rebranding as a Global Strategy

Over the years firms have started to threat the world as a single market, and is increasing due to create economies of scale, efficiencies and synergies between firms and countries, reduce time to market and create a international image by switching to a more global strategy. We see this especially in the FMCG sector, where the largest companies have reduces their numbers of brands and switched their strategy to make their most profitable brands into 'powerbrands' in the global market (Kluyver, 2010). By doing so, they can reduce overheads, as well as it is providing the opportunity for firms to focus their resources where they can be most effective.

Holt, Quelch and Taylor (2004) describe that firms with a global image is more appealing towards customers for several reasons, such as being an indicator of quality, increased status, increased responsibility. Also, a global image may be more appealing if the brand has a link to special characteristics attributed to a country. Such global image-driven strategy aims at creating standardized, unified and integrated marketing over the entire world.

Kapferer (2008) argues that firms are increasingly recognizing the importance of being perceived as local. Brands that have been recognized as global for a while are being perceived as local in specific countries. Therefore, firms must not neglect the local conditions when establishing a rebranding strategy. Kotler and Keller (2009) refer this by thinking 'glocal', meaning that firms are thinking globally and acting locally. The main benefits of this is that customer can feel the brand relevance, different levels of marketing activity are synchronized and brands can potentially gain more market share.

2.4 THEORETICAL SUMMARY

The following section summarizes theoretical topics from the literature that was included in this chapter. Theories related to branding, brand equity and rebranding by acknowledge academics and researchers where used to help answering our research question. Furthermore, the summary ends with a proposed model that connects brand equity to a rebranding process.

The branding review captured the essence of what a brand is, and what kind of roles it plays for both customers and companies. The chapter also highlighted the differences between a product brand and a corporate brand, which was necessary since the case study considers a FMCG product. Furthermore, the concept of brand architecture was introduced with the aim to explain how multiple product brands owned by the same company relate to one another. When an acquisition of another firm is taking place, the brand architecture gets affected in one way or another, making it highly relevant in regard to our research question. The branding review concluded with shedding light on different types of brand equities, including CBBE and FBBE, in addition to explain the differences between product brand equity and corporate brand equity.

The subsequent review dealt with Keller's Customer-Based Brand Equity Model that was shortly introduced in the branding review. Keller's model provides one of the most decisive theoretical contributions in the paper in several ways. First, it explains what brand equity is for a product brand, and suggests which aspects to explore in order to identify existing brand equity for a given brand. Moreover, it explains how a brand should be best built, measured and managed. Second, since the model enters so many aspects of branding, it opens up for adding and comparing theories by other researchers in the same field, which have strengthened the theoretical foundation of the paper.

The CBBE-model provided a comprehensive means of covering important branding topics, as well as useful insight and guidelines to help marketers set strategic direction and inform their brand-related decision. We went through the four steps of building a strong brand, which included: (1) establishing brand identity, including breadth and depth of brand awareness, (2) creating brand meaning through strong, favorable and unique associations, (3) eliciting positive, accessible brand responses, and (4) forging brand relationships with customers that are characterized by intense, active loyalty. The achievement of these steps involved establishing six brand-building blocks, namely brand salience, brand performance, brand imagery, brand judgments, brand feelings, and brand resonance.

The following and final literature review considered rebranding. Here, we introduced various definitions of rebranding, as well as different degrees and levels of rebranding with respect to the brand hierarchy. We did also consider how a change in a corporate brand affects accompanying product brands that exist in a brand architecture. Additionally, we explored numerous triggers of rebranding, and further presented rebranding as a process. The review also included the risk of rebranding, and was concluded by giving attention to rebranding as a global strategy.

Figure 2.12 illustrates how the CBBE-model is connected to a rebranding scenario, and includes the essence of the theories discussed above. Considering our case description, what is decisive for our research is to detect the already established brand equity among Danish consumers regarding Fun One by exploring each stage of the CBBE-model. Furthermore, due to the acquisition and based upon findings from the CBBE-model, come up with a suggestion on which elements and aspects of the Fun One product that needs to be retained, and which ones to change, in order to transfer its current brand equity through rebranding most effectively.

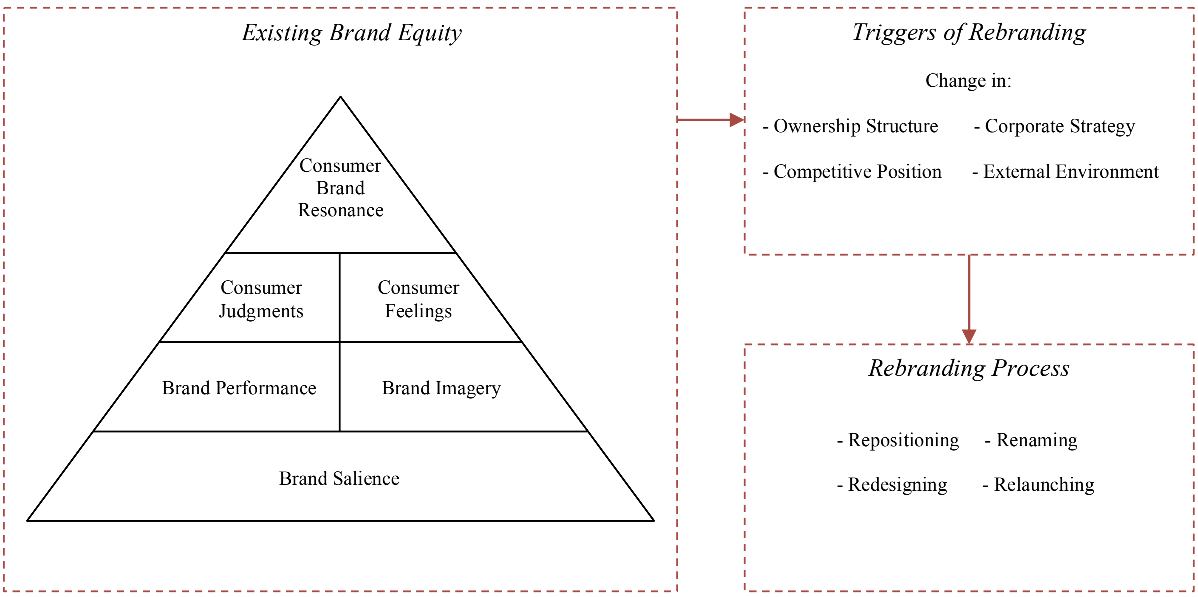


Figure 2.12 Transferring Brand Equity Through Rebranding (Own contribution)

3. METHOD

The following chapter describes the chosen methodological techniques in depth. First, the research purpose is described from a methodological point of view. Then, we make use of 'the research onion' by Saunders, Lewis and Thornhill (2003) to provide a detailed description of our research process. Subsequently, the data collection procedure is explained, followed by our limitations, validity, reliability and ethical considerations regarding the data collection.

3.1 RESEARCH PURPOSE

The taxonomy of research purposes is divided into three categories: exploratory, descriptive and explanatory. Which one to apply, differs from how the research question is formulated (Saunders, Lewis and Thornhill, 2016).

An exploratory purpose is frequently used to get new insights when none or little information exists related to a particular problem. The descriptive purpose emphasizes on finding an important phenomena in order to identify patterns in a specific situation, with an aim to draw conclusions from the data that are described (Yin, 2003). Lastly, the explanatory purpose, also known as casual research, investigates a situation in order to explain the relationships between variables (Saunders et al., 2016). Considering the three categories above, in addition to the formulation of our research question, this study will adopt all three research purposes.

According to Saunders et al. (2016) exploratory studies are valuable when (1) seeking new insights, (2) asking questions and (3) assessing a phenomena from a new perspective. It is particular useful when we want to clarify an understanding of a problem or a challenge, and when we are unsure about the nature of it. This is coherent with our research question, since we are investigating an area within product rebranding where previous studies are lacking, having little or no information about the current brand equity of Fun One. Hence, seeking new insights in terms of product rebranding as well as the attitude towards the brand Fun One will work as a pre study consisting of qualitative research. The purpose is to gather as much information as possible regarding the research subject (Yin, 2003), which exploratory research is all about.

The object of descriptive research is to portray an accurate profile of persons, events or situations (Robson 2002). This may be an extension of, or a forerunner to, a piece of exploratory research (Saunders et al., 2016). In descriptive research, in comparison to exploratory research, we will have a clearer idea of what is needed and are looking for answers to more clearly defined questions. Descriptive studies might tell us, either a size of a market, structure of the market, developments over time or attitudes of particular groups of people. For our case, using attitude and opinion questionnaire will enable us to identify and describe variability in phenomena and identifying further an identified problem. Once a problem is identified, we are to describe a group of people, and therefore, a sample that are representative of the population is needed (Saunders et al., 2016).

Explanatory research aims to analyze the cause and effect relationships and aims to explain which cause produces what effect (Yin, 2003). Therefore, explanatory research is used when it is required to show that one factor determines the value of another factor. For our study we need to investigate the relationship among several variables in order to fully understand where the challenges in current brand equity of Fun One exist, and which strings that are crucial to either retain or discard. The explanatory part of our study is based upon our quantitative research.

Thus, our research requires the qualities of exploratory, descriptive and explanatory types of research since; (1) we need more information about Fun One, (2) get a deeper understanding of Fun Light which Fun One eventually will be rebranded towards, (3) get new knowledge from consulting experts regarding rebranding at product level since there is a lack in the literature, and (4) ask consumers about squash beverage in general, and Fun One specifically, with the aim to find patterns rather than testing or confirming them.

	Exploratory Research	*Explanatory Research*	*Descriptive Research*
Data type	Qualitative	Quantitative	Qualitative or quantitative
Aims	To explore, chart, identify	To establish cause and effect	To describe and quantify
Nature of variables	Unknown, undocumented	Known exactly, clearly, supported	Known associations and documented
Degree of formality	Relatively little	High mathematical content	Some to extensive
Data	Literature review Expert survey Focus groups In-depth interviews Projective techniques	Literature review Expert survey Experiments Surveys Observations	Literature review Expert survey Surveys Observations Panels
Sample size	Small	Large	Small to large
Question types	Probing, response driven	No probing	Some probing, interviewer driven

Table 3.1 Research Purpose

3.2 THE RESEARCH ONION

In order for the reader to conceive a clear and understandable structure of our methodology, we are presenting 'the research onion' developed by Saunders, Lewis and Thornhill (2003) and use it as a framework. The research onion will guide us to better understand which stages that need to be covered when developing our research strategy. Each layer of the onion explains a more detailed stage of the research process and provides an effective progression, suggesting which specific methodology techniques that are best suited for our study. The research onion is very versatile since it can adapt to almost any type of research methodology and be used in several different contexts. As a note, the bold text in the model on the next page illustrates our choice on each stage.

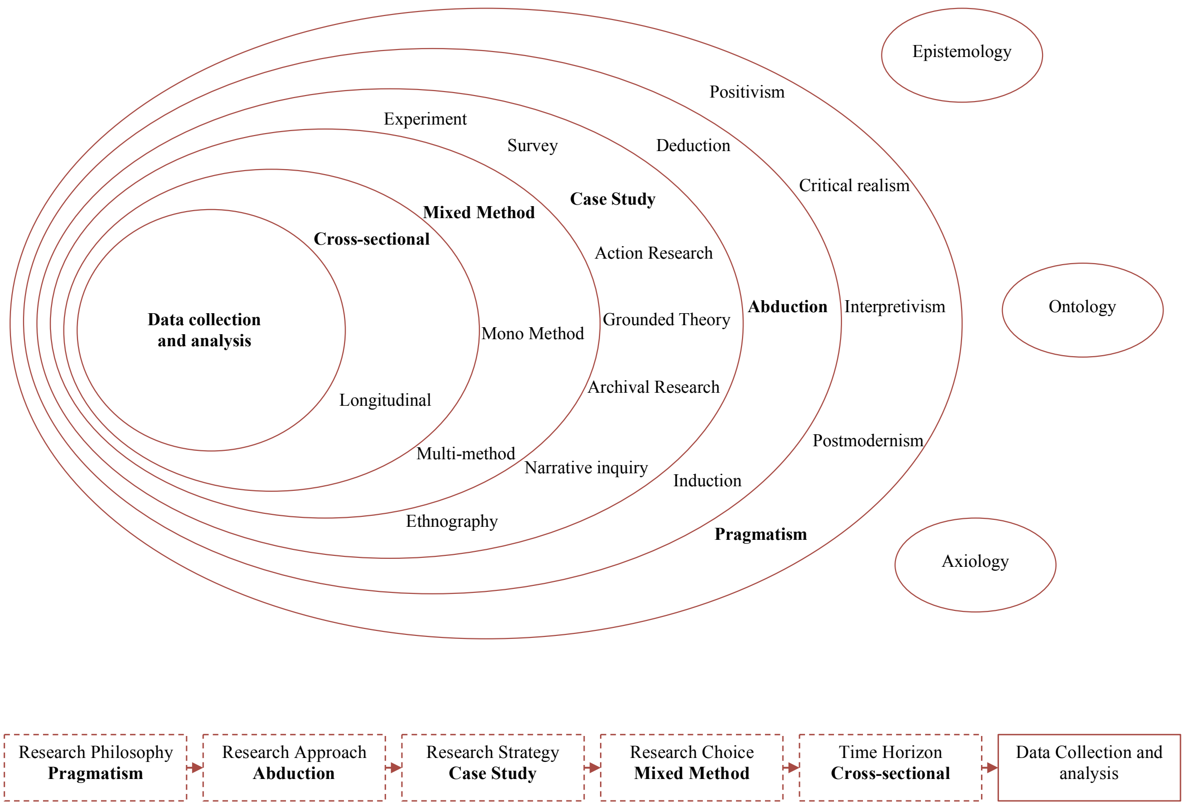


Figure 3.1 The Research Onion (Saunders, Lewis and Thornhill, 2003)

The core of the research onion, where we obtain data, needs to be considered in relation to other design elements (the outer layers of the research onion). It is our understanding and associated decisions in relation to these layers that provide the context and boundaries within which data collection techniques and analysis procedures that will be selected (Saunders and Tosey, 2013).

However, the research onion excludes the three paradigms, including ontology, epistemology and axiology. Understanding and choosing a paradigm is an important step in our planning and carrying out the research. Therefore, it is included before the application of the research onion and applied to the research onion model (Figure 3.1).

Ontology, epistemology and axiology are divided into nature of reality or being, what constitute acceptable knowledge, and role of values. Ontology is the researcher`s view of reality, and it can be either objective or subjective. Epistemology grasps which part of knowledge that is needed for consideration. Axiology stresses the apprehension about the researcher´s values in the research (Saunders et al., 2016).

3.2.1 Research Philosophy

All of the analysis conducted in the chapter that follows the methodological chapter will be established based on the chosen research philosophy, and thus are of major importance for our further study. Based on the worldview, the chosen philosophy gives us a framework, and therefore all the following chosen methodological tools are a direct outcome from this specific view. Within social sciences there are considered five major contributing research philosophies presented by Saunders et al. (2016) i.e. positivism, critical realism, interpretivism, postmodernism and pragmatism. It is of importance to point out that these philosophies do not present clear borders between them, and are different in relation to the three paradigms discussed above.

In order to explore the subject of relevance, leading to tangible managerial recommendations, the problem statement and research question are seen as the core elements dictating which methodological choices that are most suitable. Since our research is based on a real-life case, we therefore find pragmatism to be best suited.

The pragmatic view strives to reconcile objectivism and subjectivism, facts and values, accurate and rigorous knowledge and different contextualized experiences. It does this by considering theories, concepts, ideas, hypotheses and research findings not in an abstract form, but in terms of the roles they play as instrument of thought and action, and in regard of their practical consequences in specific contexts (Saunders et al., 2016).

Reality is important in a pragmatic view as practical effects of ideas, and knowledge is valued for enabling actions to be carried out successfully (Saunders et al., 2016). In a pragmatic view, researchers recognize that there are many different ways of interpreting the world and undertake research. No single point of view can ever give the entire picture and there may be multiple realities.

As pragmatists are more interested in practical outcomes than abstract ones, the research may have considerable variation in terms of how objective or subjective it becomes. The most important determinant for pragmatic research is the research problem that is addressed, and the research question. The research question, in turn, incorporates the pragmatist emphasis of practical outcomes. Even though pragmatism argues that the methodological decisions of the research should be determined by the research question, pragmatism in itself is not a research philosophical view like positivism, critical realism or interpretivism (Saunders et al., 2016).

3.2.2 Research Approach

The fact that our research problem does not explicitly suggest a particular type of knowledge or method to be adopted, it confirms the pragmatist's view since it is perfectly possible to work with different types of knowledge and methods. According to Saunders et al. (2016), multiple methods are often possible, and possibly highly appropriate, within one study. This does not mean that pragmatists always use multiple methods, as they rather use the method or methods that enable credible, well-founded, reliable and relevant data to be collected that advance the research (Kelemen and Rumens, 2008).

Pragmatism has gained considerable support as a stance for mixed methods researchers. It is oriented toward solving practical problems in the 'real world' rather than on assumptions about the nature of knowledge (Feilzer, 2010). In principal, it fits with a case study as a research strategy, because it is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, according to Yin (2003). This will be further elaborated in the next section (3.2.3 Research Strategy).

Applying a mixed methods research design should be based on a number of considerations, including the research question and the purpose of the research. The question of whether a mixed methods design works or not can only be decided once the research product is completed and the findings interpreted. Therefore, an abductive approach, also known as retroductive (Saunders et al., 2016), is chosen for our study. In fact, the pragmatic view is known as the logic of abduction according to Peirce (1903), which further strengthen our choice of approach.

3.2.3 Research Strategy

Dependent from the purpose of study, whether it is exploratory, descriptive or explanatory, any strategy can be used (Yin, 2003). In light of this, none of the research strategies is inherently superior to the others (Saunders et al., 2016). Hence, what is most important is not the description that is attached to a particular strategy, but whether it will enable us to answer our specific research question and meet our objectives. Our choice of research strategy will be guided by our research question, the extent of existing knowledge, and the amount of time and other resources we have available, as well as our own philosophical foundations.

Related to our research question, a case study suits our investigation. Robson (2002) defines case study as a strategy "for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence". Yin (2003) also highlights the importance of context, enhancing that, within a case study, the boundaries between the phenomenon being studied and the context within which it is being studied are not clearly evident. This is interrelated with our purpose of the study.

It is also of particular interest for us since we want to gain a rich understanding of the specific context of the research, and the process being enacted. This is coherent with Morris and Wood (1991). Therefore, a case study will enable us to drive the further investigation in regard of our research purposes, and will empower us to ask question such as 'how', 'what' and 'why'.

3.2.4 Research Choice

With an abductive approach, pragmatic philosophy and a single case study in mind, a mixed method research choice is chosen in order for us to fully grasp the phenomenon under investigation. The mixed method processes builds on both quantitative and qualitative data, and will enable us to explain and explore with both open and close-ended questions. Also, when we are using a case study strategy we most likely need to triangulate multiple sources of data.

Triangulation refers to the use of different data collection techniques within one study in order to ensure that the data are telling you what you think they are telling you (Saunders et al., 2016). Based on the actual study design it will give us the possibility to either generate theory, test theory or both.

A combination of approaches allows us to best answer a complex research question and permits us to validate our findings within a single study. It will also give us a deeper understanding where we are expanding findings from one method to another, or to converge or confirm findings from different data sources. Then we can either probe statistically or explain the study qualitatively. This method can result in the most accurate or complete depiction of social phenomena under investigation, as argued by Creswell (2003).

It is worth mentioning that conducting this choice is time-consuming in research design, data collection and data analysis, with a need for knowledge of multiple methods. Although it is a complex research design, it will provide us with a broader perspective of the overall problem statement. A questionnaire may uncover an anomaly that was not evident in a focus group, while a focus group on the other hand may provide distinctions that a survey do not seize (Onwuegbuzie and Leech, 2005).

Holding all three research purposes, we need to collect qualitative data in the first phase, and quantitative data in the second. The general logic behind this is that sampling quantitative data is inappropriate until we conduct our exploratory qualitative methods due to the need for building better foundation of understanding. We need a deeper understanding of the phenomena in question before measuring its distribution and prevalence (Creswell and Clark, 2007). The next pages describe the different methods and why we find them appropriate.

Focus Groups

As researchers, we will use the focus group to detect how people respond to each other´s views and build up an opinion out of the interaction that takes place within the group. In management and business, focus groups helps researches to provide defined problems and identify potential solutions, often in innovative ways. One can detect why people feel the way they do, as arguing often occurs, which results in a more realistic account for what people think. Thus, the answers from all respondents improve the richness of data being gathered. Focus groups offers the opportunity to study the way in which individuals collectively make sense of a phenomenon and construct meaning around it. It is an excellent tool for gaining insight about markets and related topics (Bryman and Bell, 2011).

It may also be very helpful in the elicitation of a wide variety of views in relation to a particular issue, such as ours. On the other hand, an individual may answer in a certain way during a focus group, however as they listen to others opinions about the subject they may want to modify their view. This is something that probably would not occur if they had participated without the opportunity of hearing the views of others.

One of the most frequently mentioned problems regarding focus groups is the perceived lack of generalizability, and results are not always a reliable indicator of the total population. There is also a lack of realism as participants may be given a verbal description of a product, with little relation to the real-life experience of choosing a product in a competitive context (Bryman and Bell, 2011).

In-Depth Interviews

Our In-depth interviews are constructed by applying a semi-structured interview, where our in-depth (unstructured) interviews are non-standardized, and are referred to as qualitative research interviews (King, 2004). In semi-structured interviews we will have a list of themes and questions to be answered, and dependent from interview subjects it will vary each time (Saunders et al., 2016). This means that we will skip and even add questions in particular interviews, given the different context.

Furthermore, an in-depth interview proceeds as a confidential and secure conversation between an interviewer and a respondent. An advantage of in-depth interview is that the individual respondent is allowed to resonate deeper about their own behaviors, attitudes and feelings, without being influenced by others' opinions. The interview includes only two people in the room, which creates a safe and confidential atmosphere, and contributes to the respondent answer, being more open and honest (Bryman and Bell, 2011).

With in-depth interviews, we are able to get direct feedback from the respondent and gain the opportunity to collect details and new insights. It allows the respondents to describe what is meaningful or important to them using their own words. Due to the conversational tone an interview might have, it can be possible to obtain sensitive information. The personal interaction with the respondent can make them feel relaxed and honest. If some questions need be explained or clarified, in-depth interviews gives the opportunity to increase the accuracy to the data collected. Topics can be explored in depth by using probes, which seeks to add depth to the interview data (Bryman and Bell, 2011).

Flexibility allows the interview to be conducted in a variety of locations and times, and can also be adapted to particular individuals and circumstances. However, flexibility can also be a disadvantage with in-depth interviews. Too much flexibility can result in inconsistencies across interviews, and variation in interview settings can decrease control over the environment.

A good preparation can considerably enhance the quality of the in-depth interview. Thus, it is decisive for us to think carefully how the questions are asked, use probes and prompts, and consider how we start and finish the interview or handle sensitive topics, as well as the technical aspects of recording (Bryman and Bell, 2011). Furthermore, it is important that we have substantial knowledge on the topic discussed.

Questionnaire

A self-completion questionnaire is developed in order to gather the data. This method of collecting data gives the respondent the possibility to answer the questions by completing the questionnaires themselves. This is the most common approach to collecting data through questionnaires, and is often more resource efficient and provides a vast variance of advantages (Bryman and Bell, 2011). Also, the questions we ask in questionnaires need to be defined precisely prior to data collection (Saunders et al., 2016).

By conducting a self-completing questionnaire we avoid the interviewer effect, such as both the Hawthorn and Rosenthal effect. The Hawthorne effect creates challenges where respondents modify their behavior because they are aware of the fact that they are being observed, and the Rosenthal effect respondents get an indication of the preferred outcome and therefore increase their behavior (Blumberg, Cooper and Schindler, 2008). In addition to avoid these interviewer effects, the data collection is cost and time efficient, and makes it possible to target a concentrated segment within a specific geographical area (Bryman and Bell, 2011).

Also, questions asked in a questionnaire can either be open or closed, where the former characterizes unstructured questions which respondents are asked to answer with their own words. By using open-ended questions, we can as researchers increase knowledge of a particular area or subject. Closed-ended questions gives the respondents the opportunity to choose from several alternatives, which in turn makes it easier for us to process and analyze the answers, in addition to increase the possibilities for comparative results, according to Bryman and Bell (2007).

Further, the respondent's alternative responses are constructed using rating scales, specifically Likert Scale, in order to capture a range of a phenomenon (Dawes, 2008). The Likert Scale was developed to measure attitudes and values, where the format consist of statements that should be evaluated in degrees of agreement or disagreement (Ringdal, 2009). The range of possible responses for a scale varies, however, five- or seven-point formats has most frequently used, according to Dawes (2008).

3.2.5 Time Horizon

A cross-sectional study will be applied. The research study is time constrained and hence not longitudinal. A longitudinal study exercise measures of control over variables being studied, and is provided if the research process itself does not affect the variables. However, a longitudinal study would enable us to investigate the phenomena even further and possibly detect a trend (Saunders et al., 2016), but due to the nature of the research we are not able to conduct the study in this manner.

3.2.6 Data Collection And Sampling Techniques

For several research questions, it is often impossible to collect or analyze all the data available owing to restrictions of time, money and often even access. Therefore, sampling techniques will provide us a range of methods that will enable us to reduce the amount of data we need to collect. We can manage this by considering collecting data only from sub-groups rather than all possible elements (Saunders et al., 2016).

As we have fewer data to enter, our result will be accessible faster. This is important for us knowing that we are writing a master thesis bound with a time limit. However, collecting a total census will not necessarily provide us more useful results than collecting a sample. Sampling provides a valid alternative to census when it is impracticable to survey the entire population and when time, budget or results need to be analyzed quickly (Saunders et al., 2016). Hence, we are using a sample for further investigation.

There are two focal types of sample choices to use: probability or non-probability sampling methods. A probability sample is a selection of sampling techniques in which the probability of each case being selected is known and is often equal for all cases (Saunders et al., 2016). This sampling method is commonly associated with survey-based research where we need to make inferences from the sample about a population to answer our research question and meeting our objectives.

However, within business research, such as case study research, this may either not be achievable, e.g. that a sampling frame is not possible or appropriate to answering our research question. A non-probability sample is on the contrary a selection of techniques where the probability of each case selected is unknown, and provides a range of alternative techniques to select our samples based on our subjective judgment (Saunders et al., 2016).

For the first part of our research choices under a mixed method, the qualitative part, we will be applying the non-probability technique in collecting our samples. We want to investigate consumers that have knowledge about the brand Fun One, and therefore we don’t have an exhaustive population list available.

For our in-depth interviews we want to interview experts within the investigated field, where purposive sampling will enables us to use our judgment to select respondent that will best allow us to answer our research question and assemble our objectives. This form of sample is coherent when working with very small samples such as in case study research and when you wish to select cases that are particularly informative (Saunders et al., 2016). More specifically, we want to apply an expert sampling, which involves selecting a sample of persons, who are known to have demonstrable experience and expertise in a particular area of interest. Researchers resort to expert sampling because it serves as the best way to elicit the views of persons who have specific expertise in the study area. Expert sampling in some cases may also be used to provide evidence for the validity of another sampling approach chosen for the study (Singh, 2007).

When we are conducting our focus groups we are using snowball sampling to gather our respondents. The reason behind this choice is based on the circumstance, as we realize the challenges finding specific respondent that have specific knowledge about Fun One. We know an insufficient number of people that have knowledge about the brand in order to choose self-selection sampling, but enough to start a snowball sampling. Then, these respondents can contact other potential respondents with the similar knowledge, and help us to gather a sufficient number of respondents.

After we have gained a deeper understanding of the phenomenon under study, we want to conduct our questionnaires, thus our quantitative part is carried out. For this part of the study we are using an Internet-based questionnaire, where we are applying probability sampling through a list-based sampling frame (Fricker, 2008). Hence, we are using a simple random sampling through a professional e-commerce company, named Power Media Group Aps, to carry out our questionnaire through a Danish email list consisting of consumers subscribing to their daily questionnaires. We will inform that the questionnaire is created by two students, and that the respondents have the fully right to not participate. Then, we are approaching our potential respondents randomly, where each person in the population has the equivalent opportunity of being chosen (Saunders et al., 2016).

Sample Size

For all non-probability sampling techniques the issue of sample size is ambiguous and, unlike probability sampling, there are no rules (Saunders et al., 2016). Rather the logical relationship between our sample selection technique and the purpose of our research is important, generalizations being made to theory rather than about a population. Consequently, our sample size is dependent on our research question. Also, the sample size is a compromise between factors such as time, costs, the urgently required need for precision and as well as a range of other considerations.

Although sample size is ambiguous for non-probability sampling, the sample size will have a larger precision of the sample the larger amount of sample we can collect. By collecting a larger sample, we will have a decrease of errors in our study.

The most important aspect of a probability sample is to represents the population. A perfect representative sample is one that precisely represents the population from which it is taken.

Generalizations about populations from data collected using any probability sample are based on statistical probability. The larger your sample size, the lower the likely error in generalizing to the population. Probability sampling is consequently a compromise between the accuracy of your findings and the amount of time and money you invest in collecting the data. It is not unexpected that the final sample size is almost always a matter of judgment as well as of calculation. Statisticians have proved that the larger the absolute size of a sample, the more closely its distribution will be to the normal distribution and thus the more robust it will be (Saunders et al., 2016).

Our calculation of the sample size is based on the 3 008 911 people between 18-65 years in Denmark (Statistikbanken, 2016), based on Fun One´s potential target group in Denmark. With an 8% confidence interval (margin of error) and a 95% confidence level, our sample size needs to be 151 respondents (SurveyMonkey, 2016). This gives us a standard error (SE) of 0.04082, which indicates the degree to which our estimate may vary from the true value. The survey will be sent out from the e-commerce firm´s existing database of 500 000 subscribing email contacts on a weekly basis, until the sample size is accomplished.

$$N= \frac{Z^2 \text{ x } p(1-p)}{e^2} \qquad 151= \frac{1{,}96^2 \text{ x } 0{,}5(1-0{,}5)}{0{,}08^2}$$

Population Size = N | Margin of error = e | z-score = z

Research Subjects

The subjects we need to select for our study have to be representative of the population to which it is desired to generalize the study´s results (Blumberg et al., 2008). Due to the heterogeneity of the population and Fun One´s target group, we need to use research subjects that are representative for the population. Hence, we will not only investigate one specific segment such as students or families with children. Therefore, we need to investigate subjects that vary in age, gender, education level, marital status and income.

Research Materials

Materials that we applied for conducting our data collections were a discussion guide (appendix 3), two interview guides (appendix 4 and 5), a computer, and a mobile phone. Our discussion guide worked as a guideline for our two focus groups, while the interview guide supported our two in-depth interviews. The computer was used to conduct one of our in-depth interviews, where Skype was installed in order to have a video conversation.

Also, the computer was used to design our questionnaire through Survey Monkey, applied software to carry out our questionnaire, and to apply SAS JMP software system to analyze our data deriving from the questionnaire. A mobile phone was used to conduct the other in-depth interview, and also a recording app was used to document our interviews. We needed to record our interviews in order to make transcripts of the discussions. A transcript is important in order for us to execute a detailed analysis, and to make sure that the subject`s answers are documented correct (Bryman and Bell, 2011).

3.3 DATA COLLECTION PROCEDURE

The following section will further describe how the procedure of our data collection in fact was conducted, and will therefore be a description of how we reached our data. The method choices are listed after which order they were conducted, and will give a clear picture of how we developed our strategy to get most valuable data possible.

3.3.1 Interview Subjects

After exchanging several emails with Orkla's Communication and Corporate Affairs Department, we got in contact with Elisabeth Voss, HR- and Information Director at Orkla Foods Danmark. This took place at an early stage in our research process, also considering the acquisition of O. Kavli A/S. Voss stated that they were waiting for approval by the authorities regarding the acquisition, and that no brand strategy for Fun One would be conducted before everything was in place. However, she forwarded the contact information of Lene Sandem, Brand and Product Manager for Fun Light in Norway.

Thus, the first semi-structured interview was conducted in collaboration with Orkla Foods Norge, with the intent to discover Fun Lights positioning in Norway, Sweden and Finland. In this way, we could create an understanding of how Fun Light differ from Fun One in Denmark, and use this information in our rebranding considerations. Sandem has been employed at Orkla Foods Norge since 2013, and worked with several brands. She has the past year exclusively been working with Fun Light, which makes her the most suitable interviewee for our study of Fun Light as a brand.

In our second semi-structured interview we wanted to get in touch with someone who could shed light on rebranding, as well as come up with qualified recommendations considering the potential rebranding of Fun One. Our supervisor Peter Helstrup offered us a handful of relevant interview subjects, some of them in which he has previously worked with, and others being part of his professional network. One of the subjects was Poul Mikkelsen, which we, based on his background, considered to be most valuable and rewarding for our purpose.

Mikkelsen is educated in graphic design, and has an extensive background in advertising. He was part of forming advertising agencies such as Nielsen, Mikkelsen & Duus, DDB, and another design agency within DDB. Mikkelsen has been in advertising since 1975, and is today CEO of Advising, another brand agency that he has formed. Additionally, he is an associate professor at School of Visual Communication, having published papers about digital branding as well as product branding. Mikkelsen has experiences working with rebranding on both product and corporate level with major brands, and has achieved several awards for his professional work.

3.3.2 Focus Groups

Typically, focus group involve between four and eight participants, and inevitably the more complex the subject matter is the smaller the number of interviewees. In coherence with Krueger and Casey (2000), our purpose of conducting focus groups are to learn a great deal from the respondents, and we gathered information rich participants. Therefore, we conducted two different focus groups with different properties, which were selectively chosen.

The first focus group contained four randomized normal Danish consumers. The second one had four highly knowledgeable marketing employees from a brand and marketing agency named Power Media Group Aps. We did this to accomplish a data collection of participants that fitted the criteria of heterogeneity. A more detailed description of the participants can be found in appendix 6.

The reason behind using different participants with different properties was to gain a deeper knowledge surrounding the research question, and interviewing participants with information rich knowledge about branding and rebranding. Participants was selected based on certain characteristics in common that relate to the topic being discussed and they was encouraged to discuss and share their points of view without any pressure to reach a consensus.

Due to the fact that we want to investigate the current brand equity, which is a complex matter, we chose to conduct the groups with fewer participants as we saw the need for deeper insights and meanings rather than indistinct answers. With fewer participants, we as moderators felt we could control the circumstance and keep the participants on the right subject.

3.3.3 In-Depth Interviews

The first interview subject, Lene Sandem, was first contacted by email 4th of April. The request explained our case study, as well as our interest in conducting an interview with her. We quickly got a positive response, and settled an agreement on how and when the interview would take place. Sandem received our interview guide before the interview itself, in order for her to make some thoughts beforehand and hence get better prepared. The interview was conducted by Skype from a private apartment to the office of Orkla Foods Norge, 13th of April at 12:00 p.m.

Lars-Petter Fossheim was the interviewer, and laid the groundwork for a quiet setting with little distractions. In the introduction phase, Sandem got informed on the procedure of the questions, in addition to make her aware of our tape-recording. The interview guide served as a support function for sequenced questions that would be asked. However, the interview was quite flexible where both Fossheim and Sandem from time to time went away from the outline to discuss topics not originally planned, but which was found to be relevant for the case study. The conversation had good dynamics with no challenges related to streaming quality. Since the interview was conducted in Norwegian, there were no difficulties to understand each other. In fact, it rather enhanced the flow of the conversation. Sandem provided detailed answers and contributed with significant information on how Fun Light positions itself in the marketplace, together with her thoughts on a possible rebranding of Fun One. The transcript of the interview is presented in appendix 7.

The second interview subject, Poul Mikkelsen, agreed to be interviewed after we had contacted him through LinkedIn on 18th of April. Mikkelsen did also receive a specific interview guide prior to the interview, which gave him the chance to look into the acquisition of O.Kavli A/S and to become familiar with both Fun One and Fun Light as products. The interview was conducted through telephone from the same private apartment to the office of Advising, 20th of April at 10:00 a.m.

Lars-Petter Fossheim was the interviewer, and went through the same process as the preceding interview. Again, the interview as a whole was vey flexible, which made Mikkelsen to talk about several other aspects in addition to what already was planned. Since Mikkelsen was Danish, we decided to speak English throughout the interview. This caused some minor language difficulties at some stage of the process, as some of his words got hard to interpret. Regardless of this, it did not affect the quality of the insights that he provided.

Additionally, Mikkelsen talked about repositioning and suggesting Fun One to enter new product categories. Considering our research question, some of his suggestions exceeded our study purpose, but at the same time it shed light on areas that could be interesting for further study. After gaining knowledge about Fun Light by interviewing Sandem, Mikkelsen added rich insight on rebranding. The interview transcript of Mikkelsen can be found in appendix 8.

3.3.4 Questionnaire

Our questionnaire includes a total of 37 questions and holds both open and closed-ended questions with the purpose to gain as much insight as possible, and to receive this insight in varied ways. Furthermore, the questionnaire is based on Keller's CBBE-model, and hence follows his suggestions in terms of brand tracking and providing quantitative measures of the success of brand-building efforts.

The CBBE-model presented in our literature review comes with a set of candidate measures for the six brand-building blocks. However, as Keller emphasizes, it should be recognized that the brand-building blocks at the bottom two levels of the pyramid (brand salience, performance and imagery) are typically more idiosyncratic and unique to a product and service category than are the others. Because of this, we have customized some of Keller's suggested questions since it goes beyond his generic versions. Table 3.2 shows an overview of questions asked in our questionnaire.

All questions have been divided into (1) CBBE, (2) Demographics, and (3) Additional questions. The latter has been included due to our interest in examining which mixing-ratio and bottle size consumers prefer, and if that has any correlation related to Fun One's overall brand equity, or at least significant when considering a rebranding.

Since salience is the first step in the CBBE-model, it forms the foundational building block in the process of developing brand equity. Furthermore, it relates to aspects of consumer awareness of the brand, as explained in chapter 2, section 2.2.1. Thus, we started to ask questions related to both unaided and aided awareness of Fun One, hereunder question 8 to 11. Considering question 8 "What brands of product category can you think of?" which is an open-ended question, we used increasingly specific product category cues. Those cues where (1) Liquid consumption in general, (2) Thirst quencher, and (3) Squash brands, respectively.

Question 9 "Which of these brands have you seen or heard of?" had alternative answers which was based on brands that were mentioned in our focus groups, as well as having checked which squash brands that are offered in the Danish' most popular supermarkets, including SuperBrugsen, Irma, Netto, Føtex and Fakta. Additionally, question 10 "Which squash brands might you be likely to use under the following situations?" included situations that the participants in both focus groups expressed most relevant, as well as situations that Fun Light's Brand Manager, Lene Sandem, emphasized in her interview.

CBBE by Keller (2001)	*Questions*
Identity	*Brand Salience*
	8. What brands of product category can you think of? (Max 5 brands per category)
	9. Which of these brands have you seen or heard of?
	10. Which squash brands might you be likely to use under the following situations?
	11. Do you have any favorite squash brand(s)?
Meaning	*Brand Performance*
	15. To what extent does thinking of Fun One bring back pleasant memories? (Scale 1-5)
	16. How frequently do you think of this brand?
	17. Compared to other brands in the squash category, how well does Fun One provide the basic functions and needs? (Scale 1-5)
	18. To what extent does Fun One have special features? (Scale 1-5)
	19. How much do you like the following aspects of Fun One? (Scale 1-5)
	20. By comparing these two bottles, which design would you prefer?
	21. Compared to other brands in the squash category, are Fun One's prices generally lower, higher or about the same?
	Brand Imagery
	22. How well do the following words describe Fun One? (Scale 1-5)
	23. How appropriate are the following situations to use Fun One? (Scale 1-5)
	24. How appropriate are the following seasons to use Fun One? (Scale 1-5)
	25. Can you buy Fun One in a lot of places?
Responses	*Consumer Judgments*
	26. What is your overall opinion about Fun One?
	27. What is your assessment of the product quality of Fun One? (Scale 1-5)
	28. To what extent does Fun One offer advantages that other brands cannot? (Scale 1-5)
	29. How likely would you be to recommend Fun One to others? (Scale 1-5)
	30. Do you know the makers of Fun One?
	31. How innovative and trustful are the makers of Fun One? (Scale 1-5)
	32. To what extent do the makers of Fun One...(various statements are then proposed, Scale 1-5)
	Consumer Feelings
	33. Which of these feelings does Fun One give you? (It is possible to select multiple answers)
Relationships	*Consumer Brand Resonance*
	34. Do you agree with the following statements? (Loyalty)
	35. Do you agree with the following statements? (Attachment)
	36. Do you agree with the following statements? (Community)
	37. Do you agree with the following statements? (Engagement)
Demographics	1. Please confirm that you are a Danish citizen.
	2. What is your gender?
	3. What is your age?
	4. Which of the following best describes your current relationship status?
	5. What is your education level?
	6. Which of the following best describes your current job level?
	7. What is your monthly income in DKK? (Optional)
Additional questions	12. Which mixing ratio do you prefer to buy in store?
	13. What bottle size do you prefer to buy in store?
	14. The rest of this survey is about the brand Fun One. If you don't know Fun One, you will be sent to the end of this survey.

Table 3.2 Overview of Questions

In order to measure the remaining brand-building blocks, we asked questions using both open and closed questions. Considering the latter, we used a 5-point likert-scale, where respondents were asked to grade the answer to a given statement from “1 being the lowest and 5 being the highest”. Additionally, we used dichotomous questions when measuring brand resonance. The questionnaire also contained some demographical questions to establish the respondents’ gender, age, relationship status, education level, job level and monthly income.

Before sending out the questionnaire, we did a pilot test in order to not overlook any errors and to make sure our questionnaire would be as efficient as possible. The purpose of the pilot test was to refine the questionnaire so that respondents would have no problems in answering the questions, and that it would not be any problems in recording the data (Saunders et al., 2016). This enabled us to obtain some assessment of the questions’ validity and the likely reliability of the data that we collected.

First, we looked for any possible inaccuracies, before sending it personally to 5 people that we knew were familiar with Fun One. We then asked them what they would do differently, and implemented the feedback we found to be relevant. Also, we wanted to test the technicality, and together with the professional e-commerce company we did a test-mail to a small amount of their clients.

3.4 LIMITATIONS

There exist certain limitations related to our study that could have affected the validity and reliability of the results. The next section will therefore present and discuss several limitations.

3.4.1 Environment

With a self-completion questionnaire online, it is difficult to know which circumstances our respondents are under while answering the questions. For us as researchers they are under an environment out of our control, thus disturbances can occur. This can affect the respondents’ answers, and affect our overall validity and reliability. Also, in our qualitative data collection we can find limitation related to the environment setting of group discussion, where we know groups can be difficult to assemble, as well as the fact that a group setting can influence the responses of individuals. For our in-depth interview the respondents may feel that the environment pressures them to please the interviewer. Also, the interviewee can distort information through recall error (Bryman and Bell, 2011).

3.4.2 Subjects

Similarly, the self-completion questionnaire can provide limitations considering our subjects. When we send out a survey online, it creates a situation where we cannot help our respondents if they are unsure or experience difficulties with answering questions, and this can lead to a lower response rate. Additionally, we have no possibility to know whether it is the right person or not that answers the questions (Bryman and Bell, 2011).

For our qualitative section, there is a possibility that our volunteer subjects are prone to behave a certain way, and they are fully aware that their behavior is being considered and monitored, which can lead to the 'Hawthorne effect'. Also, the 'Rosenthal effect' could have occurred, where the subjects could have had a clue of the desired outcome, and hence increase their performance (Bryman and Bell, 2011).

3.4.3 Research Strategy Limitations

One of the concerns related to a case study as research strategy, is the fact that it provides little basis for scientific generalization (Yin, 2003). Yin states that this can be countered through realizing that case studies are generalizable to theoretical propositions and not to populations, which our study do. In this sense, case studies do not represent a sample, and the goal is to generalize theories and not to enumerate frequencies like in statistical generalization. Also, a single case study and its results cannot be used to explain all cases within the same industry or even across different industries.

3.4.4 Geographical Limitations

Denmark is the only region considered, and therefore, due to strong cultural differences to other countries, the topic analyzed and findings discussed should not be extended to other regions of the world.

3.5 VALIDITY AND RELIABILITY

In order to find out if the research findings are credible for our purpose of study, reliability and validity of the study must be assessed and elaborated. Validity and reliability are applied from Saunders et al. (2016). Five types of validity relates to the research, namely content validity, construct validity, internal validity and ecological validity. Finally, the reliability of the study is assessed through reviewing factors such as observer bias, observer error, subject bias and subject errors.

3.5.1 Validity

Validity is concerned with whether the findings are really about what they appear to be about. Hence, it is concerned with the extent to which the data collection method we have chosen precisely measures what it was intended to measure (Saunders et al., 2016). There are a number of different types of validity. Our thesis addresses five different types that are presented below.

Content validity

Content validity signifies the extent to which the measurement device, in our case the measurement questions in the questionnaire, provides satisfactory coverage of the investigative questions. To accomplish content validity, we went through the exploratory section and questionnaire with our supervisor Peter Helstrup before collecting our data. We did this to make sure that the questions were verbalized in the correct way, and that they measured what they were intended to measure. We did not go through the semi-structured-interview guides with our supervisor, which might give negative impact on our overall content validity.

Construct validity

The extent to which our measurement questions actually measure the presence of those constructs we intended to measure refers to construct validity. This term is normally used when referring to constructs such as attitude scales, aptitude and personality tests and can be thought of as answering how well we can generalize from our measurement questions related to our construct (Saunders et al., 2016).

Since we have directly transferred the questionnaire from Keller´s brand equity set of questions, the consumers are answering to the main part of the research question. Hence, we can determine that construct validity of the measures has been accomplished.

Internal validity

Before internal validity is attained, construct validity must be established. Internal validity in relation to questionnaires refers to the ability of our questionnaire to measure what we intend it to measure. This means that what we find with our questionnaire actually represents the reality of what we are measuring. In order to accomplish this, the independent variable needs to cause the changes seen in the dependent variable being exanimated within our study. In other words, it is how confident our cause-effect relationship is, and if other causes could explain it.

Regarding the extent of our multiple regression analysis, with several variables being tested up against the dependent variable and the questions in the survey is measuring what we intended, we believe that internal validity is attained. We strongly trust that the variables we found significant as a demeanor of the dependent variable, is actually factors that affects the consumers perception of the quality of the brand.

External validity (ecological)

Ecological validity is a type of external validity referring to the extent to which findings can be generalized from one group to another. An externally valid survey will provide accurate conclusions across larger or different populations, both geographically and over various time periods. Due to the cultural aspect of Danish consumers and their preferences within the squash segment, we understand this is not similar in different countries and believe this study is not generalizable from one group to another.

3.5.2 Reliability

Saunders et al. (2016) define reliability as the extent to which the data collection technique or analysis procedure will yield consistent findings. It can be assessed by posing the following three questions: (1) Will the measures yield the same results on other occasions? (2) Will similar observations be reached by other observers? (3) Is there transparency in how sense was made from the raw data? Consequently, there are four different threats to reliability, which we discus below. This is different from Bryman and Bell (2011) who sees reliability as concerned with the stability, internal reliability and inter-observer consistency of the measurement in question and only related to quantitative research.

Subject errors

Subject errors refer to consistency in participant response over time. Since the target group is 18-65 years old Danes, and by looking at the data collected through our questionnaire, we have little degree of subject errors. Actually, only one respondent among the 155 collected was above 65 years of age. We targeted the intended population, and our data collection represents this without much skewness.

Subject bias

Errors that might occur from participants not responding their true opinion, and having been affected by surrounding factors are characterized as subject bias. For our case, where we have conducted a questionnaire, and not an experiment, it is difficult to discover if there is any subject or participants bias. Also, it is difficult to know if the participants have experienced demand characteristic from us as researcher. However, we do not think that is the case, due to our way of distributing the survey over email. Also, we do not believe that they have experienced any social desirability bias when knowing that email is private and most often read alone.

Observer error

Observer error relate to our capability to give the same conditions when we are gathering data. This is our ability to ask a question the same way repeatedly. We do not see the possibility for any observer error, since we have been sending out the same email repeatedly every week to the same email list with the exact same questionnaire.

Observer bias

There might be observer bias meaning that there are different ways in interpreting a response. There might be observer bias since we are two researchers. However, we believe we have had a high focus on cooperating through the whole process and focused on eliminating any such bias.

3.6 ETHICAL CONSIDERATIONS

The data collection stage is related with a range of ethical issues. Some of these are general disputes that will apply to any technique that is being used to gather data. Additional issues are more explicitly related to a specific data collection technique. Also, and of alike importance, there are issues related with ensuring our own safety whilst collecting our data (Saunders et al., 2016).

First of all, we have focused on not asking our participants about anything that will cause them harm on their privacy, and focused on their rights in relations to deceit. We clearly asked for their acceptance of our collection techniques, and once access was granted we kept our aim of our research study that we shared and agreed (Zikmund 2000). Where confidentiality and anonymity has been promised, we have ensured to remain it that way. The participants has at any given time had the right to not take part, and once they have consented to take part in our research, they have still maintained their rights. This means that they have always had the right to withdraw as participants or decline to take part in a particular part of our study.

We also had in mind that the ability to explore data through interview based techniques means that it can create a larger possibility for ethical issues to be arise. This is related the personal contact, the scope of using non-standardized questions and also the capacity to develop our knowledge in an incremental basis, meaning that we had the ability to exercise a greater level of control compared to our more standardized questionnaire (Easterby-Smith, Jackson, and Lowe, 2008). This is due to the nature of structured questions that are clearly not designed to explore responses, and the avoidance of the in-depth interview situation, where the ability to use probing questions leads to more revealing information (Dale, Arber, & Proctor, 1998).

4. ANALYSIS AND DISCUSSION OF FINDINGS

In the following pages we use our collected data to create information by conducting several analyzes. Then, after having created meaning out of our findings, we are more equipped to suggest managerial implications and conclusive remarks.

4.1 DATA ANALYSIS TECHNIQUES

The analytical software SAS JMP Statistics 12 is used to analyze the data collected for our quantitative part. Following, a diminutive presentation of the different techniques applied in this study is explained before we analyze and visually present the data.

4.1.1 Coding

The qualitative findings were analyzed by coding, which enabled us to reduce, organize and systemize the data. First we read through the transcript, highlighting important words and sentences and adding notes. Then we reduced the findings to fewer, more descriptive and concrete words, in order to obtain the essence of both focus groups and in-depth interviews and so to finally define overarching themes (appendix 9, 10 and 11). For all of the qualitative data we collected, we applied Kings and Horrocks (2010) thematic analysis in regards to coding. However, to date, there has not been provided any framework that delineates the types of qualitative analysis techniques that focus group researchers have at their disposal (Onwuegbuzie et al., 2009). Therefore we chose to use the same coding system for our in-depth interviews.

4.1.2 Descriptive statistics

The objective in descriptive statistics is to quantitatively describe data. Descriptive statistics enable us to describe, and compare, variables numerically (Saunders et al., 2016). Descriptive statistics delivers the opportunity to describe the features of a sample, and to check the variables for any defilement of the assumptions underlying the statistical techniques that are used to address the research questions (Pallant, 2010).

The purpose of descriptive statistics is to visually convert the information gathered into quantities that picture the fundamentals in which we are interested. Usually in this setting, visual support is added since very often that lets for a significantly easier comprehension of the information. Descriptive statistics perceives different types of data. Mostly, there are two categories: (1) nonquantitative (i.e., qualitative and ordinal) and quantitative data. If certain qualities of an element can only be allocated to categories, these data are denoted as qualitative data (Fabozzi, Focardi, Rachev and Arshanapalli, 2014).

4.1.3 Regression

Regression analysis is the most widely used and versatile dependence technique that can provide both prediction and explanation to the researcher, to solve research problems, particularly in business (Hair, Black, Babin and Anderson, 2014). Regression analysis is a usual way to discover a relationship between dependent and explanatory variables. Nonetheless, this statistical connection does not mean that the explanatory variables cause the dependent variable. It adequately expresses significant association in the data.

Simple linear regression grasps the relationship between a dependent variable and one more explanatory variable using a linear function. Also, it displays the change in the response of the dependent variable as a result of a unit change in the dependent variable, according to Miah (2016). If two or more explanatory variables have a linear relationship with the dependent variable, the regression is called multiple linear regressions. Multiple regressions, as a predictive analysis, are a larger type of regression that comprehends linear and nonlinear regression with multiple explanatory variables, which is ideal for investigating research questions. Consequently, we are exploiting a multiple regression analyzing for our data, which will leave us open for independent variables to be continuous or categorical.

4.2 DATA ANALYSIS

In the following section, we discuss our complex data analysis and present our mixed method in the same order they where conducted in. Subsequently, we show by the nature of our study, how the qualitative part has helped us develop the quantitative investigation through our compound questionnaire. We finish our analysis by testing cause and effect between dependent and several independent variables.

4.2.1 Focus Group

Through our coding, several findings were evident. As this thesis to a large degree applies an exploratory research design, our main objective was to gather preliminary and sufficient data, helping us define a problem and to better understand Fun One´s current situation. Through the focus groups we conducted, it was apparent that both groups, even with a distinctive heterogeneity, had similar findings. Hence, we gathered findings from both focus groups under the same branch.

It was clear that everyone had recognition to the brand Fun One, but it also showed not to be top of mind in the squash category. Fun One fell through compared to competing brands such as Ribena and Rynkeby. It was also quite apparent that within the segments we investigated, the squash category did not have a great significance when they considered beverages. It was a strong common agreement within both focus groups that they leaned more towards natural and organic alternatives.

Moreover, they found the product design to be cheap looking, and they associated it with the cheapest competitors due to their perception of Fun One being a low budget brand. It was not valued in the same category as the strongest competitors. It was also quite evident that the respondents did not feel any loyalty towards Fun One, and many of them would never recommend it to others.

A strong, and maybe surprising finding, was the high number of participants within the focus groups that thought Fun One contained sugar. It seems that somewhere down the line, Fun One has failed in their communication of the product. However, the respondents got surprised over the great taste of the product that we had in hand, after getting informed about the no-sugar-content. In fact, everyone seemed to really like it, few of them expecting this in advance.

Furthermore, it was clear that they had none, or very few, associations related to the brand. They had stronger associations towards the old version of Fun One, previously named Fun Light in Denmark, and several did not perceive it to be the same product. Participants from both focus groups said that they missed the old bottled with the 'green apple taste' Kavli used to produce. In relation to associations, they all agreed on the fact that the brand is more suited for kids, having little appeal to adults, as childhood memories and kids parties where the most common associations mentioned.

Most of the participants also agreed that the red Fun logo was the only design element they had any recognition towards. Furthermore, on the question whether they would prefer the brand name 'Light' compared to 'One', they explained that it was an overall negative attitude towards light products in Denmark. However, all participants calls the brand 'Fun' rather than 'Fun One' colloquially, which implies a possible renaming without harming the awareness of the brand.

We also wanted to see if the participants had perceived and understood Fun One's current strategy, which includes a strong emphasize on being a supplement for sports. Nobody could somehow relate it to sports at all, and some participants would never let their kids drink Fun One during sport activities because of the 'artificial content' attitude towards the brand. They only labeled the brand as a summer-thirst quencher, and related it to drink mixing rather than sports. Furthermore, when they got questioned why they did not interpret it as a sporty beverage, many pointed to lack of branding as potential reasons for not associating it with sports. Also, many of them clearly thought Fun One branded themselves more in the past. Hence, it was quite apparent that Fun One is failing with their strategy, which implied the need for further investigation in the quantitative part of our research.

In sum, the overall findings suggest that Orkla has a lot of leeway when rebranding Fun One. We detected elements of the brand that need to be retained, and many to be changed, which are further investigated in our questionnaire later in this chapter. This includes the notion of Fun One containing sugar, if it is an overall perception that the brand mismatches with sports and that the brand seems to be more suited for kids, among other findings. By doing so, we have the ability to test our findings in addition to examine several other areas we did not expect before our qualitative analysis, which in turn securing better quality of our quantitative section.

Strong Findings	*Intermediate Findings*	*Weak Findings*
All participants had a clear brand awareness towards Fun One	The performance of Fun One was divided by the consumer stemming from having a good taste, but bad design	Brand feelings towards Fun One was divided among the participants, and there was no clear feelings towards them
Fun One is a cheap looking product that is perceived to be in the low-budget category	How to proceed a future change in product design or rebranding was a issue nobody could fully agree on, and some diffuse answer was prominent	Some participant was convinced it was a product that contained sugar
Other more natural organic beverages was preferred before Fun One		It was slightly more participants favoring Fun One over the Fun light products
It is a product for families with kids, not adults		
It was a total agreement that they did not have brand loyalty, and would not miss it if it went away		
Current strategy related to sport category is not clear or even understandable for any of the participants		

Table 4.1 Strengths of Findings, Focus Groups

4.2.2 In-Depth Interview, Orkla Foods Norge (Lene Sandem)

The purpose of the interview was to gain knowledge about Fun Light, and to use this knowledge when we later come up with suggested implications on how Fun One should be rebranded to better fit the existing Fun Light product line. The interview provided insight on how Orkla wants to position Fun Light, how they collaborate with the other Scandinavian countries distributing Fun Light, also explaining the current visual differences between each countries' product offer.

Mapping Fun Lights Profile

Stabburet, a subsidiary underneath the Orkla umbrella, first introduced Fun Light in 1988. Fun Light belongs to the squash category, even though it's not legal to officially communicate the product as a squash drink. Sandem points to the fact that in order to do so, the product has to at least contain 40% berries, however, they still communicate squash internally, as well as being perceived as a squash product among costumers. Furthermore, Fun Light contains no sugar or calories, and holds many different flavors as shown in appendix 1.

Fun Lights former target audience was considered to be women between 20 and 35 years, but Sandem emphasizes that there is almost 50/50 allocation in terms of consumption between women and men, many of them over 35 years. Today, Orkla's product communication opens up to include both women and men from 20 to 60 years. However, Sandem says that new users are more likely to be women between 20 and 35 in addition to families with children.

In Norway, the squash market is growing. According to Sandem, the squash market can be divided into three categories, including (1) Sugary drinks, (2) Without added sugar, and (3) Sugarless drinks. Fun light is operating in the latter, which is the category that has experienced most growth. Naturally, the competition followed, which forced Fun Light to change its positioning in 2015, going from "Den med bare 1 kalori" to "Null sukker, masse smak". The focus on sugar content eventually got greater than calorie content, and in addition to new players in the competitive arena as well as new laws regarding labeling of sugar products, Fun Light adjusted their strategy.

In fact, they took the two main drivers of consumption in the sugarless drink-category into their positioning strategy, namely that the product is sugar free, and that it has lots of taste. In addition to play on those two main drivers, Orkla also includes something they call 'Farg dagen', meaning that all brand communications shall include lots of different colors to help promote the product to be as lively as possible.

In terms of user situations, Sandem expresses that Fun Light ideally should be present throughout the day, e.g. at the office and as a supplement to dinner. She stresses the fact that water is healthy, and that consumers consume a lot of water since the mixing ration is 1:9. Through Instagram, Fun Light communicates different tips and tricks to make consumers aware of different usage situations. The product can contribute to make unhealthy food healthier, such as using Fun Light to make ice cream. Or, consumers could use Fun Light to make healthy food tastier, such as adding Fun Light to cottage cheese.

The Relationship Between Kavli's Fun One and Orkla's Fun Light

Sandem and her colleagues had never heard of Fun One, and the fact that another product shared so many similarities with Fun Light. However, Orkla's focus has been on own product lines and their distribution in Norway, Sweden and Finland. 26th of March 2016, Orkla announced that the squash production in Gimsøy, Skjeen, would be moved to another Orkla factory in Sweden, the factory that produces the Swedish and Finnish Fun Light products. Thus, Sandem says that it is not unlikely that the newly acquired Fun One brand could be moved to the same factory in the future, after the acquisition has gained a foothold. As of today, Orkla Norge do not collaborate with Orkla Denmark regarding Fun One.

Design Differences between Norway, Sweden and Finland

Sandem explains the bottle design differences between Norway, Sweden and Finland as a result of focusing on own national markets. In Sweden, strawberry is the most popular flavor in the Swedish product line, but had to be removed from the Norwegian market due to bad sales figures. As a natural consequence, products with different flavors need different design. Also, since the Norwegian market has experienced more competition, it goes without saying that Orkla Norge had to adjust their strategy, independent form the other countries.

However, Sandem is positive to the proposal about having a more uniform design. With the same design, she points to the fact that all Scandinavian countries can use the same communication material, and save costs by producing the same bottle at the same factory. Moreover, she thinks a closer collaboration with Orkla Danmark can lead to exiting things, such as a common logo with some of the same design elements. But, as Sandem underline, it is important to preserve the taste preferences for each country.

4.2.3 In-Depth Interview, Advising (Poul Mikkelsen)

The purpose of the interview with Mikkelsen was to obtain qualified comments on our case study, in addition to further improve our tactical approach on what to consider when rebranding Fun One. Below, rebranding, new product categories and Orkla's corporate strategy is discussed.

Rebranding Fun One

Mikkelsen is sure that Orkla will undergo a rebranding process of Fun One, and agrees on our approach of the case study. Moreover, he takes a step further and suggests that they also should consider moving into other product categories. His suggestion is based upon the fact that the squash category, which according to Mikkelsen, is heading towards a more health conscious area. With that being said, he thinks the first step of Orkla's rebranding strategy will be to bring Fun One up to the same level as Fun Lights existing product line.

Another aspect to consider is the long-term value of rebranding Fun One. Here, Mikkelsen emphasizes that Fun One has to reposition itself according to where the segments are moving. In the squash category, "early adopters are gone, and the followers are coming", as stated by Mikkelsen. He further suggests making Fun One more "fun" and "playable" through activities in order to bring the product into other areas. This could be done by using the packaging design to communicate better, with the intent to do something with the product that makes it something else. Mikkelsen perceives Fun One as a kid product, and argues that emotional stories are a great fit, since we all want to make our kids happy.

Mikkelsen do also shed light on the risks of rebranding. Consumers might not recognize the brand if its radically changed. Thus, Orkla should decide weather to move slow and keep the target group, or include major changes such as redesigning the bottle to be more similar to Fun Light's exiting product line. Mikkelsen is in favor of the latter, but simultaneously, he points to the fact that Fun One has undergone little change over the years, which also can be of an advantage.

Towards New Product Categories

Taken into account that Fun One has been on the Danish market since 1970's and only undergone some minor changes, Mikkelsen thinks the product is too traditional and stresses that they should revitalize according to the values of todays society. If not, he is sure that private labels and cheaper products will hit Fun One due to the trend of healthier thinking in this category. Therefore, he argues that Fun One need to change the profile of its product, and move towards other categories that is less dominated by health conscious consumers. He emphasize that it is not easy to have a name like ‘Fun’ today, considering the healthy trend. Due to this, Mikkelsen thinks kids categories such as ice cream, candy and soda are more appropriate to consider. Based on his evaluation on Fun Light’s existing product line being artificial, he suggest to make good business in the mentioned categories, and use the name “Fun” while keeping the same kind of culture.

Mikkelsen’s suggestions to move into more unhealthy product categories are contradictory in relation to Orkla’s strategy of Fun Light. Our interview with Sandem clearly emphasize that all Fun Light products are a healthier option than other squash brands, and that ‘no sugar’ is an important, if not the most important attribute of the product. Additionally, moving into other categories is beyond our scope of this case study. However, Mikkelsen’s proposals are interesting and lay the foreground for further case study research within new category explorations.

Corporate Branding

Mikkelsen explains the difference between corporate and product branding by labeling corporate brands as family, and product brands as kids. He says that there might be some differences in the rebranding process between product brands, service brands and long-term brands without describing it any further. However, “products are storage for the family”, he says. Furthermore, he states that corporate brands are not that active, and argues that as a consumer, you don’t have the same relationship to Unilever as you do to Dove and Axe. Now that Orkla incorporates their corporate logo on all consumer products, Mikkelsen thinks it will assure consumers that there exists a known and credible company behind it. On the other hand, he also shed light on the fact that Danes might not have any knowledge about Orkla, providing an unknown effect on the Danish consumers.

4.2.4 Descriptive analysis of Questionnaire

In the coming pages, we analyze our questionnaire by following the framework of Keller's CBBE-model. First, demographic data is presented, followed by each of the brand-building blocks. All numbers and percentages in the analysis are based on our SAS JMP outputs (appendix 12).

Demographics

Out of 155 respondents, 31% were males and 69% were females. Based on these results, there exist a slight imbalance in gender distribution. However, since female buyers dominate the squash category, we believe it will have little impact on the credibility of our findings. Furthermore, the age of the respondents ranged from 18 to 50 years, similar to a mean age of 30.39.

	Male	*Female*	*Total*
Frequency	48	107	155
Percent	31	69	100
Mean age	31.21	30.02	30.39

Table 4.2 Gender and Age

In addition to mean age, the job level further shows us a wider variety of respondents. 26% are currently on entry level, 19% intermediate, 16% middle management, 3% owner/executive, 3% senior management and 33% have selected 'other'. The majority of the latter represents either students, unemployed people or people that have retired from work.

	Entry level	*Intermediate*	*Middle management*	*Owner/executive*	*Senior management*	*Other*	*Total*
Frequency	40	30	25	5	4	51	155
Percent	26	19	16	3	3	33	100

Table 4.3 Job Level

32% of the respondents were single, 54% were in a relationship, while 14% were married. This provides a good representation in terms of usage situations Fun One can be consumed, as our respondents now represents both singles (many of them likely to use Fun One in drink mixing) and the married ones (which are assumed to buy Fun One for family settings such as birthday parties).

	Single	In a relationship	Married	Widowed	Total
Frequency	50	83	22	0	155
Percent	32	54	14	0	100

Table 4.4 Relationship Status

In addition to gender, age, job level and relationship status, the respondents also shows great variety in education level. 21% had a high school graduation, 45% had a bachelor's degree, 27% had a master's degree, while 7% represents 'other', which holds those who have stated either vocational education such as tinsmiths or hairdressers, or respondents who simply do not have any education.

	High school graduate	Bachelor's degree	Master's degree	Other	Total
Frequency	32	70	42	11	155
Percent	21	45	27	7	100

Table 4.5 Education Level

Lastly, our demographics also show net income of the respondents. In the questionnaire, they were asked to type inn the number of their net income in DKK. After collecting all numbers, we made groupings as shown in table 4.6. 42% had a net income between 1 and 10´, 18% between 10´ and 20´, 14% between 20´ and 30´, 7% between 40´ and 50´, 2% between 50´ and 60´, none represented between 60´ and 70´, and 2% between 70´ and 80´. The total number of respondents was 92, missing 63 respondents since this particular question were optional.

	0-10 000	10-20 000	20-30 000	30-40 000	40-50 000	50-60 000	60-70 000	70-80 000	Total
Frequency	39	17	13	13	6	2	0	2	92
Percent	42	18	14	14	7	2	0	2	100

Table 4.6. Net Income

Identity (Brand Salience)

As part of exploring Fun One's brand awareness, we first measured brand recall to analyze if the respondents could correctly generate and retrieve the brand in their memory by using increasing cues, hereunder 'Liquid consumption in general', 'Thirst quencher' and 'Squash brands'. Table 4.7 shows the top ten brands mentioned in each of the categories.

Rank	Liquid consumption in general		Thirst quencher		Squash brands	
	Brand	Frequency	Brand	Frequency	Brand	Frequency
1	Coca Cola	103	Coca Cola	13	Rynkeby	64
2	Faxe Kondi	24	Kildevæld	11	Fun One	61
3	Carlsberg	24	Egekilde	11	Ribena	54
4	Rynkeby	21	Faxe Kondi	10	Grønne Gaarden	11
5	Pepsi	20	Sprite	8	Søbogaard	9
6	Tuborg	19	Arla	6	Kavli	5
7	Arla	18	Ramlösa	5	Scoop	4
8	Cocio	17	Nestea	5	Sunquick	3
9	Fanta	13	Fun One	4	Kingsway	3
10	Matilde	11	Rynkeby	4	Fun Light	3

Table 4.7 Brand Recall

In the largest category, ‘Liquid consumption in general’, the respondents could choose any brand that came to mind. Here, Fun One got ranked number 14th (8) out of a total of 88 brands mentioned. In the second category, ‘Thirst quencher’, Fun One landed on 9th place (4) out of 41 brands. Lastly, Fun One achieved great recall performance by getting 2nd place (61) in the ‘Squash brand’ category.

In addition to using increasing cues, we also measured brand recall performance by asking the respondents which brand they might be likely to use in three specific situations. These situations were ‘Birthday parties’, ‘Drink mixing’ and ‘When thirsty’, situations we decided to include based on our focus groups and in-depth interviews. The categories have different numbers of respondents because not all respondents could recall a brand in each category. Figure 4.1 illustrates the top three brands mentioned with corresponding percentages.

With a total of 178 responses in the ‘Birthday parties’ category, Fun One got 19% (34), Ribena hitting the top with 28% (50). In the following category, ‘Drink mixing’ got 125 responses where Fun One achieved the highest recall performance with 26% (32). Lastly, ‘When thirsty’ received 142 responses, where Fun One got 17% (24), dominated by Ribena with corresponding 32% (45).

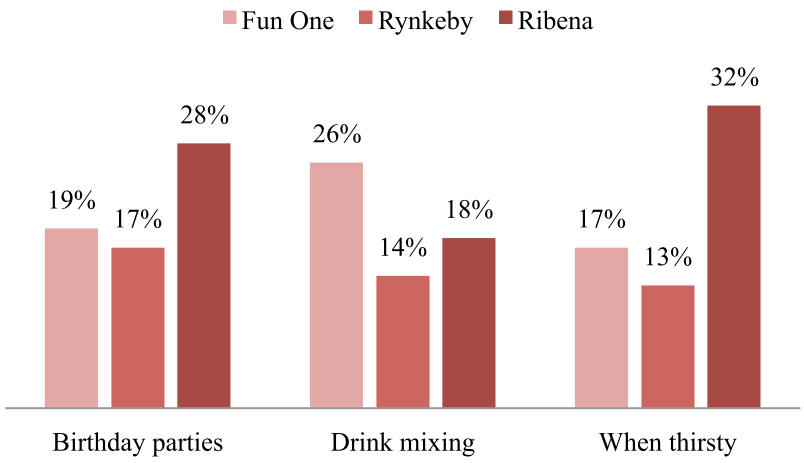


Figure 4.1 Brand recall, Situations

The respondents did also get displayed with several squash brand logos, and asked to mark which brands they had seen or heard of, in order for us to measure brand recognition. Below, figure 4.2 shows which brands that got most recognized out of 13 brands, measured in frequency.

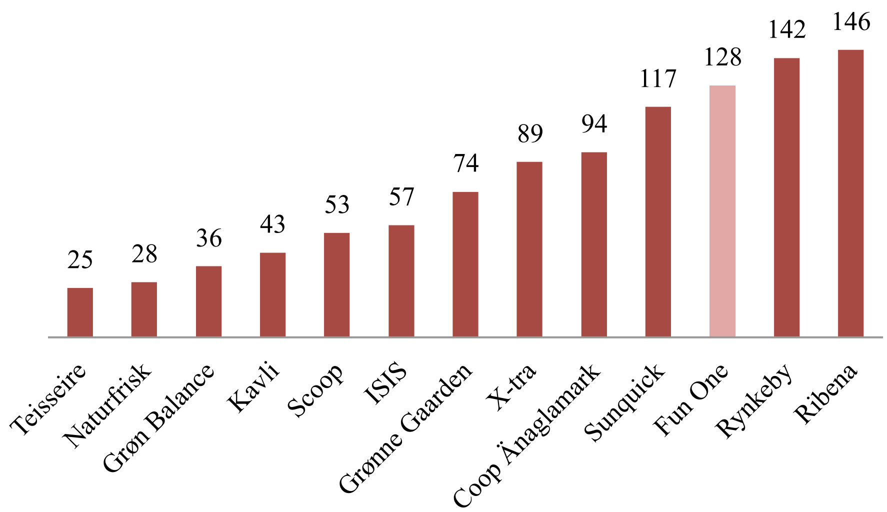


Figure 4.2 Brand Recognition

Out of 155 responses, Fun One is again competing among the top three brands with 128 recognitions, only behind Rynkeby (142) and Ribena (146).

To conclude the measurements of brand awareness, we asked the respondents if they had any favorite squash brands, as illustrated in figure 4.3. Only 4%, or 7 out of 155 respondents had Fun One as favorite, while 50% (78) didn't have any favorite squash brand at all.

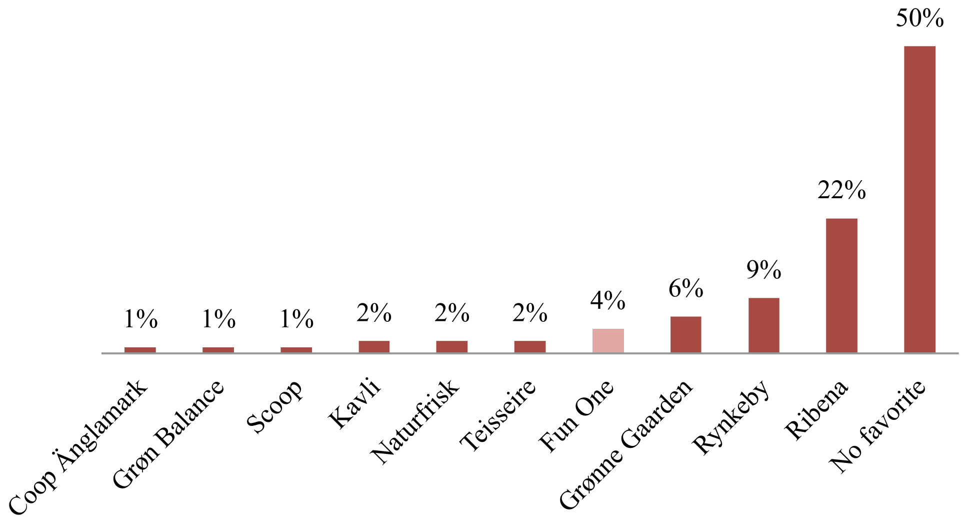


Figure 4.3 Favorite Squash Brand

Discussion of Findings, Identity (Brand Salience)

From section 2.2.1 Brand Identity, we already know that the process of achieving the right brand identity involves creating brand salience, and relates to aspects of consumer awareness of the brand. Our findings point to a relatively high awareness considering the brand name Fun One, since 128 out of 155 respondents recognized the brand. However, the depth of Fun One's brand awareness is limited since no Danes mentions Fun One when thinking of liquid consumption in general (considering the top ten brands). Also, it should have had a higher score as 'Thirst quencher' since Fun One tries to position itself as a supplement to workout sessions. With that being said, Fun One is one of the leading brands when the respondents are asked to recall any squash brands. Also, it holds a high degree of recognition compared to competitive brands.

Considering the breadth of Fun One's awareness, which refers to the range of consumptions the brand comes to mind, the respondents suggest Fun One to be most suitable for drink mixing. However, it was not the preferred choice at birthday parties and when feeling thirsty, as Ribena holds a stronger position in those usage situations. The breadth of Fun One's brand awareness is measured more in detail in the next section, as a component of measuring Brand Imagery.

Our findings also indicate that the Danish squash market has a lack of favorable brands, except Ribena, which stands out from the competition since 22% (35) has Ribena as favorite squash brand. 50% don't have any favorite brand, which partly can be explained by the fact that squash in general is a low involvement product. Nevertheless, it also points to opportunities for Fun One to get more established as the preferred choice.

Brand Meaning (Brand Performance and Brand Imagery)

Our research on brand meaning is divided into brand performance and imagery, as shown in table 3.2 Overview of Questions (page. 59) The results gave several clear indications that are analyzed and explored in the next pages. The following analysis hereunder is examining the heart of the brand, as well as the extrinsic properties of it.

Brand Performance

The first two variables presented under 'performance' are to which extent Fun One brings back pleasant memories, and if it has any special features. The first variable has a mean of 2,73, which gives neither weak nor strong indications of Fun One giving any pleasant memories. The second variable is pointing towards Fun One being a brand without any special features. With a mean of 2,35, and where 57% (71) of the responses rates it either 1 or 2, it gives strong indications that the brand has a lack special features. Thus, just as in the focus groups, the respondents seem to not be aware of the fact that Fun One only has one calorie with zero sugar content. This becomes even more evident later in the analysis, when respondents are asked to give their overall opinions about the brand.

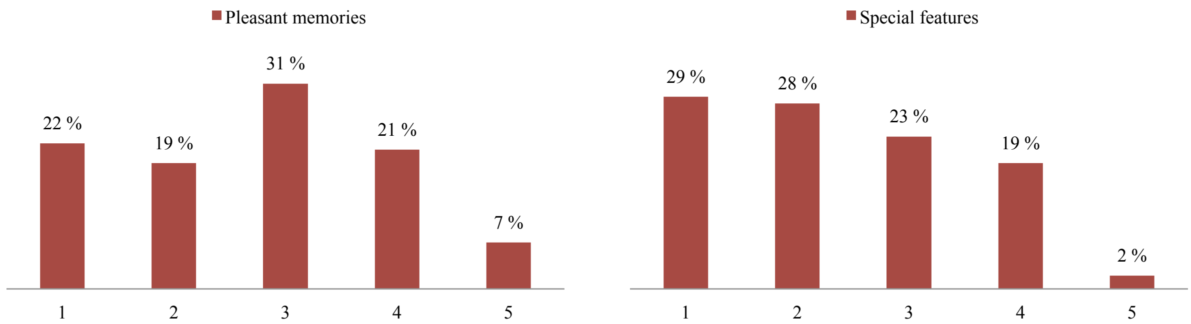


Figure 4.4 Memories and Features

It was also apparent that the consumers did not think about Fun One very often, with a strong indication as 59% (73) think about the brand either 'Never' or 'Once a year'. This can imply that Fun One is lacking effort on their branding in Denmark. It can, as well, signify that the product category is situational determined, and consumers only specifically think about the brand when they are either exposed of it, or when they are buying the brand in store.

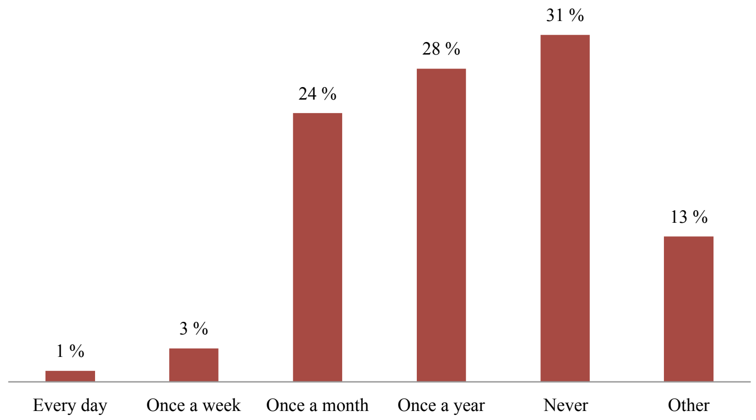


Figure 4.5 How Often Danish Consumers Think About Fun One

We also wanted to test how well Fun One, compared to other competing brands, actually provides the basic needs and functions, and how well the consumers like the aspect of 'Bottle design', 'Logo design' and 'General feeling', as seen in the figure below. In relation to basic needs and functions, the strongest indication was 'Thirst' followed by 'Taste', with means of 2,98 and 2,78. Thus, it might be clever to further work on a position as a tasteful thirst quencher. In relation to the three selected aspects of Fun One (figure on the right), it implies that all of them seemed to be scoring around average, with 'Bottle design' being the most significant with a mean of 2,85. Overall, since Fun One´s design elements are perceived to be average, it is telling us that there is a great possibility for Orkla to change design elements of the product.

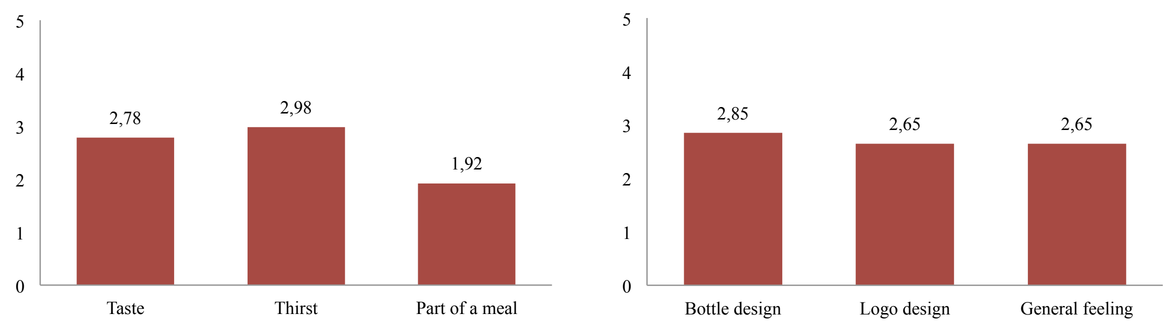


Figure 4.6 Basic Needs And Different Aspects of the Product

In order for Orkla to go more global on their Fun Light brand, we also wanted to compare their bottle design with the current bottle design of Fun One in Denmark. The finding points strongly towards Fun One being the consumer's favorite version with 71% (88). However, this finding can be highly biased since Danish consumers only have recognition of Fun One, and not the scandinavian version of Fun Light.

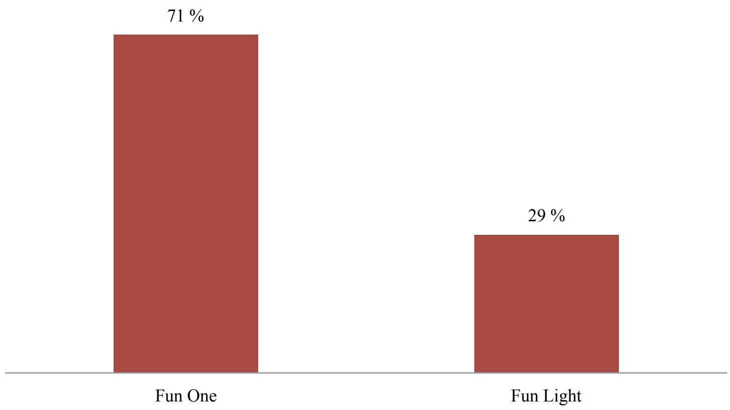


Figure 4.7 Fun One vs Fun Light (bottle design)

Furthermore, one of our concerns regarding rebranding of Fun One was whether or not Danish consumers prefer a certain kind of mixing ration and bottle size. As figure 4.8 below shows, 60,67% (75) of the respondents did not care about mixing ratio, while 47,19% did not care about bottle size. Additionally, the finding suggest that 1 liter is most preferred, holding 29,21% (36) of total votes. This implies that it might be beneficial to introduce a bigger bottle size when conducting the rebranding, also because 1 liter is a better fit with Orkla's existing product line.

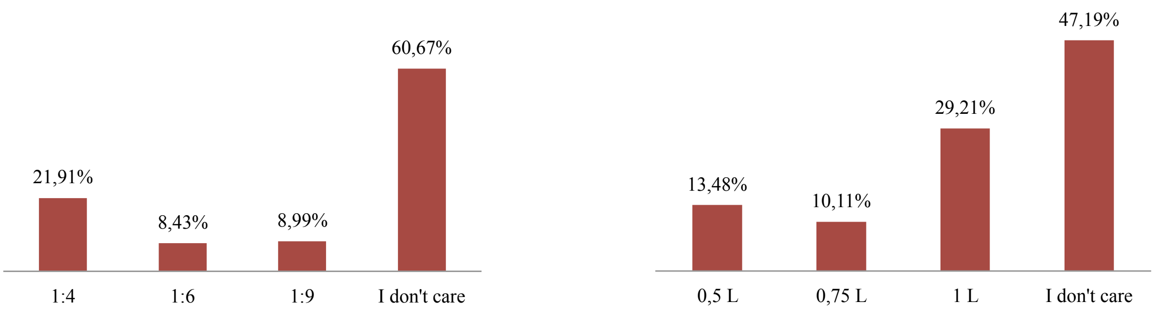


Figure 4.8 Mixing Ration and Bottle Size

We also wanted to grasp the consumer's perception of the products price as part of the products performance, and 64% (79) of the consumers either did not know the price or perceive it to be in the same category as others. This indicates that Fun One is not perceived to be a low budget product, nor a high premium price product.

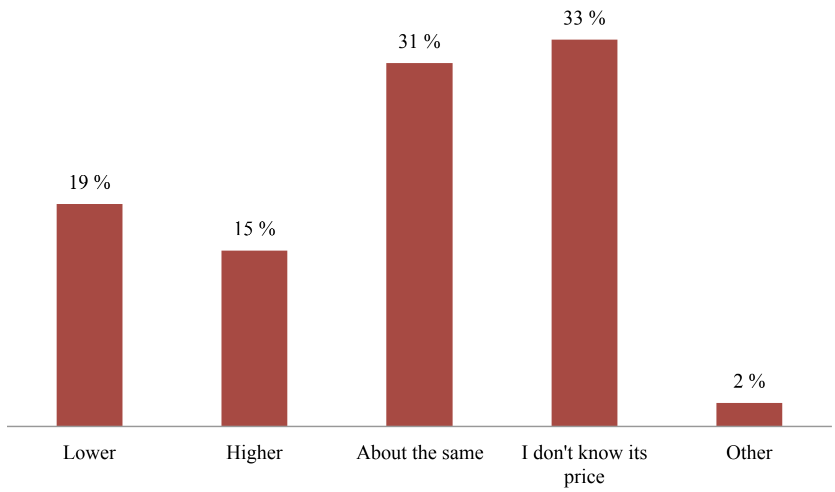


Figure 4.9 Price Perception

Discussion of findings, Brand Meaning (Brand Performance)

Since designing and providing a product that fully satisfies consumer needs is a requirement for successful marketing, and if Orkla is to create brand loyalty and resonance, the Danish consumers' experience must at least meet or actually exceed their expectations. As shown in the Brand Performance analysis, Fun One struggle to achieve these criteria as it (1) don't bring back significant memories, (2) has a lack of special features, (3) is being perceived as having average product design elements, and (4) ends up in the mud with other brands that neither are perceived as low budget nor a premium price product. As brand performance surpasses the material that makes up the product, the performance dimensions mentioned in this section should ideally serve as a means by which Fun One can differentiate, but instead, they fail to do so.

Brand Imagery

In order for us to explore the brands imagery variables, we asked questions where the two first ones, displayed below in figure 4.10 and figure 4.11, were developed for mapping how well a set of words described Fun One, and in which situations to use the brand. Considering the first variable, we see that 'Successful' and 'Up-to-date' are the two strongest indications that describe the brand, with means of 2,93 and 2,75.

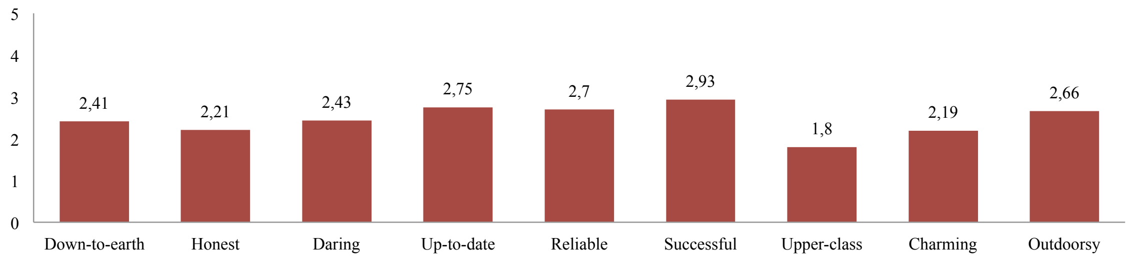


Figure 4.10 Most Fitting Descriptions

In regard of which situations to use the brand, 'Birthdays' and 'In family settings' had the strongest suggestions, with means of 3,37 and 3. Another significant finding is that 'After workouts' only have a mean of 1,69, being one of the lowest ratings among the several situations to rate. This is also coherent with findings from the focus groups, and shows how Fun One is failing with their current strategy to also be considered as a workout supplement.

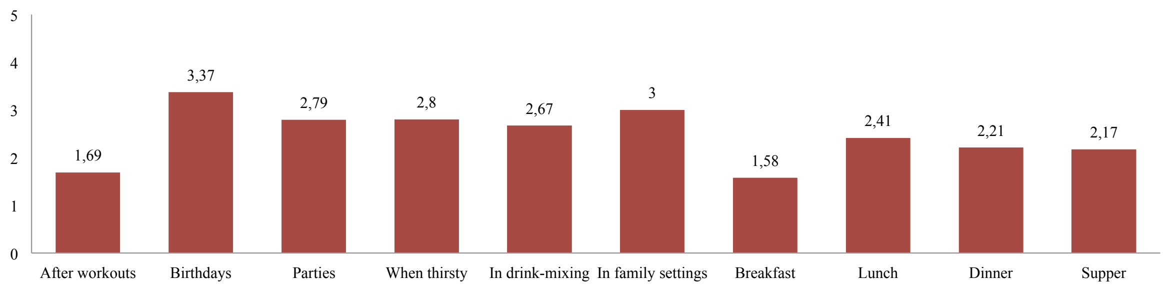


Figure 4.11 Usage Situations

To fully explore the imagery of Fun One, we also wanted to detect the perception of which seasons they associated the brand with. It was clear indications that 'Summer' and 'Spring' was associated with Fun One, considering the means of 4,08 and 3,31 shown on the next page.

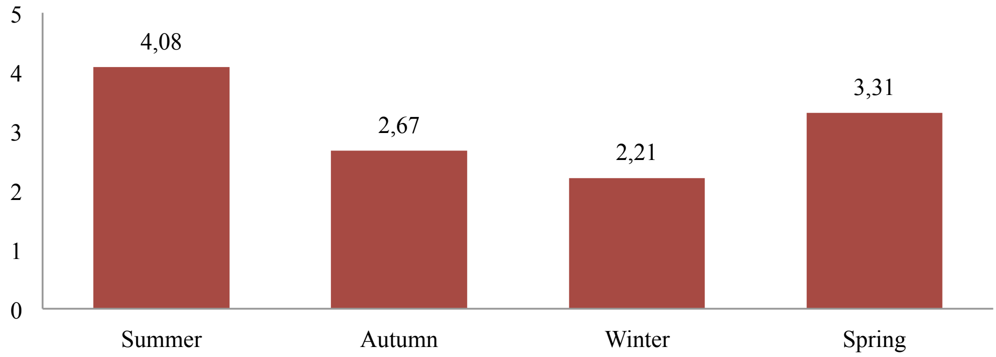


Figure 4.12 Associated Seasons

Discussion of Findings, Brand Meaning (Brand Imagery)

The analysis above strives to describe what Danish consumers think about Fun One abstractly rather than what they think it actually does. One of Keller's association-categories is personality, earlier described in our theory review, and relates to descriptive usage imagery. Here we saw that 'Successful' and 'Up-to-date' achieved the highest mean, which reflects Aakers two brand personalities, namely Excitement and Competence.

Another association category is 'purchase and usage', and concerns the circumstances the brand could or should be bought or used. Furthermore, this can be related to the breadth of brand awareness. The analysis shows that most situations scores average, which can imply that the breadth of awareness could be strengthened. Additionally, the brand doesn't seem to be included in the consideration set during autumn and winter.

Brand Responses (Brand Judgments and Brand Feelings)

Under brand responses we wanted to collect the consumers judgments and feelings towards Fun One, how Danish consumers responded to the current brand identity, and the brand meaning of it. Moreover, we wanted to detect how they respond to their current marketing activities, as well as to other sources of information.

Brand Judgments

The first two variables assessed were the respondents overall opinion about Fun One, followed by their assessment of the product quality of the brand. Among the 124 respondents, the majority was leaning towards neutral to negative answers, and very few highly positive ones (for an overview of most common opinions, see appendix 13).

Among the negative opinions, many of them included the notion of being an artificial product with statements such as:

> *"It is not suitable for human consumption. It's more like poison, nothing natural or beneficial for the body about it"*
>
> *"Artificial taste, too sweet, many (weird) different tastes, artificial colors".*

Since positive opinions from the respondents were lacking, it is a finding in itself. However, the few ones we received were typically related to childhood memories with statements such as:

> *"I believe it is nice brand and I remember it from good times as a kid"*
>
> *"Cool fresh brand for kids and young people".*

Also, just as for the negative responses, we saw a lot of neutral answers as well, such as:

> *"It's an alright drink"*
>
> *"Its okay, but I don't drink it any more"*

The assessment of the overall product quality scored a mean of 2,56, meaning that Fun One can be considered having neither good nor bad product quality. Very few respondents actually ranged it among the highest quality scores, which is similar to the answers received when they were asked to express their opinions in words.

Furthermore, we tested to what extent Fun One offered them advantages that other brands could not, and if they would recommend it to others. It was clear that the consumers struggled with detecting any advantages over competing brands, and very few would highly recommend it to others, as seen in the table on the next page. 43% (53) of the consumers did not know about any advantages and only 1% (1) gave it the highest score. 21% (26) would not recommend it to anyone, and 65% (80) gave it a score of 3 or below.

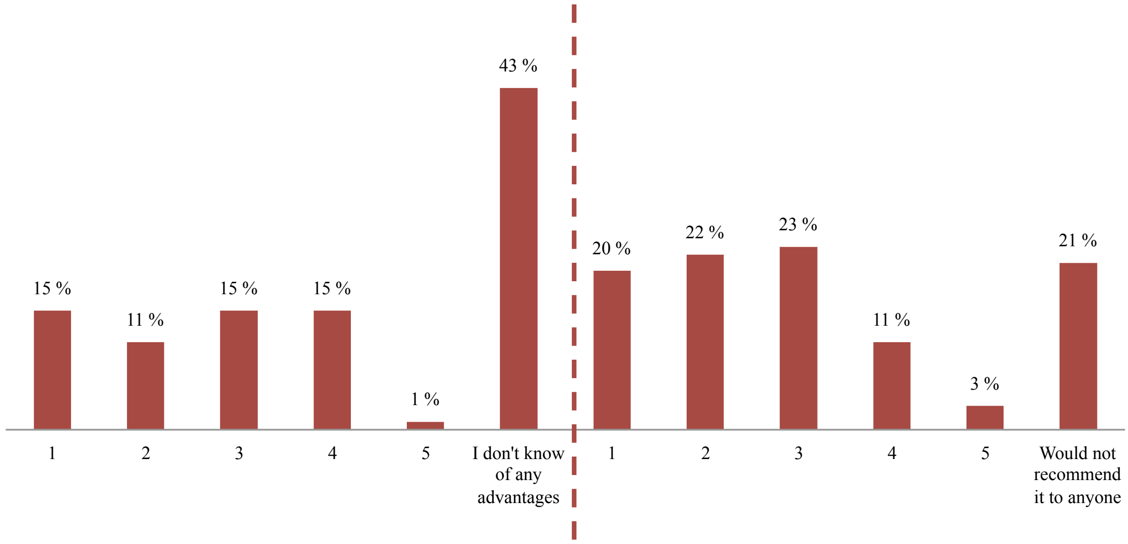


Figure 4.13 Advantages & Recommendations

We also wanted to see if the consumers had any knowledge or awareness about the previously owners of Fun One, and only 14% (17) of the respondent actually had heard of Kavli. This implies lower risks for Orkla to include their corporate brand on the new rebranded version, as discussed with both Mikkelsen and Sandem in their interviews.

Discussion of Findings, Brand Responses (Brand Judgments)

Having analyzed opinions and evaluation of Fun One, we can conclude that a vast part referred to negative attitudes. Moreover, the measurement of perceived product quality further reinforced this observation, in addition to not be attributed any significant advantages. In sum, this creates challenges since those measurements are indicators of the consumers' motivation to buy. Equally troubling is the fact that few of the respondents actually would recommend the brand to others, which in turn will influence the 'Brand Resonance Network'. Also, our findings point to the fact that the earlier owner, Kavli, had low awareness. In general, this affect the credibility of the brand, but on the other hand, it is positive related to rebranding since the Danish consumers don't have any particular awareness of Kavli as corporate brand.

Brand Feelings

The second part of brand responses refers to consumer's feelings of the brand. Here, we questioned which specific feeling Fun One gave the respondents based on Keller's brand building feelings. It was evident that the feeling they associated with the brand was 'Fun' with 67% (83) of the votes, followed by 'excitement' with 10% (13). It is highly likely that 'Fun' got such a strong support since the brand itself is called Fun One. However, none of the other alternatives, except 'Excitement', seems to fit the brand regardless of its name. The word 'Fun' was also something our rebranding expert Mikkelsen stressed to further build upon, which underpins our finding.

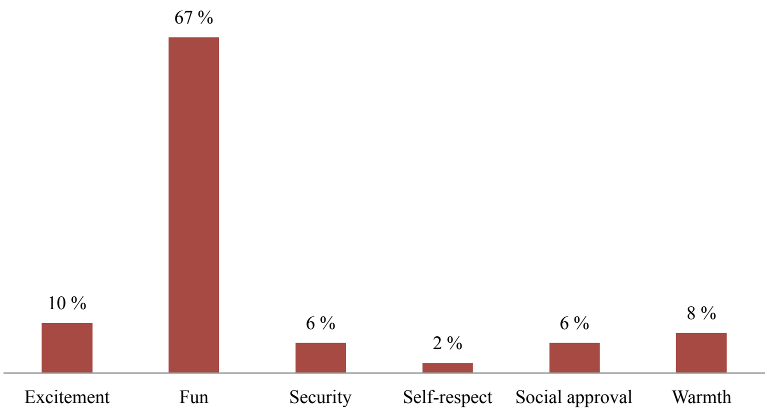


Figure 4.14 Consumer Feelings

Discussion of Findings, Brand Responses (Brand Feelings)

In addition to conclude that 'Fun' seems to be the most appropriate feeling related to Fun One as a brand, we can sum up our Brand Response analysis by comparing the attitude components discussed on page 25. The cognitive component contributes to the overall attitude by using information from memory. As few respondents had any specific memories, and clearly couldn't attach any product advantages, the cognitive component fails to contribute with a positive attitude. Simultaneously, The affective component, which involves feelings and emotions, had little positive effect since the majority of opinions detected were neutral or negative.

Relationships (Consumer Brand Resonance)

The analysis below considers the intensity and the psychological bond that Danish consumers have with Fun One, in addition to the level of activity engendered by their loyalty. The four dimensions of brand resonance are thus examined in the following pages, including behavioral loyalty, attitudinal attachment, sense of community and active engagement.

Loyalty, in our context, refers to how often and how much Danish customers purchase Fun One. As shown in the table below, the loyalty is very weak since only 8% considers themselves loyal to the brand. Furthermore, only 9% buy Fun One whenever they can, and only 6% buy as much of Fun One as they can. However, there is a slight increase in support of Fun One being the brand customers would prefer to buy as 15% agreed to this statement. What is more interesting is the fact that 73% of the respondents agreed that if Fun One were not available, it would make little difference to them if they had to choose another brand.

Question	*Yes (Count)*	*No (Count)*
I consider myself loyal to Fun One	8% (10)	92% (114)
I buy Fun One whenever I can	9% (11)	91% (113)
I buy as much of Fun One as I can	6% (7)	94% (117)
I feel Fun One is the only brand in the squash category that I need	7% (9)	93% (115)
Fun One is the one brand I would prefer to buy/use	15% (19)	85% (105)
If Fun One where not available it would make little difference to me if I hade to use another brand	73% (90)	27% (34)
I would go out of my way to use Fun One	6% (7)	94% (117)

Table 4.8 Loyalty

In addition to little degree of loyalty, there hardly exist any strong personal attachment with between Danish customers and Fun One. 83% wouldn't miss Fun One if it went away from the market, only 10% 'really love Fun One' as shown above.

Question	*Yes (Count)*	*No (Count)*
I really love Fun One	10% (13)	90% (111)
I would really miss Fun One if it went away	17% (21)	83% (103)
Fun One is special to me	6% (8)	94% (116)
Fun One is more than a product to me	6% (7)	94% (117)

Table 4.9 Attachment

Our analysis also reveals that the third dimension, sense of community, hardly exists. Just 9% of the respondents identify themselves with other people that use Fun One. Additionally, 85% don't agree on the statement 'Fun One is a brand used by people like me'. Again, this might partly be explained by the fact that Fun One is a low involvement product. However, if we asked the same question on behalf of Coca Cola or Red Bull, which also are low involvement products, the results would most likely be different.

Question	*Yes (Count)*	*No (Count)*
I really identify with people who use Fun One	7% (9)	93% (115)
Fun One is a brand used by people like me	15% (18)	85% (106)

Table 4.10 Community

Lastly, the results from our questionnaire shows that a very small part of the respondents are willing to invest time, energy, money or other resources into Fun One beyond those expanded during purchase or consumption. Nevertheless, any other findings would be surprising, since strong attitudinal attachment or sense of community are typically necessary for active engagement to occur, which we touched upon in the last paragraph in section 2.2.4 Brand Relationships.

Question	*Yes (Count)*	*No (Count)*
I really like to talk about Fun One to others	4% (5)	96% (119)
I am always interested in learning more about Fun One	2% (3)	98% (121)
I would be interested in merchandise with Fun One's name on it	8% (10)	92% (114)
I like to visit the website of Fun One	8% (10)	92% (114)
Compared to other people, I closely follow news about Fun One	4% (5)	96% (119)

Table 4.11 Engagement

Discussion of findings, Relationships (Consumer Brand Resonance)

The results shows that Danish customers to a low extent 'feel they are in sync' with Fun One, and that the brand don't behave as an active, contributing partner in what should be a dyadic relationship between them. Due to the lack of loyalty, attachment, sense of community and engagement, Fun One don't succeed in generating traits that collectively summarize Danish consumer's perception of Fun One's personality. Thus, it also fails to establish a competitive and healthy brand resonance network, which includes relationships between (1) consumers, (2) consumers and firm, and (3) firm and brand.

4.2.5 Multiple Regression Analysis of Questionnaire

In order to further elaborate on our findings and try to see cause and effect among variables for our explanatory section, we have chosen to conduct regression analysis as a supplement to our descriptive statistics. By applying the regression equation as seen below we will be more able to make predictions on the dependent variable Y based on the values of one or more explanatory variable(s) X (Harrell, 2001).

$$y_i = \beta_0 + \beta_1 x_{i1} + \beta_2 x_{i2} + \ldots + \beta_p x_{ip} + E_i$$

By applying the equation above, relationship between variables can be described in such a way that we can predict how variable X can affect the predicted variable Y. Given the nature of our study, and how we have carried out the questionnaire, we believe there is several variables that can have an affect on our research question at hand, and therefore we will be applying the multiple linear regression in stead of simple linear regression.

For our predicted variable (Y) we will be applying the stepwise method in order to find the significant predictor variables (X). To cover all of the predictor variables we will be using the backward elimination method, where we include all relevant variables and step-by-step eliminating the variables that are found to not be significant and not enhancing the model the most. The process will be repeated until no further improvement is possible (Fahrmeir, Kneib, Lang and Marx, 2013).

A variable we wanted to test in a cause and effect setting was the overall assessment of product quality. Moreover, we wanted to figure out which other explanatory variable(s) that might be of interest and actually are predictive of enhancing Fun One´s overall quality. At first hand we tested it up against six relevant variables from two different categories. The first category is the three questions on how well Fun One provides the basic functions and needs, divided into 'Taste', 'Thirst' and as 'Part of a meal'. The second category is how much the consumers like the following aspects of Fun One, separated by 'Bottle design', 'Logo design' and 'The general feeling it gives the consumers based on its presence'.

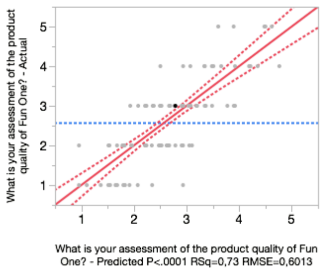
A significant finding we encountered during the backward elimination method was that the two variables, 'Logo design' and 'Bottle design' were not significant enough to actually be predictive of enhancing Fun One´s overall product quality. The variables that we found to be evident as predictors, as seen under parameter estimates, have a p-value less than our 95% confidence level (less than 0,05) and are therefore significant. By looking at the regression model below, we can read that 'Taste' and 'The general feeling it gives the consumer based on its presence' are the two most predictive variables on Fun One´s current quality, followed by 'Part of a meal' and 'Thirst'. This tells us that 'Bottle design' and 'Logo design' are not variables that are seen by the consumers as what is enhancing their current product quality. In other words, this means that these are elements that Fun One either needs to modify or completely change.

If we look at the R-square measure presented in the regression model, we see that we have 72,85% (0,72849) fit of data close to the regression line. This statistical measurement is the coefficient of determination, and is the percentage response variable variation that is explained by our linear model. This means that we have data that highly indicates that the predictor variables X are fitted and predictive enough to say that we have a significant effect on the predicted variable Y. The residual plot was also checked to confirm that the linear model is of right fit for our data, and with a random data dispersed around the horizontal axis we can confirm that the model is prone for our interpretation (Fahrmeir et al., 2013).

Response What is your assessment of the product quality of Fun One?

Whole Model

Actual by Predicted Plot



Summary of Fit

RSquare	0,72849
RSquare Adj	0,719364
Root Mean Square Error	0,601328
Mean of Response	2,564516
Observations (or Sum Wgts)	124

Parameter Estimates

Term	Estimate	Std Error	t Ratio	Prob>|t|
Intercept	-0,032635	0,158721	-0,21	0,8374
How well does Fun One provide the basic functions and needs? - Taste	0,2649427	0,065761	4,03	<,0001*
How well does Fun One provide the basic functions and needs? - Thirst	0,147979	0,065381	2,26	0,0254*
How well does Fun One provide the basic functions and needs? - Part of a meal	0,1452947	0,062639	2,32	0,0221*
How much do you like the following aspects of Fun One? - General feeling it gives you based on its presence	0,4303775	0,064218	6,70	<,0001*

Figure 4.15 Multiple Linear Regression Model

4.2.6 Overview of Fun One´s CBBE

Keller (2001) emphasize that there are many ways to make use of the CBBE-model. As we have previously described, one application involves brand tracking and providing qualitative measures of the success of brand-building efforts. Thus, based on our analysis, we sum up selected key dimensions from our findings in the CBBE-model on the next page.

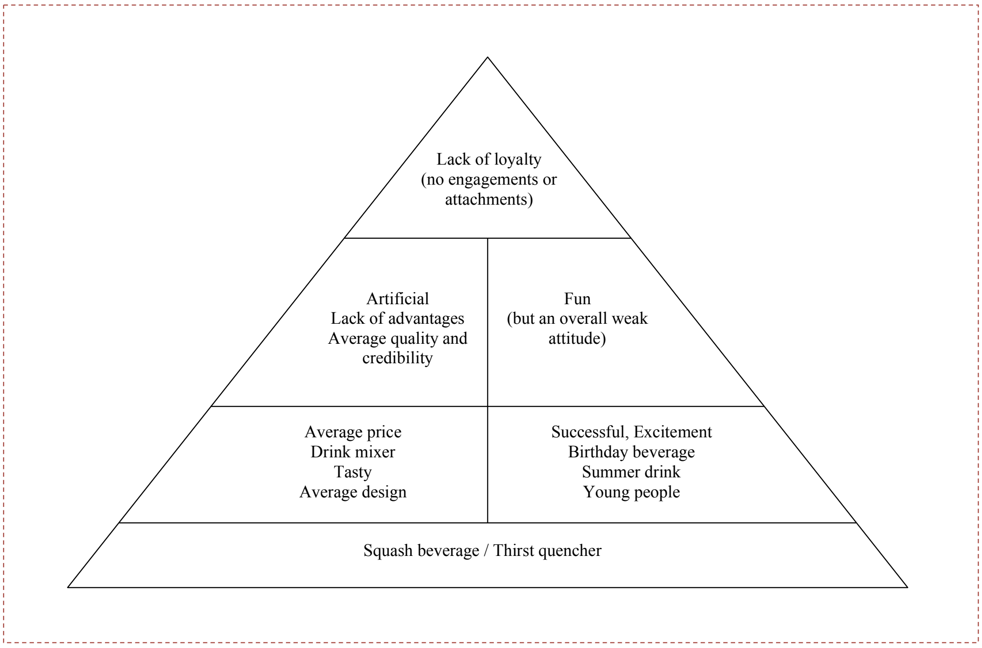


Figure 4.15 Existing Brand Equity (Key Dimensions, Fun One)

A critical application of the CBBE-model lies in planning, implementing, and interpreting brand strategies. In the next chapter (5. Managerial Implications) it will thus be decisive for us to use our findings above to suggest how the brand equity can be transferred most effectively by considering the rebranding stages, including (1) repositioning, (2) renaming, (3) redesigning and (4) relaunching.

5. MANAGERIAL IMPLICATIONS

5.1 REPOSITIONING

Our implicating practice regarding repositioning aims to establish objectives in order to create a new position in the mind of Fun One's stakeholders. As Mikkelsen emphasized in his interview, Fun One needs to reposition itself according to where the segments is moving. He also stressed the risk that lies within rebranding an established brand, which implies that we have to be careful in our suggestions to avoid harming Fun One´s awareness.

Therefore, we are applying one of Kaikati and Kaikati's (2004) six strategic options, hereunder the phase-in/phase-out strategy. In order to demonstrate the new position for Fun One, we go through each of the brand building blocks. By breaking it down, our intent is to demonstrate which variables we are keeping and which we are changing when transferring them over to the new rebranded version.

The illustration below shows Fun One's existing CBBE to the left, and Fun One's suggested CBBE to the right in order to shed light on our desired repositioning. Each step of the pyramid (to the right) is explained with qualified grounds in the following section.

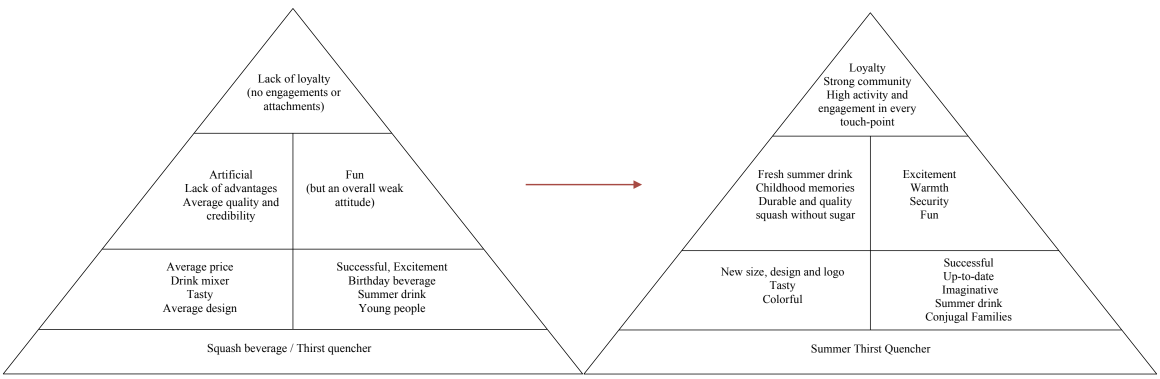


Figure 5.1 Previous vs New CBBE

5.1.1 Establishing the Proper Brand Identity

- Summer thirst quencher for conjugal families -

Throughout our comprehensive study, we have had very strong indications pinpointing towards negative opinions concerning the current brand identity. Being a squash brand captivating a position as a thirst quencher in the sport segment, with the slogan "Det skal være fun at være aktiv" shows to bring misperception (of the brand) among its consumers.

Our findings strongly indicate that the brand is seen as a thirst quencher that consumers relate to summer season. Also, some consumers associate the brand with childhood memories and birthday parties. Thus, due to the difference between desired and actual perception of Fun One, they are currently missing an identity that should help establish a relationship between the customers and the brand by generating a value proposition. Our analysis points to capitalize the position as a refreshing summer thirst quencher for conjugal families (families with children who are not of age) that is suited for better category identification and satisfying consumers' needs. This position is also more in line with Fun Light's profile in the other Scandinavian countries.

5.1.2 Creating the Appropriate Brand Meaning

- 'Successful', 'Up-to-date' and 'Imaginative' -

Creating brand salience is not sufficient enough in itself, and we therefore have to implement brand meaning of the repositioned brand. Here, we need to adjust the existing brand image since we detected a clear pattern of negative opinions regarding Fun One´s characteristics throughout all of our data collection. The style and design elements suffered highly critical views, and are therefore a crucial part to change in order to transform the position of the brand. There was also a confusion related to brand personality. Hence, style and design as well as brand personality are the main focus in our adjustments concerning brand meaning.

We have found substantial findings pointing towards a low risk of changing the brand name from Fun One to Fun Light (further described under '5.2 Renaming'). Additionally, we did also detect that the red logo was highly linked with positive associations of the brand. Therefore, we are not changing this crucial element as part of the phase-in/phase-out strategy. Moreover, mixing-ratio and price strategy will remain the same, while bottle size goes from 0,5 liter to 1 liter. The reasoning for these changes is further described under '5.3 Redesign'.

Adjusted characteristics summarized:

- Renaming Fun One → Fun Light
- Bottle size from 0,5L →1L
- Keeping the red color from previous logo
- Same mixing-ratio as before

Considering the personality dimensions by Aaker (1997), our participants chose 'Successful' and 'Up-to-date' as the two most significant dimensions. Thus, we suggest keeping those two dimensions. However, Mikkelsen emphasized the opportunity to add a more 'fun' and 'playable' facet to the brand, which in turn would add more emotional aspects. This can enhance Fun One's position in the Danish market since we have found, that for some participants, it brings back pleasant memories. Thus, we are adding 'Imaginative' to the personality facet. As a note, we do not want to add further aspects as it can convey confusion of Fun One's personality.

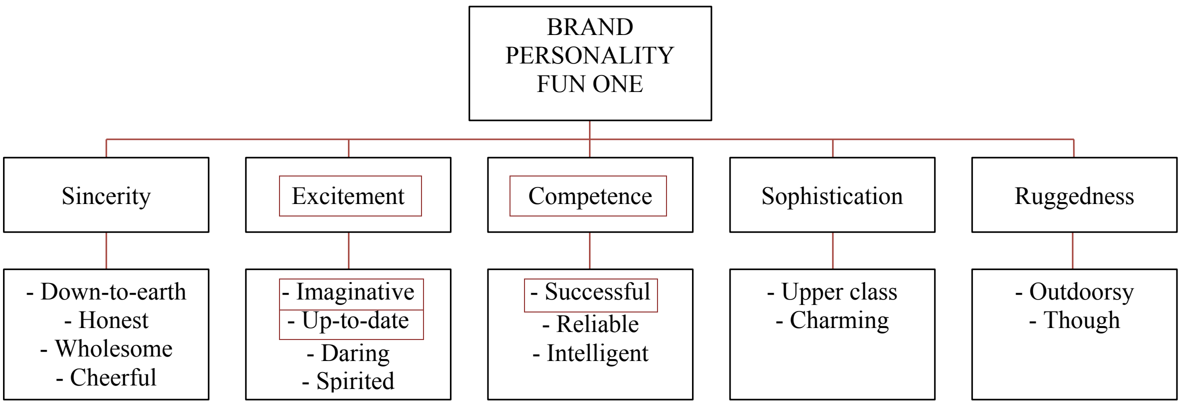


Figure 5.2 New Brand Personality

5.1.3 Eliciting the Right Brand Responses

- 'Excitement', 'Warmth', 'Security' and 'Fun' -

We also need to look into which brand responses Fun One should portray. Through our extensive research, it was evident that the responses Fun One elicited, related to brand judgment, was overall negative. It was apparent that it was perceived as an artificial product with no clear advantages, holding average quality and credibility. Also, our participants only found the feeling 'fun' to be best suited for the brand, lacking other important brand feelings that ideally should be generated.

Our suggested rebranding should generate brand judgments reflecting a quality squash brand with high credibility. In order for this to happen, brand feelings such as 'excitement', 'warmth' and 'security' in addition to 'fun'. This will hopefully add a value proposition with higher focus on 'imaginative' that we suggested to be a third personality dimension.

5.1.4 Forging Appropriate Brand Relationships With Customers

- Engage through touch-points such as social media, content marketing and in-store promotion -

The last step in repositioning a brand focuses on the decisive relationship with customers, and to which extent the consumers identify themselves with the brand. As stressed before, Fun One needs to have a high focus on the brand resonance, where the objective is to make the consumers feel that they are "in synch" with the brand, which we know are failing as of today.

The current lack of loyalty forces the brand to create stronger personal attachment with the consumers. The overall goal in this section is thus to change the brand´s behavior and actions in order to generate trait inferences that will collectively summarize the consumer´s perception of it. Therefore, Fun One needs to create a more open and active dyadic relationship with their consumers. In order to manage that, they need to change all of their touch-points strategies to facilitate a stronger sense of brand community.

As a note, the two suggestions below are based on a rather quick overviews of their touch-points, and not on our analysis. One touch-point, which is crucial for them to improve, is their online media activities. Their social media channels need to change current design, and their activity needs to increase. The same goes for their homepage, which needs a new design and new functions that will make it easier for Fun One to engage with customers.

Also, as part of their future relaunch of the new brand, they need to implement higher focus on sales promotion at retailer locations with product demonstrations, product samples, customer care and expert advises. Hopefully, this will increase the possibility to get in sync with their customers.

5.2 RENAMING

- Renaming 'Fun One' to 'Fun Light' -

Through the literature review, we discovered that the brand name is the core indicator of the brand as well as the basis for awareness and communication. Hence, renaming Fun One is an extremely sensitive and decisive decision to make. The reasoning for our decision to rename the brand to 'Fun Light' is presented below.

The brand name 'Fun One' is in reality a mixture of both a freestanding and a descriptive name. The former, freestanding, is argued to be the strongest types of names in terms of trademark and more appropriate for international usage. Also, since 'Fun' in its own right is an international name, we intend to keep it. This is also in line with Orkla's strategy to go more global on their brand, or at least to communicate 'Fun' in all Scandinavian countries.

The word 'One' is a descriptive name that communicates 'only one calorie'. However, changing it to 'Light' makes the brand name focus more on the 'no sugar content'. This renaming decision is based on several findings:

First, since the two main drivers in the sugar free beverage category are (1) no sugar and (2) lots of taste, focusing on ‘no sugar content’ makes sense. Furthermore, Sandem emphasized that the discussion of sugar content has been greater that the discussion of calories in the later years, which favor a renaming replacing the word ‘One’ with ‘Light’. Additionally, renaming the brand to ‘Fun Light’ fits with existing product line since this name is branded in Norway, Sweden and Finland.

Second, the focus groups detected that several participants only calls the product ‘Fun’ instead of ‘Fun One’, which implies that a renaming of the word ‘One’ is unlikely to harm the awareness of the brand.

Third, history shows that Kavli branded the product as ‘Fun Light’ from 1970 to 2010. Because of this, some of the participants said that their memories were more attached to ‘Fun Light’ than ‘Fun One’, further enhancing our suggestion to rename the product.

Fourth, the questionnaire detected a misperception among the consumers, as many of them tend to think that the brand contains a lot of sugar. Due to the name ‘One’, it fails to communicate ‘no sugar content’ and hence the most important reason-to-buy attribute.

Fifth, renaming ‘Fun One’ to ‘Fun Light’ would according to Muzellec and Lambkin (2006) correspond to a revolutionary rebranding since the brand name is changed. However, keeping ‘Fun’ will most likely help secure the awareness of the brand, which is decisive since it was measured to be the second most recalled brand in the squash category. As a note, the name change should therefore be considered somewhere in between evolutionary and revolutionary.

Sixth, Mikkelsen, who has an extensive background in rebranding at both corporate and product level, believes that Orkla will bring Fun One up to the same level as Fun Light’s existing product line (which includes the renaming). He also thinks that adding the corporate logo will enhance the credibility of the brand. In relation to the latter, an applied version of Muzellec and Lambkin’s (2009) Dynamic Rebranding Model illustrates how the integration of the corporate brand (Orkla) influences the product brand (Fun). Note that the new logo-design of Fun is presented in the next section.

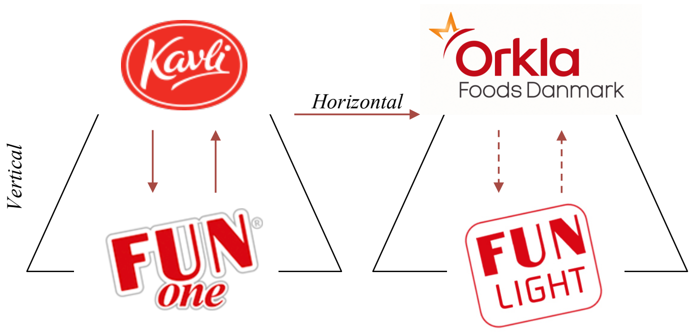


Figure 5.3 Dynamic Rebranding Model (Applied Version)

Due to the acquisition of Kavli, Orkla's logo (considered as a new corporate name) will be included on the bottle of the product. The survey revealed that Kavli had very little awareness among the consumers, suggesting that the new corporate brand (horizontally) will have little negative impact on the product brand (vertically).

5.3 REDESIGNING

- Redesigning both logo and bottle –

Our literature review on rebranding explained that redesign considers the product logo as an important brand element since it concerns brand aesthetics and tangible elements. In turn, it impacts advertisements and other visible elements of the product's desired position. Thus, as a natural follow-up on the topic of renaming, we present an argumentation of a redesigned logo with corresponding visual illustration. Additionally, we also present a redesigned bottle, which also is based on findings from chapter 4.

Out of 155 respondents from our survey, 128 recognized the brand based on its logo alone. This means that Fun One's logo has an established awareness, which we should be carful to tamper with. On the other hand, it is decisive to make the brand more similar to Orkla's existing product line. Hence, an ideal redesign of the logo should keep its recognition while also reflecting its new position.

Fun One's red logo was the only design element the participants of our two focus groups specifically pointed towards being recognizable. We also know that our questionnaire showed an average score when participants where asked to rate the logo design, which opens up for some visual changes. Thus, our suggested redesign of the logo is presented below.

Figure 5.4 Logo Redesign, A Two Step Process

The first logo is today's logo. The second logo is suggested to be the logo that Orkla should introduce as part of their rebranding of Fun One. Having already explained the name change (going from "One" to "Light"), we believe that the second logo keeps its recognition by its color and font-style.

The third logo is suggested to be the final logo, but should not be taken into use before the second logo has been used on the bottles in the market for a given period. The font is still kept, but the colors have changed towards Orkla's existing Fun Lights logos across Scandinavia. The comparison between our suggested final logo and the other Scandinavian Fun Light logos are shown below.

Figure 5.5 Product Logo Comparison, Scandinavia

The redesign of Fun's Danish logo shows to be a great fit with the other existing logos, and makes it more evident that the product now is part of Orkla and its Fun Light 'family'.

However, the old ‘Fun’ font is still kept with the intent to keep existing associations, which our findings clearly suggested.

In addition to redesigning the logo, the bottle design also needs to undergo some changes. There exist a number of reasons for this. First, Sandem made it clear that a similar bottle design, or at least a bottle design not too far away from existing bottles in the portfolio, would enable economics of scale in terms of using the same production facilities. Second, our focus groups revealed that the overall impression of the bottle design was cheap looking and badly designed, many perceiving it as a low budget brand. Third, the survey only showed an average score of 2,85 out of 5 when they were asked to rate the bottle design. Moreover, the overall impression of the product where even lower, only achieving 2.65 out of 5.

Below, an illustration of the redesign is presented. The bottle to the left is Kavli’s old bottle design (which is being sold at stores today). The second bottle is Orkla’s Norwegian version, while the third one is our suggested redesign, replacing Kavli’s old bottle. The suggested redesign has been placed next to the other bottles for comparison.

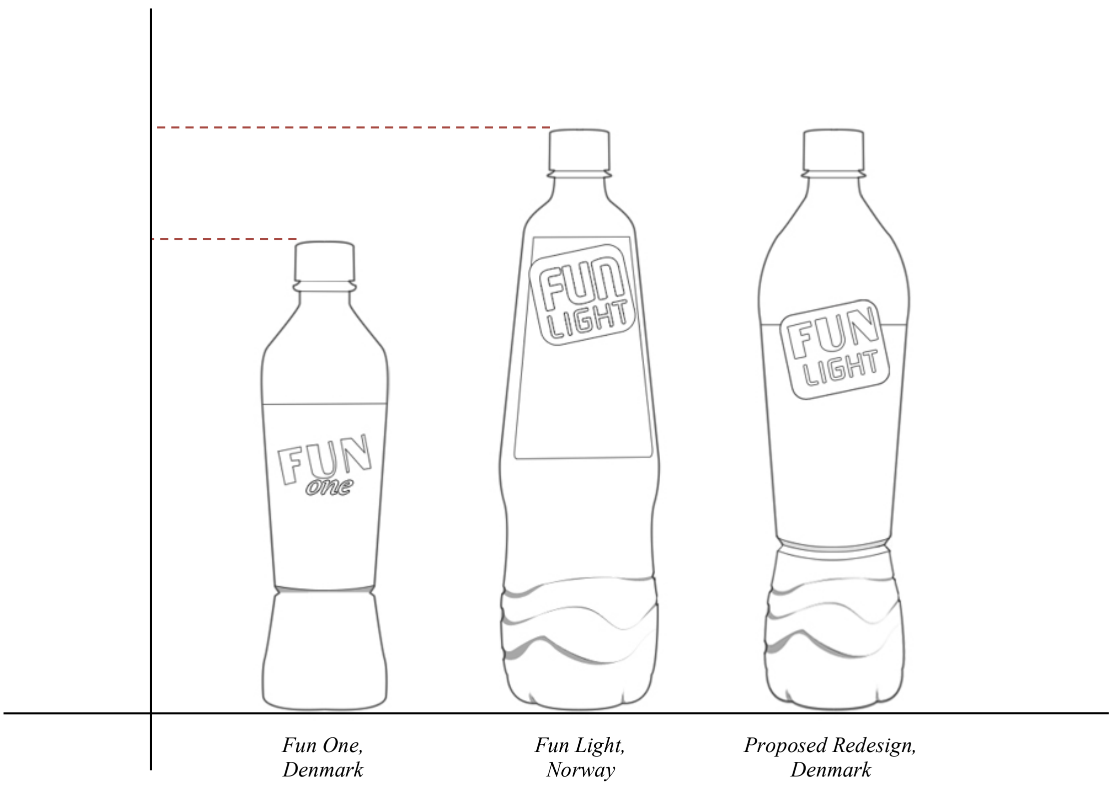


Figure 5.6 Proposed Redesign of Bottle

The suggested redesign makes up 1 liter instead of todays 0,5 liter. This is a decision based on the fact that Fun's biggest Danish competitor in terms of awareness and as a 'favorite squash brand' (Ribena) is being sold in 1 liter bottles. Also, 1 liter fits better with Orkla's existing product line, in addition to the fact that 1 liter is the most preferred size according to our questionnaire.

The shape of the redesigned bottle still keeps much of the old shape since participants in the focus group made it clear that the shape brought back childhood memories. Some of them also suggested not to change too much in order to avoid reduced recognition. The shape of the new design is also based on the fact that 71% preferred Fun One's bottle design compared to Fun Light. Lastly, since 67,67% did not care about mixing ration, we intend to keep Fun Lights mixing ratio of 1:9.

5.4 RELAUNCHING

In order to make a product launch work, it is essential to think very carefully about the position that you want the new product to take place in the market. Any product launch of any product can encounter numerous threats, and it is crucial for a relaunch to be done properly. Relaunching any products can get expensive, involving changing product processes, technologies, packaging methods and as well the communication. Ideally, this requires detailed planning, but considering our delimitations we leave out cost and budget. Our purpose is to come up with ideas and suggestions rather than conduct a detailed relaunch strategy that would exceed our scope of study and purpose of research.

5.4.1 Campaign Relaunch

An important aspect of the relaunch process is to get the message out to Fun One's target group to create awareness about the rebranded version. Therefore, we recommend Fun One to relaunch the brand through an impactful campaign across several channels.

Our campaign suggestion, which is based on all of our findings, holds the slogan: "Embrace the Danish summer". The idea behind the slogan is to remind the consumers of the previous version of the brand. As stated by our focus group participants, they only had positive associations rooted in childhood memories. Therefore, we want to remind them that we are going back to the roots of the previous product, communicating a typical Danish summer of a blue sky, fine white cumulus clouds with lark singing and waving cornfields. The aim is to elicit the right brand responses explained under section 5.1.3.

We think the right position for Fun One, at this stage, is to take a cultural approach for the relaunch that reminds the consumers of the old version. Holt (2004) describes cultural branding as becoming a powerful cultural symbol. Related to this, we see an opportunity to let the campaign activities be reflected by the Danish culture. We believe Fun One will have great success by applying a socio-culture standpoint that ideally could develop into an iconic Danish brand. After all, it was evident in our research that most of the participants knew the brand and its history that is going back over 20 years. We want to enhance this by the 'competence' dimension from Aaker´s personality framework and show consumers their brands 'success' in the Danish marked.

The idea behind a cultural approach is, first of all, to shape the consumers mind of the heritage of Fun One in Denmark and also use the emotional aspect, as Mikkelsen said was important to add to the brand. It is also important to point out that this is only for the relaunch campaign. For the future, in terms of long-term brand investments, it is crucial for Orkla Denmark to develop campaigns that are more inline with the version we see in other parts of Scandinavia.

Due to the nature of the campaign, the appropriate launch period will be over the spring, leading through the summer months of 2017. This will give Fun One the time to implement the campaign strategy, since we know that the acquisition of the current brand from Orkla will take time.

As mentioned under the '5.1 Repositioning', we discussed changing their touch-point communications. These touch-points will be crucial for the relaunch campaign. However, more traditional media such as billboards would also be appropriate. Hence, we suggest fostering the campaign through social media, content marketing, billboards and in-store promotions. While traditional media and social media generate buzz and hopefully boost in-store traffic, we believe including a point-of-purchase strategy is crucial for any relaunch of products in the FMCG market since it reaches the desired target group at the right decision-making point.

6. CONCLUSION

In order to bring a final conclusion to our research, we find it necessary to look back at the purpose of this thesis. As mentioned in our introduction, several studies have been conducted within rebranding at corporate level. However, few if any studies have been conducted at product level. While researchers neglects product rebranding, firms also overlook the important aspect of brand equity since rebranding of individual products often is a tactical move determined by the desire to brand globally and descend economies of scale in packaging and advertising. Therefore, in order for us to contribute with knowledge in the field of rebranding, our purpose was to suggest a model that explained how a company, that has acquired an existing brand, ccould transfer its current brand equity through rebranding most effectively.

As researchers, we were lucky enough to embark on a real case that today is facing a rebranding scenario. Below, we have applied our proposed model, which summarize our main topics on how Orkla can transfer Fun One's brand equity through rebranding most effectively. A corresponding text to the model is presented on the next page.

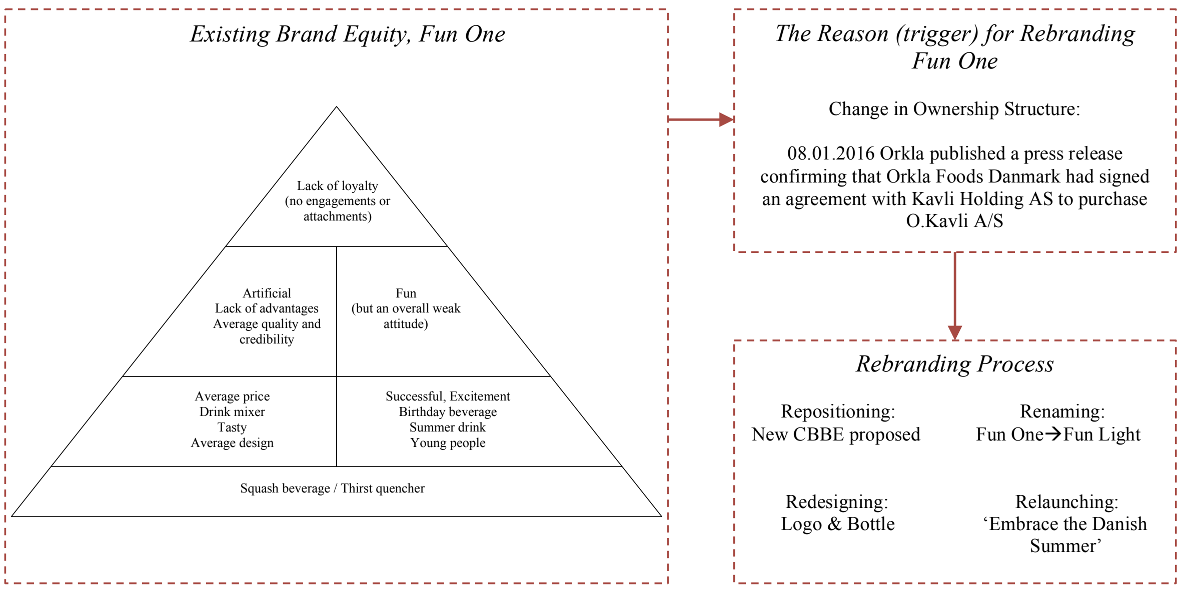


Figure 6.1 Transferring Brand Equity Through Rebranding (Applied Version)

The study identified Fun One's CBBE (pyramid to the left), which made it possible to determine which aspects of the brand that were worth keeping, and which ones that needed to be adjusted or replaced. Our findings implied that Fun One had high awareness, especially in the squash category. However, the study also revealed that the brand lacked a clear identity due to average design and misperceptions regarding the brand's unique selling points. A significant share of negative associations among the participants, such as 'too artificial' and 'high degree of sugar' could in turn be part of explaining why the brand preforms weak attitude wise. Also, the brand fails to communicate its advantages, which is clearly shown since consumers associate it with sugar, even though the brand's product is sugar free.

By investigating all building blocks in the CBBE-pyramid, we concluded with the fact that hardly any loyalty exist among the consumers, and that there is little or no engagement as well as attachment between Fun One and its stakeholders. Thus, following the acquisition of O.Kavli A/S (upper right box), we were now more equipped to come up with qualified suggestions on how to rebrand Fun One, also being aware of the fact that the rebranding had to fit with Orkla's existing product line and identity. So, the third and last step of our model (lower right box) naturally introduced the rebranding process, presented in terms of managerial implications. Based on our analysis, an ideally CBBE were proposed, which included suggestions on how to rename the brand, redesign its logo and bottle design as well as giving an example of how a relaunce campaign could look like.

By shedding light on how product brand equity is related to rebranding, we hope this case research could help Orkla to transfer Fun One's equity in the most effective way without harming its awareness and related brand associations.

7. FURTHER RESEARCH

Since we have applied a case study that only considers Danish consumers, further research could make use of the same methodology, but in a larger extent that would include an international case. In that way, a broader rebranding process would most likely shed light on other interesting aspects to consider when brand equity is to be transferred.

Also, because there was little existing research on the subject, we had to take a wider approach and include all four stages of the rebranding process. An interesting extension to our research could thus be to investigate the rebranding process independently, and test how much a change in product design would affect its brand equity. Moreover, it would also be compelling to detect the effects of our suggested rebranding. While we can only speculate on the outcomes of our managerial implications, further research could be conducted to actually predict and determine the effects more conclusively and empirically.

Our proposed model could also be further tested in other industries than FMCG. For example, by conducting the same kind of study on a high involvement product such as a car brand, it is likely to believe that other aspects of the CBBE would be of importance. As a result, it would have been interesting to see the differences between a high- versus a low involvement product when undertaking the rebranding process.

Additionally, since we are applying consumer-based brand equity, further research on our thesis could be done by applying the firm-based brand equity (FFBE). By doing so, valuable knowledge regarding price, market share, budget and financial outcomes would enhance our study and predict costs in relation to the rebranding process.

Lastly, it would be of high interest to further examine other product categories on behalf of Fun Light, which Mikkelsen suggested. In general, further research could examine a brand's equity before and after a line extension.

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APPENDIX

Page

1. Fun Light Product Range

Orange 0,8L
Raspberry 0,8L
Wild Berries 0,8L
Strawberry- Kiwi 0,8L
Apple- Pear 0,8L
Raspberry- Lime 0,8L
Sweet Lemon- Guarana 0,8L
Fruktfest 0,8L

Ice Tea Peach 0,8L
Mango- Lime 0,8L
Pomegranate 1L
Lemon- Lime 1L
Apple- Pear 1L
Fruktfest 1L
Green Tea 1L

Strawberry- Rhubarb 1L
Orange 1L
Raspberry 1L
Wild Berries 1L
Peach Passion 1L
Watermelon 1L
Strawberry- Kiwi 1L
Mango- Lime 1L

Ice Tea Peach 1L
Fruktfest 1,45L
Raspberries- Blueberries 1,45L
Sitrusfest 1,45L
Fun Light Green, Apple- Pear 0,5L
Fun Light Green, Raspberry- Pomegranate 0,5L
Squeeze, Raspberry- Pomegranate 48ML
Squeeze, Orange- Mango 48ML

2. Fun Light Product Range

Strawberry- Raspberry 0,5L
Blackcurrant 0,5L
Raspberry- Orange 0,5L
Elderflower 0,5L
Pear 0,5L
Sport, Citrus- Apple 0,5L
Peach- Passion Fruit 0,5L
Pineapple 0,5L
Orange 0,5L
Ice Tea Peach 0,5L
Stevia, Raspberry- Pomegranate 0,5L
Stevia, Lemon- Lime 0,5L

3. Discussion Guide: Focus Group

Welcome

Thank you for volunteering to take part in this focus group. You have been asked to participate, as your point of view is important for us. We realize you are busy with either school or work, and therefore truly appreciate your time.

Introduction

My name is Lars-Petter, and I will be the moderator for this session. My fellow student Christian will take part in taking notes and help out if needed. This focus group discussion is designed to assess your current thoughts and feelings about the squash brand, Fun One. The focus group discussion will take no more than 1 1/2 hours. May I tape the discussion to facilitate its recollection, which will exclusively be used for the purpose of this study? Are you all comfortable with this?

Ground Rules

- The most important rule is that only one person speaks at a time. There may be a temptation to jump in when someone is talking but please wait until they have finished.
- There are no right or wrong answers, so be as open and honest as you can with your opinions.
- You do not have to speak in any particular order
- When you do have something to say, please do so. There are many of you in the group and it is important that I obtain the views of each of you
- You do not have to agree with the views of other people in the group
- We have provided you with snacks and drinks, so please help yourself with that.
- Does anyone have any questions before we begin?

Warm Up

OK, lets get started. First, I'd like everyone to introduce themselves. Can you tell us your name, age and occupation?

Guiding Questions

-Exploring the attitude towards Fun One based on the CBBE-model by Keller (2001)-

<u>Salience</u>

1. Which brands come to mind when considering the squash category?

2. What makes you choose the brand that you choose? (E.g. design, taste, good selection)

3. In which situations do you drink squash, and how frequently?

<u>Performance</u>

(A Fun One product is show to the participants in the focus group, and everyone gets to taste)

4. How do you like the look, feel, and taste of this product?

5. Compared to other brands in the squash category, how well does Fun One provide the basic function and satisfy the basic needs?

6. Does Fun One have special features? How do you perceive their intended positioning?

Fun One tries to create a sporty image, and has for several years worked with the theme "Det skal være FUN at være aktiv". Some of their actions have been to cooperate with the Danish Handball Federation.

7. Do you think this is an appealing position to take? (E.g. is it appropriate to drink squash during workouts?)

Imagery

8. What kind of people would you say drink squash, and particularly Fun One?

9. How well do the following words describe Fun One? (Down-to-earth, honest, daring, up-to-date, reliable, successful, upper-class, charming, outdoorsy).

10. Does Fun One bring back any pleasant memories?

Judgment

11. What is your overall opinion about Fun One? (Product quality, satisfaction of product needs, value for money)

12. Do you know the owner of Fun One?

13. Kavli is the owner. Do you know anything about Kavli?

14. If yes, how much do you trust them, and do you think they have your interest in mind?

15. Would you recommend Fun One to others?

16. Which are your favorite squash drink, and how superior is this brand to others in the squash category?

Feelings

17. Which feelings arise when you think of Fun One? (Warmth, fun, excitement, security, social approval, self-respect)

Resonance

18. How many of you consider yourself loyal to Fun One?

19. Would you miss Fun One if it went away? Why/why not?

20. Do you ever visit the website for Fun One, or follow news about them?

- Exploring the attitude in a rebranding scenario-

Orkla is a leading supplier of branded consumer goods in the Nordic and Baltic, and account for approximately 80% of the turnover of the Branded Consumer Goods business in these regions. Orkla is a Norwegian company with established branch in Denmark. This department has recently acquired Kavli's danish operations, and thus the ownership of Fun One.

21. Do you believe the new ownership will affect Fun One as a product? Why/why not?
22. Can create more credibility to the product? Why/why not?

Orkla already owns a squash brand called Fun Light. This product is sold in Norway, Sweden and Finland. There are some minor differences in the bottle and logo design between these countries, in addition to some different flavors because of the countries' different taste preferences.

(Displays the Fun Light products to the participants in the focus group)

Even with these differences, it is apparent that this is the same product, supplied by the same manufacturer. Now that Orkla has full ownership of Fun in Scandinavia, it is conceivable that Fun One undergoes some "adjustments" to fit better into the existing product line.

23. What do you think of the Fun Light design, relative to Fun One?
24. Do you think adjustments in the current market position, logo and bottle design of Fun One can strengthen the product and increase sales? Or do you think adjustments may weaken the product and decrease sales?

Concluding question
25. Of all the things we've touched upon today, is there something you want to add to the discussion?

Conclusion
Thank you all for participating. This has been a very successful discussion. Your opinions will be a valuable asset to our study and we hope you have found the discussion interesting.

4. Interview Guide, Orkla Foods Norge

1. Fun Light

- Hvordan vil du beskrive Fun Light som produkt?
- Hvem er kjøperne av Fun Light?
- Hvordan ønsker dere å posisjonere Fun Light i forhold til konkurrerende produkter?
- I hvilke situasjoner ønsker dere at Fun Light skal konsumeres/assosieres?

2. Historie

- Når ble Fun Light etablert?
- Hvordan har Fun Light endret seg opp gjennom årene? (Navnendringer, strategiske endringer osv)

Kavlis leskedrikk "Fun" har vært på det danske markedet i over 40 år. Produktet ble introdusert i 1970 og lansert med høykonsentrat i 1993 under navnet Fun Light. I 2010 skifter produktet navn til Fun One.

- Er det noen koblinger mellom Orklas Fun Light produkter og danske Fun One? (Med tanke på at begge produkter er saft og har samme navn)
- Orklas Fun Light selges i blant annet Norge, Sverige og Finland. Har Orkla alltid hatt eierskap til Fun Light i disse landene?

3. Branding

- Hvorfor er det en forskjell i flaskedesign og grafisk uttrykk av Fun Light i Norge, Sverige og Finland?

Danske konkurransemyndigheter har godkjent Orklas oppkjøp av O.Kavli A/S (eier av Fun One). Overtakelsen tredde i kraft 01.03.2016.

- Fører Orkla Norge dialog med Orklas daske virksomhet når det gjelder videre strategi for Fun One i Danmark?
- Siden Orkla nå har det totale eierskapet av Fun som merkevare, kan det tenkes at Fun One gjennomgår en "justering" for å passe bedre inn i eksisterende produktlinje? (F. Eks stordriftsfordeler ved å benytte samme produksjonsanlegg).

5. Interview Guide, Advising

1. Background

- Can you tell me about your academic background and work experience?
- As you are aware of, we are writing on a rebranding case. Current literature suggests rebranding to happen either on corporate or product level. Do you have any rebranding experiences at those levels?

2. Rebranding, Fun One

Fun is a squash brand first introduced in Denmark in 1970. In 2010, the product changed its name from Fun Light to Fun One. Also, a Norwegian company called Orkla ASA has since 1988 sold a similar product called Fun Light, and is today being distributed in Norway, Sweden and Finland. As of today, Orkla has signed an agreement to purchase O. Kavli A/S, which owns the brand Fun One. The acquisition means that Orkla now have the full ownership of Fun in the Nordic region. Please, take a look at the forwarded illustration, showing differences in product design between Fun One and Fun Light.

- Do you think it is likely that Orkla will undergo a rebranding process of the acquired brand (to fit better into existing product line)? Why/why not?
- What is decisive to investigate when conduction rebranding at product level?
- What are the risks of rebranding, and can you think of any possible challenges considering the Fun One case?
- Which positive outcomes can be attached to a possible rebranding of Fun One?

Muzellec and Lambkin (2003) proposes a rebranding process that consists of four stages, including repositioning, renaming, redesigning and relaunching.

- Considering the stages above, is there a particular stage you have to pay more caution to? Why/why not?

What is most important to focus on when rebranding a FMCG product such as Fun One, compared to e.g. a corporate brand?

6. Overview of Participants- Focus Groups

Participants	*Gender*	*Age*	*Professional status*
Annebeth	Female	29	Student
Andreas	Male	25	Student
Natasja	Female	25	Student
Joeway	Male	22	Student
Gabriel	Male	22	Student
Mads	Male	28	Chief Operating Officer
Morten	Male	45	CFO and Project leader
Karina	Female	25	Executive Assistant
Johannes	Male	26	Head Of Development

7. Transcript of Interview, Orkla Foods Norge (Lene Sandem)

The interview was conducted over Skype, by interviewer Lars-Petter Fossheim 13.04.2016 at 12:00 p.m. Both the interview and the transcript were conducted in Norwegian.

The interview object was at the beginning of the conversation informed on confidentiality, tape-recording and the steps of the interview procedure.

Interviewer: Hvordan vil du beskrive Fun Light som saft-produkt?

Sandem: Fun Light er under saftkategorien, men det kan jo ikke kalles ”saft”, fordi for at det skal kunne kalles saft så må det ha minimum 40% bær. Det er derfor vi aldri sier ”saft”,- det har vi ikke lov å si. Men vi blir oppfattet som saft, så forbrukerne tenker på det som saft. Det er sikkert måten man bruker det på, at man blander ut med vann, som er det man gjør med saft. Fun Light er jo på en måte en leskedrikk, som er uten sukker og uten kalorier. Så det er jo noe du kan drikke så mye du vil av da, uten å legge på seg. Vi prøver å kommunisere at det er et produkt med masse smak, for vi har veldig mange forskjellige varianter. Men det vi først og fremst kommuniserer er jo at det er god drikke.

Interviewer: Hvem vil du si er det som kjøper denne ”saften”, om vi kan kalle det det?

Sandem: Ja, vi kan godt kalle det ”saft”. Altså vi kaller det jo ”saft” internt, så det bare er sakt. Men vi har ikke lov å kommunisere det. Den som kjøper Fun Light, altså hovedmålgruppen vår, eller, som vi tidligere har snakket til, er kvinner 20 til 35 år. Men så ser vi at det er veldig mange, neste 50/50 mellom kvinner og menn som kjøper Fun Light. Det er en liten overvekt av kvinner, men det er mange over 35 også, som kjøper det. Så det som vi har gjort nå når vi kommuniserer, spesielt på TV, åpner veldig mye opp til å snakke om at Fun Light er fra 20 til 60 år, både kvinner og menn. De som er helt nye brukere er spesielt kvinner 20 til 35 år, og barnefamilier.

Interviewer: Vet du forresten, det at det ikke er lov å kommunisere ”saft”, er det regler som er tilknyttet Norge, eller er det EU? Vet du noe om det?

Sandem: Jeg vet ikke det. Men det er hvertfall tilknyttet Norge. Det forundrer meg ikke om det er likt for Skandinavia. Saft er jo ikke noe kjent i andre land, egentlig. Det er hvertfall sånn i Norge, og det forundrer meg ikke om det er sånn i utlandet også. Vi har heller ikke lov til å viser frem bær eller frukt på design for eksempel, fordi det ikke er saft, altså, ikke innehold av bær. Så vi har ikke lov til å på en måte vise noe som har med bær eller frukt å gjøre. Det kan være at forbrukerne tror det inneholder bær. Og hvis det hadde inneholdt bær og frukt, så kunne det ikke vært uten sukker eller kalorier.

Interwiever: Jeg har sett, også her i Danmark, at det er forskjell i de ulike dagligvarebutikkene, nemlig mye mindre saft, men mer juice i ”saft-smak”. Altså ferdigblandet saft i kartonger. Det er ikke like stort utvalg her (av ublandet saft), som for eksempel i Norge.

Sandem: Saftmarkedet, om man skal bruke tall, så vokser jo det i Norge. Vi deler opp saftkategorien i (1) sukkerholdig drikke,- og da er spesielt Lerum veldig store. Så har vi det vi kaller (2) UTS-uten tilsatt sukker. Da har man tatt ut det tilsatte sukkeret, men det er jo sukker i fra bær. Så de kan kalle seg saft, men de kan ikke si det er uten sukker, fordi det er fortsatt en del kalorier i det. Og så er det da (3) sukkerfri drikke, hvor Fun Light, Zero, Enjoy og Eldorado One kommer inn under. Og da er det det sukkerfrie saftmarkedet (kategori 3) i Norge som er i veldig stor vekst da.

Interviewer: I forhold til de produktene som du forteller om nå, hvordan vil du si at Fun Light prøver å bli oppfattet? Altså, hva gjelder deres posisjoneringsstrategi osv.

Sandem: Vi endret posisjonering i fjor (2015). Før det, så har Fun Light i veldig lang tid snakket om at Fun Light er ”den med bare 1 kalori”. Så det har vært fokusert veldig mye på kaloriinnholdet. Og så kom det for noen år siden en lovendring som sa at dersom produkter har under 4 kalorier, så kan man si at det har egentlig 0 kalorier fordi det er energifritt. Fun Light fortsatte å kommunisere 1 kalori, men så kom det en konkurrent på markedet, Zero (i 2013), og de kommuniserte ”0 sukker”, på en måte 0 kalorier. Og da virket det som om vi (Orkla) hadde 1 kalori, og de (Zero) hadde 0 kalorier. Vi ønsket da på en måte å posisjonere oss litt mer som om vi hadde 0 kalorier.

De siste par årene har det vært mer fokus på sukker, og at man ikke skal ha sukker i seg. Og så har på en måte kaloridiskusjonen ikke vært like stor. Så derfor så gikk vi bort fra å snakke om Fun Light ”den med bare 1 kalori”, til å snakke om Fun Light ”null sukker, masse smak”. Det er vår nye posisjonering, vi endret designet. Vi hadde først et ”1”-tall, som sto i et glass. Der har vi nå et ”0”-tall, også står det ”null sukker” under. Så det er en endring vi gjorde i 2015.

I tillegg så har vi prøvd å ta ut noe som heter ”farg dagen”, som inngår i det vi gjør og hvordan vi kommuniserer i reklamefilmer, butikkmateriell, eventer osv. Alt vi gjør skal ha masse farger i seg, Fun Light skal være et livlig merke, samtidig som vi skal snakke veldig tydelig om at vi har null sukker, men masse smak. Dette er fordi de viktigste driverne i denne sukkerfrie kategorien er (1) at det er sukkerfritt, og (2) at det er masse smak, at det er godt. Så da tok vi de to viktigste driverne over i vår posisjonering på en måte som forbrukerne bryr seg om.

Interviewer: Er der noen spesielle situasjoner dere ønsker at Fun Light skal være etablert i kundens bevissthet? Jeg tenker for eksempel på bursdagsselskap osv.

Sandem: Ja. Fun Light er jo først og fremst drikke, så vi ønsker på en måte å være tilstede egentlig gjennom hele dagen. Vi ønsker at du skal ha saft på kontoret ditt hvis du jobber på studie. Vi har jo kommet med Fun Light Sqeeze, sånne små med dråper. Så ønsker vi at du skal kunne ha det til middag og alt mulig. Vann er jo veldig sunt, så man får jo i seg veldig masse vann da det er 1:9 (blandingsforhold). Så vi ønsker egentlig at Fun Light skal være over alt.

Vi er også opptatt av å prøve å legge den aspartam-ballen død. Du må drikke 4 liter hver dag for å på en måte overgå daglig inntak. Så de færreste av oss klarer å drikke 4 liter. 10 liter til og med, når det er ferdig utblandet. Men det som vi har gjort, som dere kanskje har sett, er at vi har en Instagram som heter ”Fun Light_NO”. Der kommuniserer vi veldig mye oppskrifter, tips og triks. Og det er på en måte veldig bevisst som vi ønsker å gjøre, for å få forbrukerne til å tenke at Fun Light ikke bare er drikke. Man kan bruke det i mat, man kan bruke det i kaker. Så det vi egentlig ønsker er at Fun Light skal være ikke bare en tørsteslukker, men en bidragsyter til å gjøre usunne ting sunnere, som for eksempel lage sukkerfrie is. Eller så kan du bruke Fun Light til å gjøre sunne ting litt bedre, som å ta Fun Light opp i kesam/cottage cheese siden Fun Light har masse smak. Dette er noe vi helt klart har arbeidet med i 2015, og som vi ser fungerer veldig fint gjennom å linke Fun Light opp til andre brukssituasjoner. Men drikke er den største situasjonen vi ønsker å fokusere mest på. På Facebook og Instagram kommer det ganske tydelig frem hvordan vi ønsker å inspirere forbrukeren.

Interviewer: Når var det Fun Light kom på markedet?

Sandem: Det har vært under Stabburet siden 1988, og det var da det ble etablert i Norge. Jeg kan ikke så veldig mye om historien, det er få som har jobbet her såpass lenge. Men det har vært siden 1988 og har alltid vært etablert som et sunnere alternativ til annen saft. Det var ikke før i 2012 at det virkelig tok av i Norge med sukkerfri saft. Og det var da vi etablerte Fun Light Fruktfest, som er Norges mest solgte saft totalt. Så etter det skjedde det en veldig skift i markedet. Når Fun Light kom på markedet så ble plutselig sukkerfri saft størst, og fram til 2013 så var Fun Light den eneste tilbyderen i Norge med sukkerfri saft.

Interviewer: Har det alltid blitt kalt Fun Light i Norge?

Sandem: Ja, så vidt jeg vet, så har det det. Jeg kan også se om jeg kan finne mer om det et annet sted, men de jeg har forhørt meg om visste ikke om noe annet de heller. Men vi er ganske sikker på at Fun Light hele tiden har hetet Fun Light (…) fra både Stabburet og Orkla sin side.

Interviewer: Vi skriver jo om Fun One som har blitt eid av Kavli i lang tid, og som Orkla nå har kjøpt. Er det en forbindelse mellom Kavlis Fun One og deres Fun Light, da begge produkter er saft og deler nesten samme navn? Vet du noe om dette?

Sandem: Nei altså, for å være helt ærlig så tror jeg ganske mange ble litt sjokkert, eller sånn ”oj, har de et merke som er så likt?”. Så det har ikke vært noe fokus, hvertfall ikke på vårt nivå. Det kan godt hende at det har vært oppe på ledelsesnivå, men nå er det jo jeg som sitter som produktsjef, og som har alt å gjøre med Fun Light. Når vi kjøpte opp Kavli, så var det noe som vi ikke på en måte har tenkt på i det daglige, det har ikke vært noe snakk om dette tidligere. Det er våre Fun Light-produkt i Norge, Sverige og Finland som har vært fokus.

Interviewer: Vet du hvorfor det er forskjell i flaskedesign av deres Fun Light produkter i landene du nevner?

Sandem: Ja, det er jo kanskje litt sånn rart. Nå skal vi jo flytte produksjonen av Fun Light til Sverige. Vi har produksjonen på Gimsøy i Skjeen, men fra høsten av så er det nå blitt bestemt at vi skal produsere alt i Sverige. Finnene sine Fun Light-produkter blir produsert i Sverige. Det vil ikke forundre meg om Fun One blir flyttet til Sverige, men jeg vet ingenting om det. Men hva gjelder logo- og designmessig så er det jo ganske mange forskjeller på flaske. Jeg tror det kanskje har noe med at vi har tenkt på eget marked. Vi har gjort det som passer det norske markedet, svenskene har gjort det som passer det svenske markedet, og finnene har gjort det som passer sitt. I Sverige så har man B-pakker av 3x4. Altså, man har 3 ”faceings” i butikk, 3 flasker fremme, og 4 bakover, og så setter man bare hele kartongen igjen i hylla. Fun Light Jorbær i Sverige har 3 stykker ved siden av seg. Men i det norske markedet så er det altfor mange. Vi har en B-pakke med 2x3, sånn at når vi setter en B-pakke inn i butikkhylla, så er det 2 Fruktfest for eksempel.

En annen ting som er annerledes i de ulike markedene er hva kjedene synes er greit- hva kjedene ønsker osv. Slike ting kan gjøre en forskjell. Når det gjelder smaker så har vi ikke de samme, og det har vi prøvd mange ganger egentlig, nemlig å ta de svenske smakene over på det norske markedet. Men vi har faktisk forskjellige smaksreferanser. Det virker litt rart, men jordbær er jo den største varianten hos svenskene, men jordbær i Norge har gått ganske dårlig, så den har vi ikke lenger. Vår Fruktfest, som er Norges mest solgte smak, har vært lansert i Finland. Men den passer dårlig inn der, så de har tatt den ut igjen. Det er derfor vanskelig å tenke smakene i Norge kan bli overført til de andre landene (og vise versa), så fungerer faktisk ikke det. Og med ulike smaker, så må man også ha ulike design. Samtidig har vi også hatt vår produksjon i Norge, som kanskje er annerledes enn de svenske produksjonslokalene. Derfor har man forskjellige flasker og lignende, fordi produksjonen er forskjellig og smakspreferansene ulike.

Vi har endret flaskedesign flere ganger i nyere tid i Norge. Og i den prosessen så er ikke det noe vi samarbeider med svenskene om. Vi gjør det som vi føler er riktig her i Norge, vi gjør det som vi mener er riktig for det norske markedet. Vi har jo hver vår Instagram-profil, hver vår Fun Light-profil, så hadde vi hatt samme logo og samme design, så kunne man jo brukt veldig mye av det samme materialet som vi ikke kan nå. Så det er nok mange positive ting med å gjøre det mer likt. Men slik det er nå så har hvert land fokusert veldig mye på hva som passer til sitt land. I Norge, så har vi jo opplevd mer konkurranse, som da Zero kom på markedet. Samtidig har de ingen konkurrent i Sverige (sukkerfrie leverandører). Så vi har kanskje i Norge måttet være enda mer på ”alerten” og tenke nytt til å gjøre endringer og tilpasse oss markedet.

Interviewer: Vet du noe om oppkjøpet av Kavli her i Danmark?

Sandem: Nei, det vet jeg dessverre ikke noe om. Men som sagt så er jo vår produksjon flyttet til Sverige for å spare kostnader, og at man kanskje tenker litt mer sånn at vi et ett lag, slik som P&G og diverse. Så det at vi vil ha mer å gjøre med Sverige i fremtiden, det er helt naturlig.

Interviewer: Ja, det er tanker som vi også tenker i forhold til rebranding-caset som vi ønsker å få frem. Slik som P&G, Unilever og alle de store FMCG-selskapene som ofte fører samme produkt i ulike land. Kanskje det ikke passer for Fun Light nå, men kanskje etter hvert. Og som du sier, hvis alt blir produsert på samme fabrikk kan man spare mye på å kjøre samme strategi og at merkevaren kanskje kan bli enda mer solid.

Sandem: Ja, hadde vi hatt likt design og lik posisjonering, så kunne man jo ha laget én reklamefilm som passet til alle landene, man kunnet kanskje bare lagt på ”voice” som passet hvert land. Så det er jo selvfølgelig mye spennende sikkert da, som man kan få ut av et tettere samarbeid. Samtidig så er det viktig å huske på at smakspreferanser er viktig å bevare. I vår posisjonering så er det lagt vekt på masse smak. Vi skal ha masse smak, og smak som norske forbrukere velger. Da er det helt naturlig at man tar innover seg at smakspreferansene er forskjellig på tvers av markedene. Men helt klart, felles logo, eller mer like designelementer hadde sikkert vært lurt.

Interviewer: Hvilke tanker gjør du deg angående vår case-oppgave? Er det noe dere kan dra nytte av, om vi for eksempel finner ut at danskenes holdning til Fun One er svært forskjellig fra Orklas Fun Light produkter? Det kan jo være litt farlig om Fun One kommuniserer sportslig aktivitet (blant annet ved å være offisiell leskedrikkleverandør til Dansk Håndbold Forbund), og at dette kan påvirke Fun Light-produktene siden de deler samme navn og produktkategori.

Sandem: Jeg tror på en måte at siden det nå blir samme eier, så kan det hende at det skjer endringer. Samtidig så vet jeg ikke noe om Fun One, så det er veldig interessant hva dere kommer frem til og hva dere finner ut. Hvis det var sånn at de posisjonerer seg mot sport, så tenker jeg at det er en veldig positiv link for oss, enn om de hadde posisjonert seg mer mot ”potetgull og Grandiosa”. Det å være linket til noe aktivt, sport og lignende, det tror jeg bare er positivt både for oss og for svenskene og lignende. Det er jo et sunnere alternativ til brus og annen sukkerholdig drikke, så jeg tenker ikke at det nødvendigvis er negativt.

Interviewer: Jeg vet ikke om du har sett Fun One, men jeg har den her (*viser produktet til intervjuobjektet gjennom Skype*).

Sandem: Så de har den med 1 kalori? Den rundingen med et 1-tall, det er det vi hadde fram til 2015, hvor vi byttet ut 1 med 0. Svenskene også har vel da 1 kalori. Så det er på en måte vi (Norge) som har gjort det annerledes pga andre konkurransesituasjoner i Norge enn i Sverige og sikker også Danmark.

Interviewer: Har dere Orkla-logoen på Fun-produktene deres?

Sandem: På baksiden har vi en liten Orkla-logo. Det er en endring at alle produktene til Orkla skal ha Orkla som avsender. Vi skal bygge de individuelle merkevarene, men vi skal også bygge Orkla som merkevare. Det er derfor vi skal merke våre produkter med ”Orkla”. Det har vi gjort en stor prosess på.

Interviewer: Om Fun One ikke er en veldig sterk merkevare her i Danmark, så er jo det store sjanser for å kunne gjøre endringer, og kjøre en stil som er mer lik Fun Light (hvor de hvirkelig har lykkes).

Sandem: Ja, Fun Light i Norge er veldig stort, og som vokser. Det er jo et merke som nesten alle kjenner til og vet hva er. Så, det er helt klart noe som har blitt gjort riktig her.

Interviewer: Sverige og Finland har blant annet kommunisert produktet med drink-miksing. Det er vel en utfordring i Norge?

Sandem: Vi har ikke lov å ha noe alkohol i kommunikasjonen. Men nå skal det sies at vi har en del drink-oppskrifter. Det er mer sånn type smoothies, knust is og Fun Light. Hvis man vil ha oppi alkohol eller ikke, det vet vi jo at en del bruker Fun Light til. De bruker det som blandevann. Det har såpass mye smak, at den ”dreper” litt av alkoholsmaken. Men det er ikke noe vi ønsker å kommunisere, og heller ikke noe vi kan. Hvis man heller sprit ned i, så blir jo ikke produktet noe sunt lenger heller. Men ser du på reklamefilmene til de ulike landene, så ser du at det er ganske tydelig at vi har ulik posisjonering.

Interviewer: Vi har også vært i dialog med Orkla Danmark angående oppkjøpet av Kavli. De ønsker å legge en strategi for bland annet Fun One når oppkjøpet er ferdigbehandlet, men at de på nåværende tidspunkt ikke har laget en foreløpig plan for produktet.

Sandem: Ja, det er jo slik som de (Orkla Danmark) sier, at vi ikke har noe samarbeid med Fun One i Danmark nå. Når det er et oppkjøp, så er det ekstremt mange ting som skal på plass. Og det første man gjør er på en måte ikke å sette seg ned å starte med posisjoneringsarbeidet. Det tar ofte litt tid. Så det er jo veldig spennende hvis dere har noen tanker rundt dette.

The interviewer closes the conversation and tells the interview object that her contributions will be of great benefit for the study. She replies with gratitude, and that she is open for follow-up questions.

8. Transcript of Interview, Advising (Poul Mikkelsen)

The interview was conducted over telephone, by interviewer Lars-Petter Fossheim 20.04.2016 at 10:00 a.m. Both the interview and the transcript were conducted in English.

The interview object was at the beginning of the conversation informed on confidentiality, tape-recording and the steps of the interview procedure.

Interviewer: Can you tell me your academic background and work experience?

Mikkelsen: Yes. I am educated in graphic design in the Danish Design School, and after that I've been on several after educations. In DDB we have a university we call DDB University. I was actually part of forming the university in New York, in my time in DDB. You can go to my LinkedIn profile for more information about my education. Concerning experiences, I'm an elder guy. I've been in advertising since 1975, and I've formed DDB Copenhagen. Actually, we started with another company called Nielsen, Mikkelsen & Duus, and DDB was established in 1991. In 1997, I started a brand, a design agency within DDB. I left DDB in 2012, to form a brand agency called Advising. And this is what I'm doing now. Also, I'm associate professor in a design school in Jylland.

Concerning rebranding cases, I can mention banking (Den Danske Bank), which was a rebranding in 1998. I've done lots of rebranding for Carlsberg concerning beer, such as Black Gold and Jacobsen (product level rebranding). I've also done rebranding at corporate level for SuperBrugsen, in addition to Den Danske Bank. And a lot of other things, a lot of pension companies, also on a corporate level. You will also find more on my LinkedIn profile. Additionally, I have a paper concerning digital branding (Title: Brand Attitude in a Digital World, 2010), and a paper concerning product branding (Title: Growth!, 2012). Those are both used as educational material.

Interviewer: As you know, we are writing about a rebranding case. Fun, which is a squash product, or "saftevand", as you call it in Denmark. It was first introduced in 1970, and in 2010 the product changed its name from Fun Light to Fun One. Also, a Norwegian company called Orkla, has since 1998 sold a similar product with a similar name. Today, it is being distributed in Norway, Sweden and Finland. What's so fun and exiting is that Orkla now has singed an agreement to purchase Kavli, which owns many products, Fun One being one of them. The acquisition means that Orkla now have full ownership of Fun in Nordic region. Since you have taken a look at the illustration that I've sent you about bottle design and the different logos, do you think it's likely that Orkla will undergo a rebranding process of Fun One?

Mikkelsen: Surely. I think they will not only do a rebranding, but also try to get the product into other categories. If you look at what they have done, it is funny to see how slightly different the design is in Sweden, Norway and Finland. The first thing they will do is to bring up the Danish product (Fun One) to the level where we see the other ones. On the other hand, you know, the Danish product looks more natural. If you see in this product category, it's moving towards more healthy products. I don't know if its intended, but the Danish product looks a bit healthier to me. It's a lot of color in the other bottles (in Norway, Sweden and Finland).

Interviewer: We have interviewed the brand manager of Fun Light in Norway, and we asked her why there are differences between the countries in terms of design. She said the biggest part was based on the fact that the different countries have different taste preferences, and so you have to build the design around it. For example, in Norway we don't have the strawberry flavor because it didn't sell, thus we can't have strawberries on the label. That's why there is a difference in some design elements between the countries.

However, what do you think is decisive to investigate when conducting rebranding at product level such as Fun One?

Mikkelsen: The first thing I would do is to check out where my segments are, and how my profile would be according to that. But, as I said before about the change in the health pattern towards these products… I know it's a light product, but…are you familiar with Minerva?

Interviewer: No.

Mikkelsen: You should be, because that is the first thing I would do. To check out which customer profile I should go after. And if you go to Nielsen, they have the same thing called RISK. You might be happy to look at that and use it in your work. Fun One is going south in this model. They're getting very traditional. If they not revitalize according to the values in todays society, private labels and cheaper products will hit them, and people will stop buying stuff like this because, you see, the growth in this area are towards healthier products. Products that have a profile, at least. So, I think if they don't work on that, and change/reintroduce the profile of its product, it will be very difficult for them. And then, I would work on bringing this product into other categories.

Interviewer: Ok. In categories such as the health category?

Mikkelsen: No. In ice cream, candy, soda. Kids products. This is a product (*bad sound recording*) not too much into health.

Interviewer: What are the risks, do you think, of rebranding Fun One? I mean, they kind of have a certain history here in Denmark. And if you choose to change those attributes that people have a relation to…what do you think of that?

Mikkelsen: The risk if of course that the people that buys it today won't recognize it. So, you have to decide whether to move slow, keeping the target group and take it from there. That could be one possibility, and probably the one they will choose. I would be a bit more radical, I would change the product more major, and I would demand another design, I would say.

Interviewer: Towards the design they have in the other countries?

Mikkelsen: Yes. But it's not a product with a great future.

Interviewer: It that because of the healthy stuff?

Mikkelsen: Yes. It is not easy to have a name like "Fun" today.

Interviewer: In Norway, Fun Light is the most sold squash brand. Do you think that it will be more difficult here in Denmark?

Mikkelsen: Yes, maybe it will be more difficult in Denmark. I don't have the numbers, so it's difficult to say. But maybe the healthy-area …so that might be a reason to stay there. But then you have to look at numbers. And if they are staying there, they could probably take this concept into a few other categories and make a good business of that.

Interviewer: Such as gaining more in the kids category, candy and stuff?

Mikkelsen: Yes.

Interviewer: When you say candy, do you mean like using the concentrate in for example slush?

Mikkelsen: Yes. But maybe much more the name. Take the name further.

Interviewer: Ok, and actually make other products with the same name?

Mikkelsen: Yes. But of course slightly the same kind of culture.

Interviewer: What do you think of positive outcomes attached to this case…if they are going to rebrand Fun One to be more like Fun Light. What do you think is the positive change of that?

Mikkelsen: Its difficult to say. If you look at the Finnish product, it is much more honest to what it is. Because it looks very artificial. The Danish product has another coloring, and its probably another product. It looks like "grandma", right? The squash you had with grandma.

Interview: People in our focus group actually thought it looked cheaper, because it didn't have the same strength in color.

Mikkelsen: It looked cheaper? I'm surprised about them thinking it looks more cheaper, but sometimes, you know, to be ugly can be an advantage. Because this has a kind of…it hasn't been changed for a long time. That can sometimes be an advantage in these products.

Interviewer: I have some last questions for you here. There are some researchers that propose a rebranding process consisting of fours stages, which includes repositioning, renaming, redesigning and relaunching. Which stage do you think you have to pay the most attention to?

Mikkelsen: The repositioning.

Interviewer: So, the whole strategy of the product and so on?

Mikkelsen: Yes. If they want to make good business here for the next five years, that's one thing. If they want to have a future, they have to be interested in repositioning according to where the segments are moving. Because, early adopters are gone for products like this. The followers are coming. So, sooner or later this kind of product won't have a future.

Interviewer: Do you have to pay more attention to heritage, to the history and to the culture when rebranding a corporate brand compared to a product brand?

Mikkelsen: Corporate brands are the family. The product brands are the kids. So it's the same "shit". When you talk about daily products, service products and long-term products, there might be some differences. But when you are talking about products, they are actually storage for the family. Often you see corporate brands not that much active. Like Unilever. You don't have a relationship to Unilever, but you have a relationship to Dove and Axe. But its very different from which sector you are in.

Interviewer: Actually, Orkla has a plan to incorporate their corporate logo on each of their consumer products. At low scale, just a small logo next to e.g. the ingredients of the product. Do you think that is a clever idea?

Mikkelsen: The problem with that is that there are so many private labels today. In the middle-market, if you're neither a premium product nor a very cheap one, you are very much hit by private labels these days. And that might be the reason why they are bringing in the brand. To assure people that Orkla is behind this. But I don't have a relationship with Orkla, I know the company, but I don't have a relationship with it.

Interviewer: Maybe they don't have the same acknowledgement here in Denmark, as in Norway for example.

Mikkelsen: Exactly.

Interviewer: If you were to rebrand Fun One, what would you do in this case?

Mikkelsen: I think I would make the product more fun. I think I would make the product much more fun, much more playable. I would make activation stuff that brought the product into another area. It is not just a bottle with some fluid. Many produces are using the packaging to communicate much better. I cant give you any examples right now, but...like what Coca Cola are doing. Doing stuff with the product that makes it something else. I would also get much more emotional about this, a big emotional story. Because what we all want is to make our kids happy.

The interviewer closes the conversation and tells the interview object that his contributions will be of great benefit for the study.

9. Coding Interview, Orkla Foods Norge (Lene Sandem)

Question	*Descriptive Codes*	*Interpretive Codes*	*Theme*
Hvordan vil du beskrive Fun Light?	Produktkategori	Holder til i saftkategorien	
	Kan ikke kalles "saft"	Minimum 40% bær for å kalle det "saft"	
	Leskedrikk	Uten sukker og kalorier	Produktbeskrivelse
	Masse smak	Mange varianter, god drikke	
Hvem kjøper denne "saften"?	Vi kan kalle det "saft"	Kaller det "saft" internt i Orkla	
	Tidligere hovedmålgruppe	Kvinner (20 til 35 år)	
	Mange andre kjøper Fun Light	Nesten 50/50 mellom kvinner og menn, og mange over 35 år	Målgruppe
	Kommunikasjon gjennom TV	Åpner for målgruppe fra 20 til 60 år, både kvinner og menn	
	Nye brukere	Kvinner mellom 20 og 35 år + barnefamilier	
Er det regler tilknyttet Norge, eller EU, som gjør at man ikke kan kalle produktet for "saft"?	Vet ikke	Hvertfall tilknyttet Norge, muligens utlandet også	Saft-regel
	Lite kjent	Saft lite kjent i andre land	
	Design	Ikke lov å vise frukt eller bær	
	Ved innhold av bær	Innhold av både sukker og kalorier	
Ikke like stort utvalg av saft i utlandet	Saftmarkedet	Voksende i Norge	
	3 saftkategorier	(1) Sukkerholdig drikke	
		(2) Uten tilsatt sukker (UTS)	Saftmarkedet
		(3) Sukkerfri drikke	
	Fun Light tilhører kategori 3	Kategori 3 stor vekst i Norge	
Hvordan ønsker dere at Fun Light skal bli oppfattet?	Endret posisjon i 2015	Fra "Den med bare 1 kalori" til "Null sukker, masse smak"	
	Endret fokus	Vekk fra kalorifokuset → fokus på lavt sukkerinnhold	Posisjoneringsstrategi
(fortsettelse)	Lovendring	Produkt under 4 kalorier kan kalles energifritt, tillatt å kommunisere 0 kalorier	
	Ny konkurrent på markedet	Zero kommuniserte "0 sukker" → Fun Light	

		endret posisjon	
	Fokus på sukker	Sukkerdiskusjonen har de siste årene vært større en kaloridiskusjonen	
	Endret design	Endring i 2015 fra et ”1”-tall i glass til et ”0”-tall	Posisjoneringsstrategi (fortsettelse)
	”Farg dagen”	All kommunikasjon skal ha masse farger, skal være et livlig merke med null sukker og masse smak	
	Viktigste driverne i kategori 3	(1) sukkerfritt og (2) masse smak, at det smaker godt	
	Endring	Tok de 2 viktigste driverne over i posisjoneringen som forbrukerne bryr seg om	
Hvilke situasjoner skal Fun Light være etablert i kundens bevissthet?	Drikke	Ønsker å være tilstede gjennom hele dagen, overalt, f.eks. saft på kontoret, til middag osv.	
	Fun Light Squeez	Høykonsentrat, små dråper	
	Vann er sunt	Får i seg mye vann da blandingsforholdet er 1:9	
	Aspartam	Må ha i deg 10 liter ferdigblandet for å overgå daglig inntak	Brukssituasjoner
	Instagram	Kommuniserer oppskrifter, tips og triks. Bevisst slik at forbrukeren ser alternativ bruk (f.eks. mat, kaker)	
	Ikke bare tørsteslukker	Gjøre usunne ting sunne (lage sukkerfri is), gjøre sunne ting litt bedre (smakstilsetter i kesam osv.)	
Når kom Fun Light på markedet?	1988	Under Stabburet	
	2012	Sukkerfri saft tar av i Norge	
	Fruktfest	Norges mest solgte saft	Historie
	Frem til 2013	Fun Light eneste sukkerfrie alternativ	
Har produktet alltid blitt kalt Fun Light?	Samme navn hele perioden	Så vidt intervjuobjektet vet, har produktet blitt kalt Fun Light fra både Stabburet og Orkla sin side	Produktnavn

Er det noen forbindelse mellom Fun One og Fun Light?	”Sjokkert”	Ingen visste at det var et produkt som delte så mange likheter med Fun Light	Forhold mellom Fun One og Fun Light
	Fokus	Fokusert på Fun Light i Norge, Sverige og Finland	
Hvorfor er det forskjell på flaskedesign mellom Norge, Sverige og Finland?	Flytte produksjonen	Fra Gimsøy i Skjeen til Sverige, hvor også de finske variantene produseres	
	Fun One	Ikke forunderlig om denne produksjonen blir flyttet til Sverige også	
	Forskjell i design	Tenkt på eget marked og gjort det som passer best for hver av landene	
	B-pakker	Sverige 3x4, Norge 2x3	
	Ulike smakspreferanser	Jordbær størst i Sverige, i Norge måtte produktet bli fjernet pga dårlig salg. Fruktfest størst i Norge, fungerte ikke i Finland	
	Design	Med ulike smaker må man ha ulike design	Forskjell i flaskedesign
	Norsk produksjon	Kan forklare flaskeformens forskjell da de ikke produseres i samme lokale som Sverige og Finland	
	Endret design	Har endret design i Norge i nyere tid, uten å samarbeide med de andre landene	
	Samme design?	Fordel i å kunne bruke samme kommunikasjonsmateriale osv.	
	Konkurransesituasjon	Norge opplever mer konkurranse, f eks. da Zero kom på markedet. Ingen konkurrenter i Sverige. Norge måtte tilpasse seg mer etter markedet gjennom endringer	
Vet du noe mer om oppkjøpet av O.Kavli A/S?	Lite kunnskap	Flyttet produksjonen til Sverige for å spare kostnader. Kanskje planen er å tenke litt mer som ”ett lag” slik som P&G	Oppkjøpet
Samme strategi?	Fordeler	Færre kostnader da man bare trenger å lage én reklamefilm. Man kan få frem spennende ting ut av et tettere samarbeid, som felles logo og andre	Tanker om oppkjøpet

	Ulemper	designelementer Viktig å beholde spakspreferansene til de respektive landene	
Hvilke tanker gjør du deg ang vår case-oppgave?	Samme eier Fun One Fun One og sportsassosiasjoner	Mulig at det vil skje endringer Ingen kunnskap om produktet Positivt for Fun Light, istedenfor å bevege seg i usunne retninger som mot ”potetgull”	Tanker om case-oppgaven
Har dere Orkla-logoen på Fun-produktene?	Merkevarebygging	Ny strategi der alle produktene skal ha en liten Orkla-logo. Orkla skal bygge de individuelle merkevarene, men også Orkla som merkevare	Corporate Branding
Rebranding av Fun One mot Fun Light?	Suksess i Norge	Fun Light er veldig stort i Norge, så det er helt klart noe som er blitt gjort riktig	Rebranding
Utfordring å kommunisere drink-miksing i Norge?	Regler Drink-oppskrifter Dreper-alkoholsmaken	Ikke lov å kommunisere alkohol Smoothies, knust is og Fun Light Kraftig smak, blir bruk som blandevann. Men ingenting Orkla ønsker å kommunisere	Drink-miksing
Status for oppkjøpet i forhold til samarbeid med Orkla Danmark?	Ingen samarbeid Interesse	Mange ting som skal på plass før det blir laget en strategi. Orkla viser interesse for hva vi kommer frem til i oppgaven	Samarbeid med Orkla Danmark

10. Coding Interview, Advising (Poul Mikkelsen)

Question	*Descriptive Codes*	*Interpretive Codes*	*Theme*
Do you think it's likely that Orkla will undergo a rebranding process of Fun One?	Product change	Not only rebranding, but also get the product into other categories. He thinks Orkla will bring Fun One up to the same level as existing product line	Rebranding
	Product category	He underline that the squash category moves towards more healthy products. He thinks the Danish product looks more healthy because Fun Light has stronger colors	
What do you think is decisive to investigate when conducting rebranding at product level, such as Fun One?	Segment	The profile of the product has to fit with existing segments	Adjust according to trends
	Traditional	He thinks Fun One is traditional. They should revitalize according to the values of society, otherwise private labels and cheaper products will hit them since the growth are towards healthier products	
	Change/reintroduce	Need to change the profile of its product, and work on bringing the product into other categories	
Which categories should they consider?	Kids products	Ice cream, candy, and soda. Products not too much into health	New categories
What are the risks of rebranding Fun One?	Decisive decision	People might not recognize the brand. You have to decide if you should move slow and keep the target group. He thinks that Orkla is more likely to choose such strategy. He suggest being more radical, and include major changes and also demand similar design as existing product line	Risks and suggested strategy
Comment from Mikkelsen	Not a great future	Not easy to have a name like "Fun" today, considering the healthy trend	Worrying about the future

Do you think it will be difficult to sell Fun Light in Denmark?	Healthy issue	He perceives Fun Light as artificial and suggests to take its concept to other categories and make good business of that (candy etc). Use the name "Fun" in other categories with the same kind of culture	New categories (2)
What are the positive outcomes of rebranding Fun One towards Fun Light?	Difficult to answer	He thinks the Finnish products looks more honest to what it is (artificial). At the same time, the Danish product has a lighter coloring, "the squash you had with grandma", thus a contradiction	Outcomes
People in the focus group thought Fun One looked cheaper. What's your thought on that?	Advantage	"Ugly" can be an advantage. It hasn't been changed for a long time which can been an advantage in these kind of products	Old product
Which stage of the rebranding process do you think you have to pay most attention to?	Repositioning	One thing is to make good business for the next 5 years. However, you have to repositioning according to where the segments are moving considering the future	Rebranding (2)
	Early adopters	Early adopters are gone. The followers are coming.	
Do you have to pay more attention to heritage and culture when rebranding a corporate brand compared to a product brand?	Family	Corporate brands are the family while product brands are the kids. Daily products, service products and long-term products might have some differences	Corporate vs. product brands
	Storage for the family	Products are storage for the family. Corporate brands is not that active, e.g. you don't have a relationship to Unilever, but you have a relationship to Dove and Axe	
Do you think it is a clever idea to include Orkla's logo on each of their products? (Continued)	Private labels	In the middle-market, if your not a premium product nor a very cheap one, you are hit by private labels. So that might be the reason why they bring in the brand in order to assure that Orkla is behind it	Corporate branding Corporate branding (continued)

	No relationship	The effect is unknown since there might be people unfamiliar with Orkla	
If you were to rebrand Fun One, what would you do in this case?	More fun	Make the product more fun and playable. Do activation stuff to bring in the product in another area	
	Not just a bottle with fluid	Use the packaging to communicate much better, like what Coca Cola is doing. Do stuff with the product that makes it something else	Rebranding (3)
	Emotional	Bring in emotional stories. We all want to make our kids happy	

11. Coding of Focus Group 1 & 2

Questions	*Descriptive codes*	*Interpretive codes*	*Theme*
Which brands come to mind when you consider the squash category?	Ribena, Fun and Rynkeby, First Price	Ribena was clearly the most frequent answer	Brand awareness
How many of you have heard of Fun One, and have you bought it before?	"I have not heard of Fun One, I have heard about Fun." "I have" "I have" "I bought it 10 years ago." "I bought as a kid" "Very seldom, but at times in like birthday parties, maybe" "I remember from high school, we drank a lot of Fun with Vodka" "You can use the concentrate when you drink alcohol." "Yes drink mixing." "In my opinion it is also embarrassing for me to have it in the fridge when other people are at my place. It is a defeat I would say." "It do not address to me." "I drank Fun Sport." "The green one yes! Fun Sport."	Several had heard about Fun One, but most of them related it to their childhood, and old commercials from the old version of the brand. Also, they associate it with drink mixing.	Brand relationship
What are the criteria for the reason behind the brand you choose?	Quality, Nature, Organic.	Clearly a pattern of organic quality as an important attribute in this product category.	Important criteria's
Selection of flavors important?	"No" "No" "I do not look at it as one."	Selection of Flavors is not an important criteria.	Selection of flavors
In which situations do you drink squash, and how frequently?	"I drink at least half a liter per week, and I do it when I get home from work" "When I am thirsty and water is not enough I think."	It was apparent that people did not drink squash often as an adult.	Squash drinking
Anyone associate Fun One with workouts, or bringing it to for example football training?	"No." "It do not have any sugar in it so why would I gain any energy from it. " "I do not see it as healthy." "No. Not at all." "No."	Nobody could relate Fun One with training or doing sports at all.	Sports

How would you describe the product? The design, the feel of the product? How do you perceive the intended position? How do you see this product as, in the market amongst competing brands?	"Probably that it is cheap." "It do not look healthy, and squash is not healthy, but it does not look healthy and it has a bitter, not recognizable taste." "It looks 'unauthentic'." "I also prefer natural products in general." "It definitely look like a chemical product and not a natural, and it does not taste natural." "it probably sell it self because it is cheap, but I class it as a low class squash. But it probably sells fine." "There is only some taste from something you do not know."	Everybody agreed on the design being cheap looking, and weak colors in the product design. Everybody could relate it to the cheaper artificial competitors.	Product perception
Every participants taste and feel the product bottle	"It is really sweet." "I think it is really good." "I am really surprised it is so light in the color." "They have a very good blackberry taste I think."	Everybody seemed to be surprised of the good taste of the product. They mention that the look and feel of the product, did not relate to the good taste.	Taste
What kind of people would you say drink squash, and particularly Fun One?	"Families with low income." "Yes small kids." "Families." "Kids." "Teenagers under 20 years."	Very clear that this product is for families for children, and the specific target group seem to be kids.	Target group
"How many of you consider yourself loyal to Fun One? Would you miss Fun One if it went away?"	"Not at all." "No." "No!" "No." "When I want to buy elderflower maybe."	Nobody saw themselves as loyal to the brand at all, and only one person would miss it if it went away.	Not loyal
I have a list of words I want you to describe, which suits Fun One best. We have down-to-earth, honest, daring, up-to-date, reliable, successful, upper class, charming, outdoorsy and lower class."	"Family friendly and trustworthy. Because what you buy is what you get. You know that it is squash." "If I had to say right now, I would actually say from looking at it, I would say I really do not associate it with any of the words. " "I do not know if I would call it trustworthy because, personally I think a lot of light products just replace the sugar with something else that is not good for the body." "Excitement definitely. Because it is like children party. I associate it with children to be honest " "I associate it with fun because I had fun when I drank it when I was younger." "Maybe also warmth, because of family." "Yes I would say warmth."	A clear mix of associations among the participants, but a clear link that it is related to their childhood.	Childhood
Would you recommend Fun One to others?	"I do not think so. Not anyone I like speak to." "Yes, if I was talking to somebody like 'what to buy for a family party or something. And I would say buy Fun One because you get a lot of this for the money, because it is highly concentrated so since I know	Nobody would recommend it, or would even have a conversation about it, due to it being a low-involvement product.	Not Recommendable

Questions	*Descriptive codes*	*Interpretive codes*	*Theme*
Which brands come to mind when you consider the squash category?	Ribena, Fun and Rynkeby, First Price	Ribena was clearly the most frequent answer	Brand awareness
How many of you have heard of Fun One, and have you bought it before?	“I have not heard of Fun One, I have heard about Fun." "I have" "I have" "I bought it 10 years ago." "I bought as a kid" "Very seldom, but at times in like birthday parties, maybe" "I remember from high school, we drank a lot of Fun with Vodka" "You can use the concentrate when you drink alcohol." "Yes drink mixing." "In my opinion it is also embarrassing for me to have it in the fridge when other people are at my place. It is a defeat I would say." "It do not address to me." "I drank Fun Sport." "The green one yes! Fun Sport."	Several had heard about Fun One, but most of them related it to their childhood, and old commercials from the old version of the brand. Also, they associate it with drink mixing.	Brand relationship
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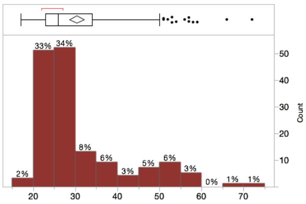
Selection of flavors important?	"No" "No" "I do not look at it as one."	Selection of Flavors is not an important criteria.	Selection of flavors
In which situations do you drink squash, and how frequently?	"I drink at least half a liter per week, and I do it when I get home from work" "When I am thirsty and water is not enough I think."	It was apparent that people did not drink squash often as an adult.	Squash drinking
Anyone associate Fun One with workouts, or bringing it to for example football training?	"No." "It do not have any sugar in it so why would I gain any energy from it. " "I do not see it as healthy." "No. Not at all." "No."	Nobody could relate Fun One with training or doing sports at all.	Sports

12. SAS JMP Data Sets

Demographics

Distributions

What is your age? - Open-Ended Response



Quantiles

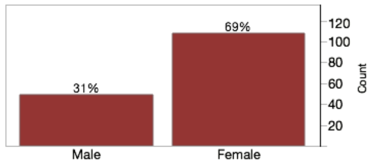
100,0%	maximum	72
99,5%		72
97,5%		58,1
90,0%		50
75,0%	quartile	34
50,0%	median	26
25,0%	quartile	23
10,0%		21
2,5%		19,9
0,5%		17
0,0%	minimum	17

Summary Statistics

Mean	30,393548
Std Dev	10,957116
Std Err Mean	0,8800968
Upper 95% Mean	32,132169
Lower 95% Mean	28,654928
N	155

Distributions

What is your gender?



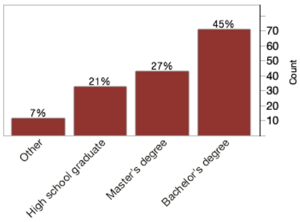
Frequencies

Level	Count	Prob
Male	48	0,30968
Female	107	0,69032
Total	155	1,00000

N Missing 0
2 Levels

Distributions

What is your education level?



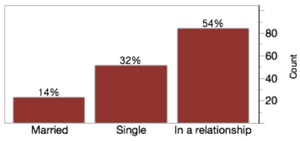
Frequencies

Level	Count	Prob
Other	11	0,07097
High school graduate	32	0,20645
Master's degree	42	0,27097
Bachelor's degree	70	0,45161
Total	155	1,00000

N Missing 0
4 Levels

Distributions

Which of the following best describes your current relationship status?



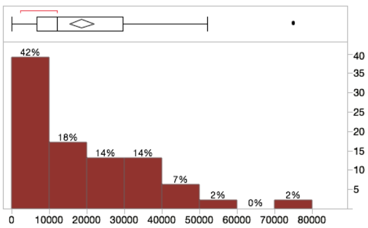
Frequencies

Level	Count	Prob
Married	22	0,14194
Single	50	0,32258
In a relationship	83	0,53548
Total	155	1,00000

N Missing 0
3 Levels

Distributions

What is your monthly income in DKK? (Optional) - Open-Ended Response



Quantiles

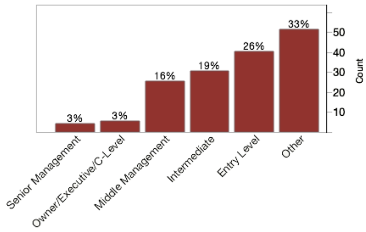
100,0%	maximum	75000
99,5%		75000
97,5%		67525
90,0%		40000
75,0%	quartile	29625
50,0%	median	12000
25,0%	quartile	6625
10,0%		4790
2,5%		807
0,5%		0
0,0%	minimum	0

Summary Statistics

Mean	18583,478
Std Dev	15493,022
Std Err Mean	1615,2592
Upper 95% Mean	21791,992
Lower 95% Mean	15374,964
N	92

Distributions

Which of the following best describes your current job level?



Frequencies

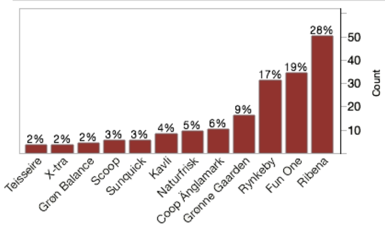
Level	Count	Prob
Senior Management	4	0,02581
Owner/Executive/C-Level	5	0,03226
Middle Management	25	0,16129
Intermediate	30	0,19355
Entry Level	40	0,25806
Other	51	0,32903
Total	155	1,00000

N Missing 0
6 Levels

Brand Identity

Distributions

Birthday Party



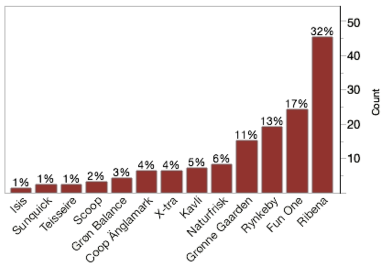
Frequencies

Level	Count	Prob
Teisseire	3	0,01685
X-tra	3	0,01685
Grøn Balance	4	0,02247
Scoop	5	0,02809
Sunquick	5	0,02809
Kavli	8	0,04494
Naturfrisk	9	0,05056
Coop Änglamark	10	0,05618
Grønne Gaarden	16	0,08989
Rynkeby	31	0,17416
Fun One	34	0,19101
Ribena	50	0,28090
Total	178	1,00000

N Missing 0
12 Levels

Distributions

Thirsty



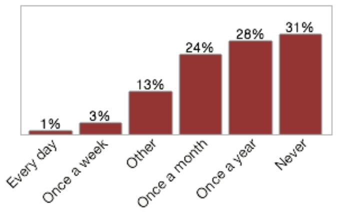
Frequencies

Level	Count	Prob
Isis	1	0,00704
Sunquick	2	0,01408
Teisseire	2	0,01408
Scoop	3	0,02113
Grøn Balance	4	0,02817
Coop Änglamark	6	0,04225
X-tra	6	0,04225
Kavli	7	0,04930
Naturfrisk	8	0,05634
Grønne Gaarden	15	0,10563
Rynkeby	19	0,13380
Fun One	24	0,16901
Ribena	45	0,31690
Total	142	1,00000

N Missing 0
13 Levels

Distributions

How frequently do you think of this brand?



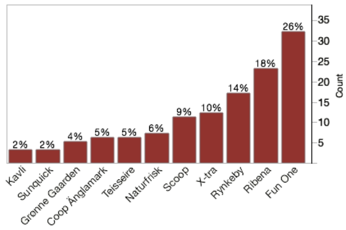
Frequencies

Level	Count	Prob
Every day	1	0,00806
Once a week	4	0,03226
Other	16	0,12903
Once a month	30	0,24194
Once a year	35	0,28226
Never	38	0,30645
Total	124	1,00000

N Missing 0
6 Levels

Distributions

Drink Mixing



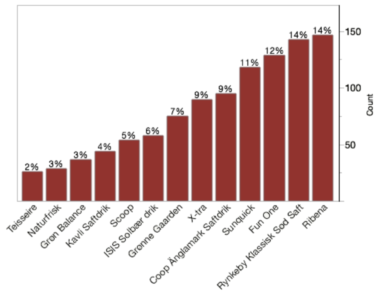
Frequencies

Level	Count	Prob
Kavli	3	0,02400
Sunquick	3	0,02400
Grønne Gaarden	5	0,04000
Coop Änglamark	6	0,04800
Teisseire	6	0,04800
Naturfrisk	7	0,05600
Scoop	11	0,08800
X-tra	12	0,09600
Rynkeby	17	0,13600
Ribena	23	0,18400
Fun One	32	0,25600
Total	125	1,00000

N Missing 0
11 Levels

Distributions

Which of these brands have you seen or heard of?



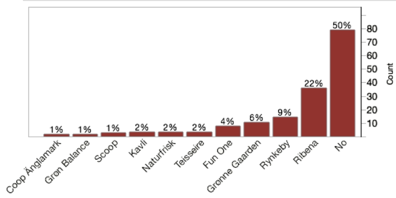
Frequencies

Level	Count	Prob
Teisseire	25	0,02422
Naturfrisk	28	0,02713
Grøn Balance	36	0,03488
Kavli Saftdrik	43	0,04167
Scoop	53	0,05136
ISIS Solbær drik	57	0,05523
Grønne Gaarden	74	0,07171
X-tra	89	0,08624
Coop Änglamark Saftdrik	94	0,09109
Sunquick	117	0,11337
Fun One	128	0,12403
Rynkeby Klassisk Sød Saft	142	0,13760
Ribena	146	0,14147
Total	1032	1,00000

N Missing 0
13 Levels

Distributions

Do you have any favorite squash brand(s)?



Frequencies

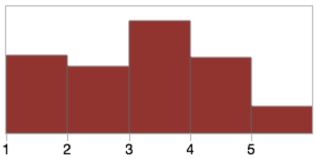
Level	Count	Prob
Coop Änglamark	1	0,00637
Grøn Balance	1	0,00637
Scoop	2	0,01274
Kavli	3	0,01911
Naturfrisk	3	0,01911
Teisseire	3	0,01911
Fun One	7	0,04459
Grønne Gaarden	10	0,06369
Rynkeby	14	0,08917
Ribena	35	0,22293
No	78	0,49682
Total	157	1,00000

N Missing 0
11 Levels

Brand Meaning

Distributions

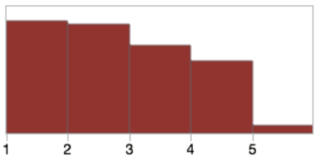
Fun One bring back pleasant memories?



Summary Statistics

Mean	2,733871
Std Dev	1,2238077
Std Err Mean	0,1099012
Upper 95% Mean	2,9514136
Lower 95% Mean	2,5163283
N	124

Does Fun One have special features?

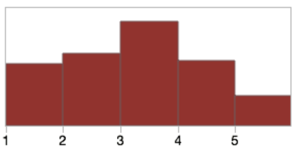


Summary Statistics

Mean	2,3548387
Std Dev	1,1347687
Std Err Mean	0,1019052
Upper 95% Mean	2,5565539
Lower 95% Mean	2,1531235
N	124

Distributions

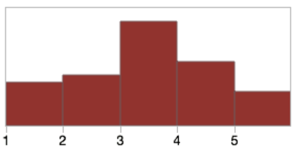
Taste



Summary Statistics

Mean	2,7822581
Std Dev	1,2134777
Std Err Mean	0,1089735
Upper 95% Mean	2,9979645
Lower 95% Mean	2,5665517
N	124

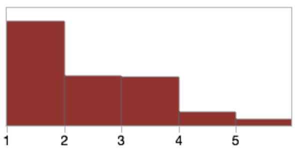
Thirst



Summary Statistics

Mean	2,983871
Std Dev	1,1960903
Std Err Mean	0,1074121
Upper 95% Mean	3,1964866
Lower 95% Mean	2,7712553
N	124

Part of a meal

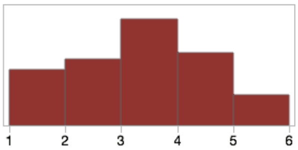


Summary Statistics

Mean	1,9274194
Std Dev	1,0681904
Std Err Mean	0,0959263
Upper 95% Mean	2,1172996
Lower 95% Mean	1,7375391
N	124

Distributions

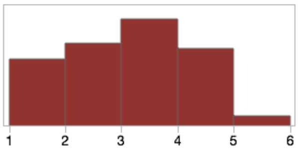
Bottle design



Summary Statistics

Mean	2,8548387
Std Dev	1,2009045
Std Err Mean	0,1078444
Upper 95% Mean	3,0683101
Lower 95% Mean	2,6413673
N	124

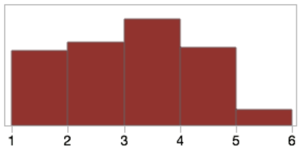
Logo design



Summary Statistics

Mean	2,6451613
Std Dev	1,1057393
Std Err Mean	0,0992983
Upper 95% Mean	2,8417162
Lower 95% Mean	2,4486064
N	124

General feeling it gives you based on its presence

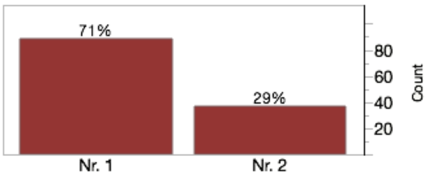


Summary Statistics

Mean	2,6451613
Std Dev	1,1560625
Std Err Mean	0,1038175
Upper 95% Mean	2,8506616
Lower 95% Mean	2,439661
N	124

Distributions

By comparing these two bottles, which design would you prefer?

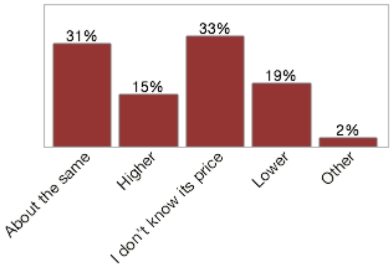


Frequencies

Level	Count	Prob
Nr. 1	88	0,70968
Nr. 2	36	0,29032
Total	124	1,00000
N Missing	30	
2 Levels		

Distributions

Compared to other brands in the squash category, are Fun One's prices generally lower, higher or about the same?

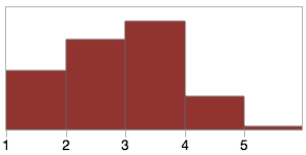


Frequencies

Level	Count	Prob
About the same	38	0,30645
Higher	19	0,15323
I don't know its price	41	0,33065
Lower	23	0,18548
Other	3	0,02419
Total	124	1,00000
N Missing	0	
5 Levels		

Distributions

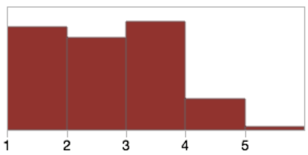
Down-to-earth



Summary Statistics

Mean	2,4193548
Std Dev	0,9635366
Std Err Mean	0,0865281
Upper 95% Mean	2,590632
Lower 95% Mean	2,2480777
N	124

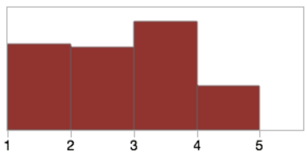
Honest



Summary Statistics

Mean	2,2177419
Std Dev	1,008585
Std Err Mean	0,0905736
Upper 95% Mean	2,3970268
Lower 95% Mean	2,038457
N	124

Daring

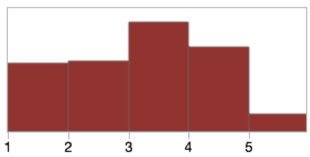


Summary Statistics

Mean	2,3467742
Std Dev	1,0204762
Std Err Mean	0,0916415
Upper 95% Mean	2,5281729
Lower 95% Mean	2,1653755
N	124

Distributions

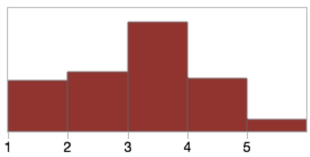
Up-to-date



Summary Statistics

Mean	2,75
Std Dev	1,1660858
Std Err Mean	0,1047176
Upper 95% Mean	2,9572821
Lower 95% Mean	2,5427179
N	124

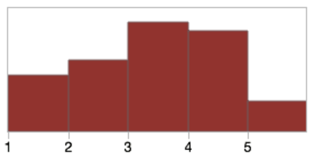
Reliable



Summary Statistics

Mean	2,7016129
Std Dev	1,0893411
Std Err Mean	0,0978257
Upper 95% Mean	2,8952529
Lower 95% Mean	2,5079729
N	124

Successful

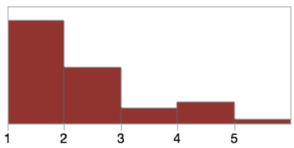


Summary Statistics

Mean	2,9354839
Std Dev	1,1876186
Std Err Mean	0,1066513
Upper 95% Mean	3,1465936
Lower 95% Mean	2,7243742
N	124

Distributions

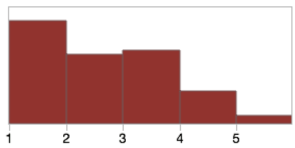
Upper-class



Summary Statistics

Mean	1,8064516
Std Dev	1,0644088
Std Err Mean	0,0955867
Upper 95% Mean	1,9956597
Lower 95% Mean	1,6172435
N	124

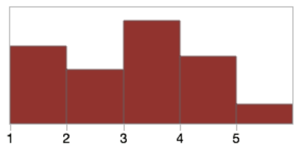
Charming



Summary Statistics

Mean	2,1935484
Std Dev	1,1238538
Std Err Mean	0,1009251
Upper 95% Mean	2,3933233
Lower 95% Mean	1,9937734
N	124

Outdoorsy

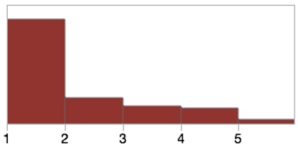


Summary Statistics

Mean	2,6693548
Std Dev	1,2145579
Std Err Mean	0,1090705
Upper 95% Mean	2,8852532
Lower 95% Mean	2,4534564
N	124

Distributions

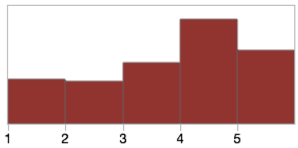
After workouts



Summary Statistics

Mean	1,6935484
Std Dev	1,075805
Std Err Mean	0,0966101
Upper 95% Mean	1,8847822
Lower 95% Mean	1,5023145
N	124

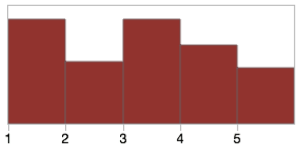
Birthdays



Summary Statistics

Mean	3,3709677
Std Dev	1,3341526
Std Err Mean	0,1198104
Upper 95% Mean	3,6081252
Lower 95% Mean	3,1338103
N	124

Parties

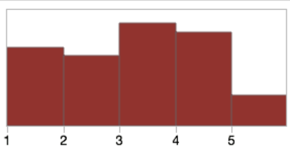


Summary Statistics

Mean	2,7983871
Std Dev	1,3791705
Std Err Mean	0,1238532
Upper 95% Mean	3,0435468
Lower 95% Mean	2,5532274
N	124

Distributions

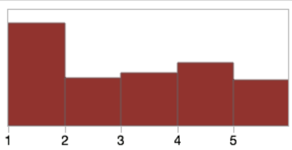
When thirsty



Summary Statistics

Mean	2,8064516
Std Dev	1,2537905
Std Err Mean	0,1125937
Upper 95% Mean	3,029324
Lower 95% Mean	2,5835793
N	124

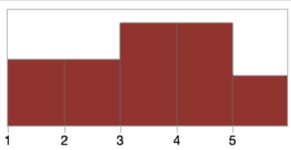
In drink-mixing



Summary Statistics

Mean	2,6774194
Std Dev	1,4736073
Std Err Mean	0,1323338
Upper 95% Mean	2,9393661
Lower 95% Mean	2,4154726
N	124

In family settings

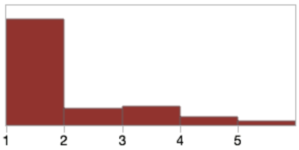


Summary Statistics

Mean	3,016129
Std Dev	1,281411
Std Err Mean	0,1150741
Upper 95% Mean	3,2439112
Lower 95% Mean	2,7883469
N	124

Distributions

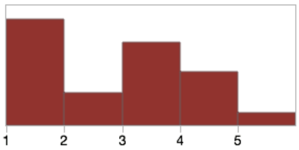
Breakfast



Summary Statistics

Mean	1,5887097
Std Dev	1,0360345
Std Err Mean	0,0930386
Upper 95% Mean	1,772874
Lower 95% Mean	1,4045454
N	124

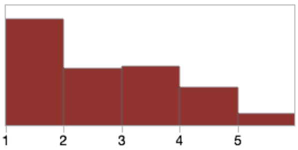
Lunch



Summary Statistics

Mean	2,4112903
Std Dev	1,2688392
Std Err Mean	0,1139451
Upper 95% Mean	2,6368377
Lower 95% Mean	2,1857429
N	124

Dinner

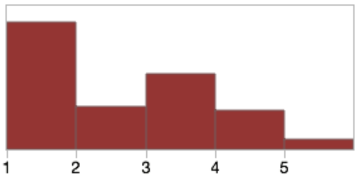


Summary Statistics

Mean	2,2177419
Std Dev	1,2201592
Std Err Mean	0,1095735
Upper 95% Mean	2,434636
Lower 95% Mean	2,0008479
N	124

Distributions

Supper

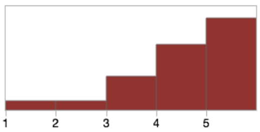


Summary Statistics

Mean	2,1774194
Std Dev	1,2167422
Std Err Mean	0,1092667
Upper 95% Mean	2,393706
Lower 95% Mean	1,9611327
N	124

Distributions

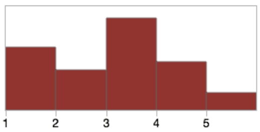
Summer



Summary Statistics

Mean	4,0806452
Std Dev	1,0637927
Std Err Mean	0,0955314
Upper 95% Mean	4,2697437
Lower 95% Mean	3,8915466
N	124

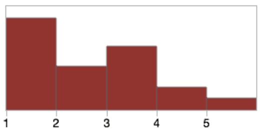
Autumn



Summary Statistics

Mean	2,6774194
Std Dev	1,2133967
Std Err Mean	0,1089662
Upper 95% Mean	2,8931113
Lower 95% Mean	2,4617274
N	124

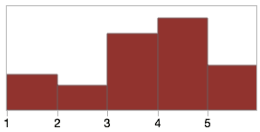
Winter



Summary Statistics

Mean	2,2177419
Std Dev	1,2067593
Std Err Mean	0,1083702
Upper 95% Mean	2,4322541
Lower 95% Mean	2,0032298
N	124

Spring



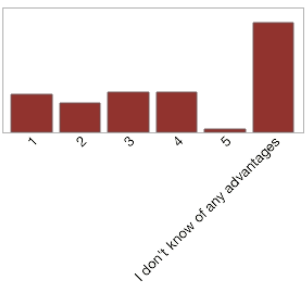
Summary Statistics

Mean	3,3145161
Std Dev	1,2255209
Std Err Mean	0,110055
Upper 95% Mean	3,5323633
Lower 95% Mean	3,096669
N	124

Brand Responses

Distributions

Fun One offer advantages that other brands cannot?

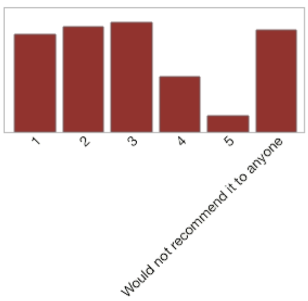


Frequencies

Level	Count	Prob
1	18	0,14516
2	14	0,11290
3	19	0,15323
4	19	0,15323
5	1	0,00806
I don't know of any advantages	53	0,42742
Total	124	1,00000

N Missing 0
6 Levels

How likely would you be to recommend Fun One to others?



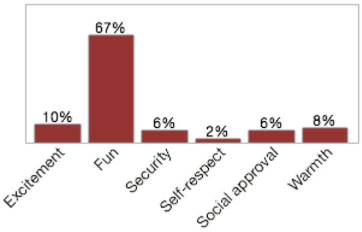
Frequencies

Level	Count	Prob
1	25	0,20161
2	27	0,21774
3	28	0,22581
4	14	0,11290
5	4	0,03226
Would not recommend it to anyone	26	0,20968
Total	124	1,00000

N Missing 0
6 Levels

Distributions

If you had to choose one of the below alternatives, which feeling does Fun One give you?

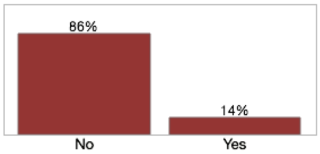


Frequencies

Level	Count	Prob
Excitement	13	0,10484
Fun	83	0,66935
Security	8	0,06452
Self-respect	2	0,01613
Social approval	8	0,06452
Warmth	10	0,08065
Total	124	1,00000
N Missing	0	
6 Levels		

Distributions

Do you know the makers of Fun One?

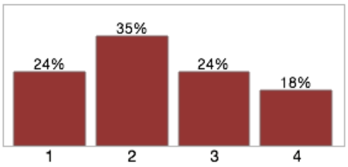


Frequencies

Level	Count	Prob
No	107	0,86290
Yes	17	0,13710
Total	124	1,00000
N Missing	0	
2 Levels		

Distributions

How innovative and trustful are the makers of Fun One? - Innovative

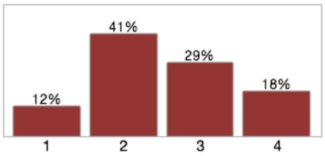


Frequencies

Level	Count	Prob
1	4	0,23529
2	6	0,35294
3	4	0,23529
4	3	0,17647
Total	17	1,00000
N Missing	0	
4 Levels		

Distributions

How innovative and trustful are the makers of Fun One? - Trustful

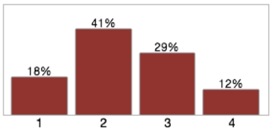


Frequencies

Level	Count	Prob
1	2	0,11765
2	7	0,41176
3	5	0,29412
4	3	0,17647
Total	17	1,00000
N Missing	0	
4 Levels		

Distributions

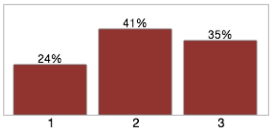
To what extent do the makers of Fun One... - Understand your needs?



Frequencies

Level	Count	Prob
1	3	0,17647
2	7	0,41176
3	5	0,29412
4	2	0,11765
Total	17	1,00000
N Missing	0	
4 Levels		

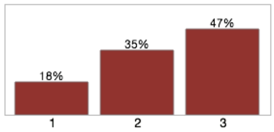
To what extent do the makers of Fun One... - Care about your opinions?



Frequencies

Level	Count	Prob
1	4	0,23529
2	7	0,41176
3	6	0,35294
Total	17	1,00000
N Missing	0	
3 Levels		

To what extent do the makers of Fun One... - Have your interest in mind?



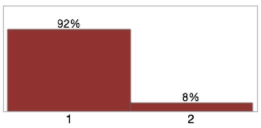
Frequencies

Level	Count	Prob
1	3	0,17647
2	6	0,35294
3	8	0,47059
Total	17	1,00000
N Missing	0	
3 Levels		

Relationships

Distributions

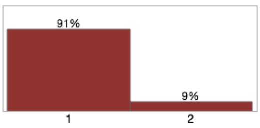
Loyal to Fun One



Frequencies

Level	Count	Prob
1	114	0,91935
2	10	0,08065
Total	124	1,00000
N Missing	0	
2 Levels		

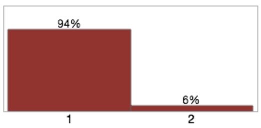
Buy Fun One when I can



Frequencies

Level	Count	Prob
1	113	0,91129
2	11	0,08871
Total	124	1,00000
N Missing	0	
2 Levels		

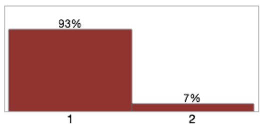
Buy much of Fun One I can



Frequencies

Level	Count	Prob
1	117	0,94355
2	7	0,05645
Total	124	1,00000
N Missing	0	
2 Levels		

Fun One only brand I need

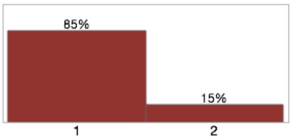


Frequencies

Level	Count	Prob
1	115	0,92742
2	9	0,07258
Total	124	1,00000
N Missing	0	
2 Levels		

Distributions

Fun One is the one brand I would prefer to buy/use

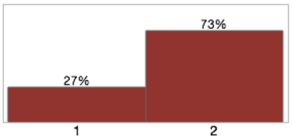


Frequencies

Level	Count	Prob
1	105	0,84677
2	19	0,15323
Total	124	1,00000

N Missing 0
2 Levels

If Fun One were not available, it would make little difference to me if I had to use another brand

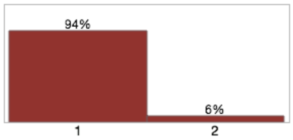


Frequencies

Level	Count	Prob
1	34	0,27419
2	90	0,72581
Total	124	1,00000

N Missing 0
2 Levels

I would go out of my way to use Fun One



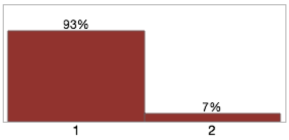
Frequencies

Level	Count	Prob
1	117	0,94355
2	7	0,05645
Total	124	1,00000

N Missing 0
2 Levels

Distributions

I really identify with people who use Fun One

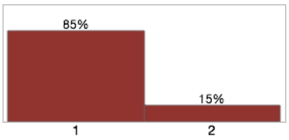


Frequencies

Level	Count	Prob
1	115	0,92742
2	9	0,07258
Total	124	1,00000

N Missing 0
2 Levels

Fun One is a brand used by people like me



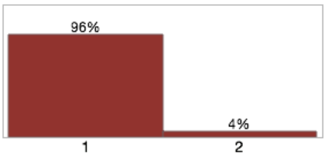
Frequencies

Level	Count	Prob
1	106	0,85484
2	18	0,14516
Total	124	1,00000

N Missing 0
2 Levels

Distributions

I really like to talk about Fun One to others

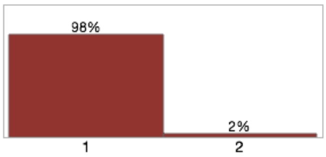


Frequencies

Level	Count	Prob
1	119	0,95968
2	5	0,04032
Total	124	1,00000

N Missing 0
2 Levels

I am always interested in learning more about Fun One

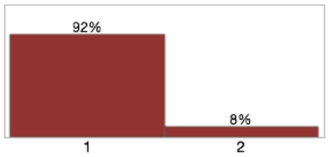


Frequencies

Level	Count	Prob
1	121	0,97581
2	3	0,02419
Total	124	1,00000

N Missing 0
2 Levels

I would be interested in merchandise with Fun One's name on it



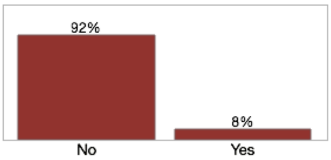
Frequencies

Level	Count	Prob
1	114	0,91935
2	10	0,08065
Total	124	1,00000

N Missing 0
2 Levels

Distributions

I like to visit the website for Fun One

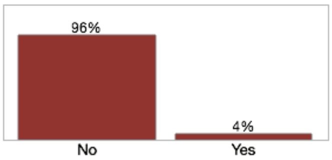


Frequencies

Level	Count	Prob
No	114	0,91935
Yes	10	0,08065
Total	124	1,00000

N Missing 31
2 Levels

Compared to other people, I closely follow news about Fun One



Frequencies

Level	Count	Prob
No	119	0,95968
Yes	5	0,04032
Total	124	1,00000

N Missing 31
2 Levels

13.Overview of Most Common Opinions (Brand Judgments)

Positive	*Negative*	*Neutral*
”It is my favorite squash brand!”	”Sugar drink for kids”	“Average”
”Good”	”I don't like the taste that much, compared to other brands. It reminds me of the brand "X-tra" and they are cheaper”	”Ok squash for kids”
”A good reliable product”	”It is not suitable for human consumption. It's more like poison, nothing natural or beneficial for the body about it”	Good taste that bring back childhood memories, but look cheap and out dated design.
”Cool fresh brand for kids and young people”	”The tastes are fake. I like when you can taste real sugar, not when it is replaced with something that tries to be sugar”	”Its okay, but I don’t drink it any more”
”Love the concept of a great variety of flavors with a very concentrated mix and low sugar”	“Too much sugar, to little fruit, unhealthy, bad taste, artificially”	”It's an alright drink”
”I believe it is nice brand and I remember it from good times as a kid”	”Artificial taste, too sweet, many (weird) different tastes, artificial colors”	”It is for those who don't want to gain weight while quenching their thirst”