



KADİR HAS UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
COMMUNICATION SCIENCES DISCIPLINE AREA

**AN EXAMINATION OF BRAND IDENTITY AND BRAND
IMAGE RELATIONSHIP: AN ANALYSIS ON HANIMELLER**

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MASTER'S THESIS
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Submitted to the Graduate School of Social Sciences of Kadir Has University in partial fulfillment of the requirements for the degree of Master's in the Discipline Area of Communication Sciences under the Program of Communication Sciences

ISTANBUL, APRIL, 2018


I, OZAN DEMİRDELEN;

Hereby declare that this Master's Thesis is my own original work and that due references have been appropriately provided on all supporting literature and resources.

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ABSTRACT

DEMİRDELEN, OZAN. AN EXAMINATION OF BRAND IDENTITY AND BRAND IMAGE RELATIONSHIP: AN ANALYSIS ON HANIMELLER, MASTER THESIS, İstanbul, 2018.

This thesis aims to explore how brand identity created and how this identity communicated to do consumers in order to create planned image at consumers. Brand is one of the most valuable commercial assets of companies; success of brand depends on developing a good brand identity and transmitting this identity to the consumers with a proper communication. Study adopts quantitative methodology. Data has been collected from the results of a deep interview with a marketing director and content analysis of TV commercials of a brand. At first phase of the research, a in-depth interview conducted with marketing director that covering; brand identity, market conditions and competition. In the second phase, A content analysis done with TV commercials and press statements. Significant findings were observed to enforce that developing a right brand identity and communicating this identity via right brand associations have great positive impact on brand's success.

Keywords: brand identity, brand associations, brand image, content analysis

ÖZET

DEMİRDELEN, OZAN. MARKA KİMLİĞİ VE MARKA İMAJİ İLİŞKİSİNİN İNCELENMESİ; HANIMELLER ÜZERİNE BİR ÇALIŞMA, YÜKSEK LİSANS TEZİ, İstanbul, 2018.

Bu çalışmanın amacı marka kimliğinin nasıl oluşturulduğunu ve bu kimliğin tüketicilere aktarılıp doğru imajın oluşturulması için gerekli iletişimin nasıl yapıldığını göstermektir. Markalar şirketlerin en önemli ticari varlıklarından biridir ve markaların başarısı iyi kurgulanıp doğru bir kimliğe sahip olmalarına ve bu kimliği tüketicilere doğru bir şekilde aktarmalarına bağlıdır. Araştırma kapsamında marka kimliği ve bu kimliği nasıl yansıtıldığı niteliksel yöntemler kullanılarak değerlendirilmiştir. Araştırmanın ilk aşamasında seçilen markanın pazarlama direktörü ile yapılan derinlemesine bir röportaj ile markanın kimliği ve bu kimliğin dayandığı değerlerin yanı sıra pazar ve rekabet koşulları da incelenmiştir. Araştırmanın ikinci kısmında yapılan içerik analizi ile markanın kimliğini iletişimden nasıl ortaya koyduğu hangi marka çağrışımlarını, prodüksiyon ve anlatım tekniklerini kullandığı incelenmiştir. Analiz sonuçlarına göre kayda değer bulgular elde edilmiş ve marka kimliğinin doğru belirlenmesi ve bu kimliğin doğru çağrışımlar ile aktarılmasının marka başarısı üzerinde önemli etkileri olduğu tespit edilmiştir.

Anahtar Sözcükler: marka kimliği, marka çağrışımları, marka imajı, içerik analizi

INTRODUCTION: BRAND IDENTITY - BRAND IMAGE RELATIONSHIP

Brands are part of our daily life both in individual and social way. They have significant meanings for both consumers and brands. For consumers besides satisfying needs and solving problems, brands are way to express them (Park, Jaworski, MacInnis, 2014, p. 49). On the other hand, for companies, brands are assets that don't have any physical existence and the value of a brand cannot set unless it becomes the subject of an acquisition or sale. Unlike products, brands need to have their own original and unique personalities and characteristics. Again unlike products features of a brand cannot outrun by simply improving them (Seetharaman, Bin Mohd Nadzir, Gunalan, 2001, p. 4). Since brands are significant for marketing in general, managing a brand is as important as creating a brand (Aaker, 1991, p. 17). Managing a brand requires different kinds of activities for both internal and external means, which create the brand's equity. According to Aaker, there are four main notions under brand equity; perceived value, brand awareness perceived quality, brand associations and other assets. Managing a brand and its equity means covering all these points (Aaker, 1991, p. 19). However, in order to manage a brand, marketers have to understand the elements of brand equity and even the concept of brand and managing a brand practiced well before one of the most notable features of this area of marketing is the confusion in terminology employed (Meenaghan, 1995, p. 30). Concepts such as brand identity, brand personality, brand image, brand awareness and brand loyalty have different meanings and missions. However, even professionals tend to use brand identity and brand image as substitutes, sometimes brand personality involves this misunderstanding but mostly problem is between brand identity and brand image (Uztuğ, 2008, p. 16). However, same strong relationship between these two that make them use as replacements for each other, also makes it important to understand the link between the two concepts and use them appropriately.

CHAPTER 1

1. WHAT IS A BRAND?

According to American Marketing Association (AMA), a brand is a “name, symbol, term, sign or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition.” As a concept it has a certain aspects to evaluate, however all these dimensions together have more meaning than on their own. From product point of view it is harder to have a product that is superior than it’s competition or hold this superiority for long. Brands are marketers’ most important contribution to create differentiation in products. At first, producers used it to protect their ownerships on certain products, because after the industrial revolution market control was at distributors and because of this distributors earned most of profit. Producers created brands in order to take control of the market, by creating a demand toward a certain brand instead of a product (Uztuğ, 2008, p. 24). From that day on, brands mean much more to both producers and consumers. Today, even there are certain differentiations between products; consumers do not sense motivated to analyze products enough. Thus, the brand name has become a core competitive entity in many aspects (Aaker, 1991, p. 32). However, in years due to changes in market and brand concept, there are many brand definitions that cover it from aspects that matter for them most. In their article, de Chernatony and Dall’Olmo Riley (1998, p. 70) cover these definitions under twelve aspects.

Table 1.1: Brand Definitions

Brand Definition	Antecedents	Consequences
1. Legal Instrument	Mark of ownership. Name, logo, design. Trademark	Prosecute infringers
2. Logo	Name, term, sign, symbol, design. Product characteristics.	Identify, differentiate through visual identity and name. Quality assurance.
3. Company	Recognisable corporate name and image. Culture, people, programs of organization defines corporate personality. CEO is brand manager.	Evaluate over long time horizon. Product lines benefit from corporate personality. Convey consistent message to stakeholders. Differentiation, proposition relationship.

4. Shortland	Firm, stresses quality not quantity or information.	Rapidly recognize brand association. Facilitate information processing speed decisions.
5. Risk Reducer	Confidence that expectations being fulfilled.	Brand as a contract.
6. Identity System	More than just a name. Holistic structured with six integrated facets including brand's personality.	Clarify direction, meaning, strategic positioning. Protective barrier. Communicate essence to stakeholders.
7. Image	Consumer centered. Image in consumers' mind is brand "reality"	Firm's input activities managed using feedback of image to change identity. Market research important. Manage brand concept over time.
8. Value System	Consumer relevant values imbue the brand.	Brand values match relevant consumer values.
9. Personality	Psychological values communicated through advertising and packaging defines brand's personality.	Differentiation from symbolism human values projected. Stress added values beyond functional.
10. Relationship	Consumer has attitude to brand. Brand as a person has attitude to consumer.	Recognition and respect for personality. Develop relationship.
11. Adding Value	Non-functional extras. Value satisfier. Consumers imbue brand with subjective meaning they value enough to buy. Aesthetics. Enhanced through design. Mfr., distribution.	Differentiate through layers of meaning. Charge price premium. Consumer experience. Perception of users. Belief in performance.
12. Evolving Entity	Change by stage of development	

While definition of what a brand is can change, the meaning of a brand also changes according to both the business and consumers (Uztuĝ, 2008, p. 28). For consumers; brands express many values; it is beyond things that product such as name and logo. For the customers who are under pressure by time, means that they have limited time to decide which product would be better for them or under pressure by lack of knowledge about product, brands are contracts of certain quality level. A brand can summarize a product's functional and emotional features (Aaker, 1992, p. 39). Overall, for customers brand is the matter tool to both considering and buying a product with trust in it. On the other side, brand has a great value for business as well. First of all it's increase amounts of profit by

adding value to product. Secondly, brands are assets for businesses they have values that can be measured with money and also having a strong brand helps businesses to increase their market value at stock market. Thirdly, brands create loyalty and create long-term users; also this helps businesses to release new products easily thanks to existing brand. Last but not least a strong brand means great market share and this gives business an advantage at competition (Farquhar, 1989, p. 58).

1.1 BRAND IDENTITY

Brand identity is a strong tool for creating and managing brands for marketers. Brand identity is the key for creating a strong and effective brand (Uztuğ, 2008, p. 35). Creating a brand is hard enough but the main challenge for marketers is managing this brand successfully both as a brand and business. From this point brand identity represents a holistic approach to creating and managing a brand. In addition, brand identity is an exact copy of strategic purpose for branding process (Aaker, 1996, p. 43). Also according to Aaker brand identity is a set of associations that reflect what the brand stands for and symbolize a promise to consumers (Aaker, 1996, p. 50). From a different point of view, Chernatony (1998, p. 10) construes brand identity under six components. First of all, brand's vision. Chernatony defines this as the sense of direction of brands. In order to create a successful brand and also manage this brand successfully; managers have to have a clear vision about the next five years. This futuristic look gives enough time and room to manage brand, in order to adapt according to both opportunities and threats. Second is brand's culture. This is the part where brand's vision comes to life. While vision is the starting point of a brand, brand culture is the harder and more vital part. In order to create and sustain brand culture everyone who is involved with the brand must do his or her part. This includes product, employees and managers. From managers' standpoint it's important to set core values that won't change over time and values that might change in time in order to adapt to circumstances. Also, it is managers' duty to motivate and help other partners to embrace these values. Third one is brand's positioning, this position must be suitable to both brand's vision and brand's culture, and this is mostly about product's physique, is it low or high quality? Brand's positioning's mission is setting some functional values that set the brand apart from competition. This distinction will give stakeholders information about performance and characteristics of the brand. Fourth is brand personality, like brand's positioning brand personality is an important factor that makes people appreciate about the brand and what it does for them (de Chernatony, 1999, p. 15). When managers look closer to the brand values it is easy to find a personality that is in conformity with brand's core values and this will help both managers and staff. Managers will use it as an easy way to express brand's core values and it will be easier

for staff to understand these core values. However, real challenge for brand is mixing this personality not only with brand's core values but also staff behaviour. Also, it is important for brand personality to be in line with brand's positioning too (de Chernatony, 1999, p. 16). Fifth element according to de Chernatony is brand's relationship. After values set, position set and personality described, a relationship grow in accordance within brand's personality and values. This relationship that evolved as a result of many interactions is not a passive from brand's point of view. Every staff and manager who is part of this process performs an active part in this relationship as representative of brand. Manager's challenge is systematically evaluate these relationships and keep staff updated since things can change in overtime. Also, while reassessing, it's important to include staff and other parties to this process. Last element is Brand's presentation, after all elements and process done; the final part is choosing a presentation style for brand. First phase involves choosing how brand can be present stakeholders while aspiring their characters. The difficulty here is it changes for everyone because of his or her personal relationship with brand. These can lead a conflict between messages and presentation of them. To overcome this problem and prevent any conflict, all staff should evaluate stakeholders by considering signals and cues to identify an agreeable presentation style. In addition to this, second aspect bases on reflecting self-images of stakeholders. By doing so, presentation creates a resonance that helps stakeholder to feel more connected to brand. Also for make this presentation stronger other ways besides advertising can use. For instance joining a charity activity that suits brand's values. (de Chernatony, 1999, 20). As mentioned above brand identity is an internal concept that created by brand strategists as a way to tell consumers what brand presents or stands for (Aaker, 1996, p. 48). However there are problems that can lead problematic brand identities and comes out badly. These problems can prevent brand from growing. For example choosing a tactical perspective instead of strategically perspective restricts capacity of brand identity. Also, this leads an unstable core identity due to changes in time that requires tactical changes (Aaker , 1996, p. 53).

1.2 BRAND IMAGE

Brand image is not any particular things about brand; instead it's holistic impression in consumers mind about brand (Dichter, 1985, p. 62). Also, brand image is how brand reflected in consumers' memory by brand associations. With other informational nodes tied to brand, brand associations generate a meaning in consumers' mind Additionally, Aaker defines brand image is as associations that mostly put in a meaningful order (Aaker, 1991, p. 71). The point of all definitions of brand image that it is a notion that created by consumers (Nandan, 2005, p.34). Keller uses three-dimensional approach to these

brand associations, the favourability, strength and uniqueness. However, before examine these dimensions it would be beneficial to look through types of associations (Keller, 1993, p. 42). Types of brand associations can separate from each other in terms of how much information they contains. These are graded into three main classes; attributes, benefits and lastly attitudes. Attributes are what consumer relates with purchase or consuming of service or product. These can be both related to product or not related to product. From consumer point of view, these attributes are the things that involve with purchase of product or service. Second type is benefits. Benefits are customer's personal expectations from product or service, what they linked with product or service in their mind. These benefits can separate in three types; functional benefits, experiential benefits and symbolic benefits. Functional benefits are mostly related to product or service. It can explain as what product or service actually does for consumer. Secondly, experiential benefits are the feeling that consumers get from using products. These benefits also relate to product based benefits but also they satisfy needs like sensory pleasure. These benefits usually correlates with self-expression and outer-directed self-esteem. Lastly, symbolic benefits mostly come with socially visible products (Keller, 1993, p.69). Last type of brand association is brand attitudes. Brand attitudes are vital because they often shape consumers brand choice. And they can be related with product related belief or non-product related beliefs. Either way it is basis on what consumers know about brand. These are the types of association that creating brand image. However these associations can also vary due to their favourability, strength and uniqueness. First of all is favourability, favourability of a brand association directly effect success of a marketing program. It is vital to create favourable brand associations, which are make consumer, think that brand will satisfy their needs and also add value to product. (Keller, 1993, p.54) Also, brand's associations can gradable by their strength. The strength of association based on two point; first how it gives information to consumer and how that information maintained in consumer's mind. Last dimension is the uniqueness of association. This helps brand in competition. This figure summarize dimension of brand image.

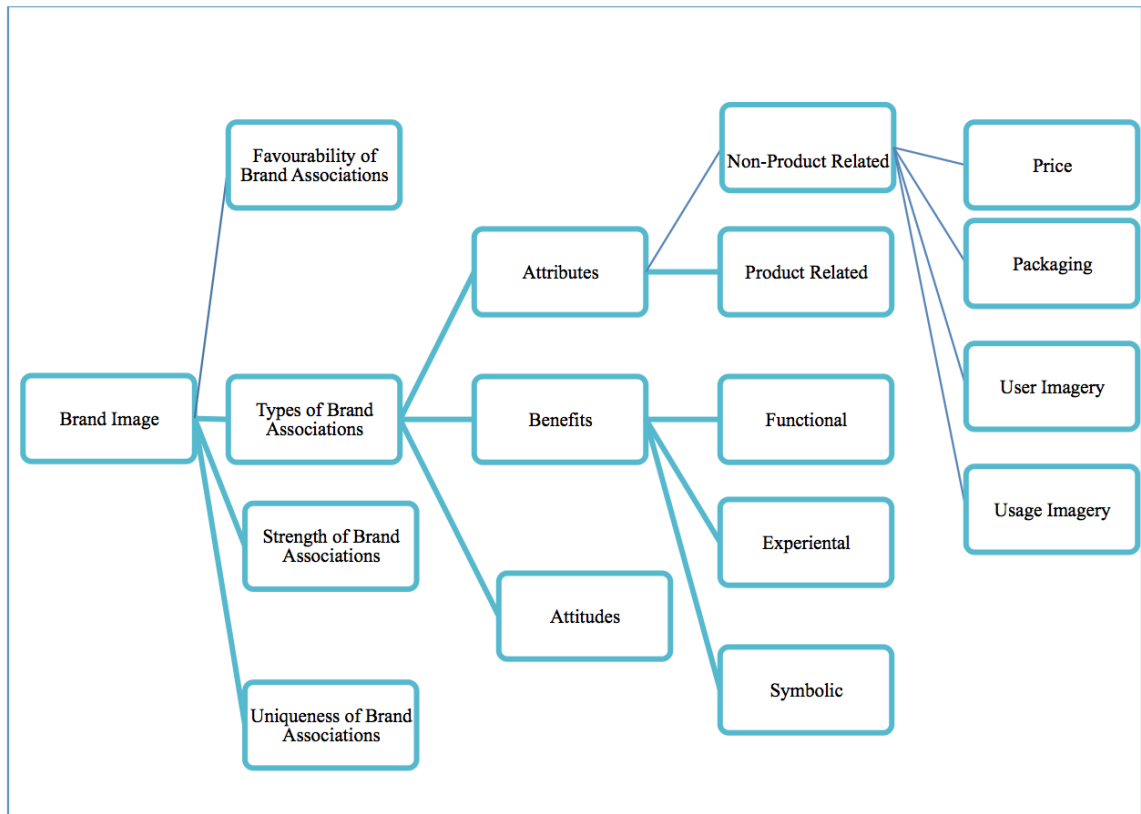


Figure 1.1: Brand Image

1.3 IDENTITY – IMAGE RELATIONSHIP

One of the main strategic goals of brand identity is creating a successful brand image, however these two concept continuously used to substitute each other (Uztuğ, 2008 p. 63).

The key difference between brand identity and brand image is identity's source is company and image's source is consumer. More specifically, brand image is the way decoded by brand receiver (Nandan, 2005, p. 39). Brands are vital and important assets that developed and possessed by companies, which help companies increase their profit, value and market. The value of brand depends on consumer's opinions such as being familiar, credible, being trustworthy or recognising as a low risk purchase (Shankar, Azar, Fuller, 2008, p. 29). These are the results of a good brand identity and successfully created brand image (Hoeffler, Keller, 2003, p. 49). To create a strong brand, it is important have strong bond with brand identity and brand image. However differentiation between these two concepts has to be clear. (Nandan, 2005, p. 33).

Table 1.2: Differences Between Brand Identity and Brand Image

Brand Identity	Brand Image
Source/Company Focused	Receiver/Target Audience Focused
Created by Managerial Activities	Created by Perception of the Consumer
Encoded by “Brand Originator”	Decoded by “Brand Receiver”
Identity is Sent	Image is Received/Perceived

A good harmony between these two, reduces the gap between core values of brand and how these values perceived by consumers.

1.4 BRAND ARCHITECTURE

Having a strong brand brings up opportunity extend brand. Unlike a new brand, it is easier and cheaper to a well-known established brand to release a new product or enter to a new market. (Uztuĝ, 2003, p. 19) On the other hand even easiest and most simple way is using same brand for every product, this strategy comes with different challenges. While extending it’s range a brand can enter different markets that have different values, competition etc. At that point, it is not a good option to use same brand with same values. In order to overcome this challenges, companies developed six types of brand architecture application under three strategic approaches. These approaches are; giving all different products different names, second is giving all products or services the main brand’s name. Last one is giving all brands its companies name. These strategies lead to 6 different applications;

1. Brand-product: giving each product a brand and positioning strategy
2. Product line: Giving products that are in same market and have similar features same brand and positioning strategy.
3. Range Brand: giving all products same brand and brand positioning
4. Umbrella Brand: giving same name to all products but using different communication and positioning strategy for each.
5. House of Brands: Unlike Umbrella brand, different products use different brand name and positioning.
6. Endorsing: Using one brand over different products and brands. Use by well established brands. (Kapferer, 1992, p. 37)

Since all brands should be unique because of different competition, market circumstances and corporate capabilities, deciding to extend a brand in one way or another is a vital decision. There are three conditions that affect this decision. First of

all is, harmony between products. For example, using a car brand for chocolate could be problem in terms of brand values. Second is competitive leverage, extending a brand into a new product should be advantageous in terms of competition. Last one is about brand's benefits and promises. Brand's main promises should be desirable for new product's users too. For instance brand with innovation promise could be irrelevant for food market.

1.5 CLASSIFYING ADVERTISINGS

Categorizing advertisings is an important step to analyse and understand them (Laskey, Day, Crask, 1989, p. 53). In order to, create a clear, easy an more objective than other typologies Laskey, Day and Crask (1989, p. 53) created and used a typology for analysing messages in advertisements . This typology evaluate messages in two main category; informational and transformational. Informational messages focuses on giving details to customer to effect consumer's decision-making process directly. By giving objective information, this strategy tries to make customer feel safe by thinking they know all about product. This type includes sub strategies such; USP, Comparative, Generic etc. Secondly, transformational messages tries to create a link between using product and certain emotional status. This strategy aims to become more than a brand or a product that satisfying a certain need. Instead, it makes brand part of customer's daily life. This type includes sub strategies such; brand image, user image, generic and using occasion etc. These strategies that use in research are showed in details at the table.

Table 1.3: Message Strategies

Informational Message	This strategy uses rational and informative contents to present realistic brand information to customers in a clear and rational way. This strategy aims to make customer feel safe about buying decision by providing enough information.
Comparative Strategy	This strategy compares brand with it rivals and aims to highlight brand's advantages over competitor.
Unique Selling Proposition	This strategy promises a unique benefit but it's really hard to use this strategy in long term.
Pre-emptive	This strategy aims to distinguish from competition by claiming being best in some aspects.
Hyperbole	This strategy exaggerates some of the benefits and features of product

Generic	This strategy promotes whole category, mostly used by market leaders in order to increase market capacity.
Other	Other strategies besides mentioned above.
Transformational Message Strategy	Transformational messages create a link between brand experience and psychological benefits. This strategy aims to transform experience in to something more.
Brand Image	This strategy focuses on brand identity and creates an image to brand and define brand with it.
Focus On User	This strategy focuses on user in order to define brand via its users.
Use Occasion	This strategy promotes possible using occasions to make it a more common experience and increase consuming or using of product.
Generic	This strategy aims to create a more general message that defines category.
Teaser	This strategy aims to tease and creates a word of mouth before a campaign.
Other	Other strategies besides mentioned above.

Another scale that used in this analysis is about production elements. This scale presented by Laskey, Fox and Crask (Laskey, Fox, Crask, 1994, p. 56). This typology focuses on elements like celebrity endorsement, presenter, narrative story etc. In addition, another typology has used in this study. This typology developed by Baldwin in order to analyse voice usage and other important elements in advertisements (Baldwin, 1982, p. 93). Detailed explanations of these elements that used in research are below.

Table 1.4: Person Endorser Types

Celebrity Endorser	At this type a celebrity plays himself/herself and share experiences with brand. For instance; celebrity mothers are usually features in childcare product's advertisements.
Typical Person Endorser	At this type an ordinary person shares his or hers experiences with brand. For instance small business manager features in bank's advertisements.
Expert Person Endorser	At this type, an expert who is specialized on product's field shares his expert view. For instance, Dentists features in toothpaste ads.
Spokesperson	At this type, a celebrity or expert present brand and talks behalf of it.

Impersonation (by celebrity).	At this type, a celebrity impersonates a character.
Impersonation (by common person).	At this type, an ordinary person impersonates a character.
Animated Characters	At this type, characters are animated in 2D or 3D style.

Table 1.5: Production Techniques

Animation	With this technique visuals are designs in software and exported as video. This technique is developing through the years thanks to technological innovations.
Cinematic	With this technique, ad shot by one or multiple camera and supported by light effects and other techniques.
Table top	This technique mostly uses static images, it is a cheap and fast technique, which mostly use for promotion ads.
Special Effects	This technique can use alone or with another technique in order to increase effect of message. For instance, most of explosions are mostly done with this technique.

Table 1.6: Selling Approach

Hardsell Approach	This selling approach tries to convince customer to buying product immediately. Its main purpose is increasing sales, other objectives comes after this.
Soft sell Approach	This approach's main purpose is creating an image and adding meaning to brand instead of trying to sell it directly.

Table 1.7: Telling Styles

Rational	This style focuses on telling product's features and benefits in a realistic and clear way.
Emotional	This style tries to create meaning of product by aiming to create an emotion around brand. This style mostly used for creating brand image.

Serious	This style delivers message directly without humorous element. Mostly used for products, which are related to serious matters.
Humorous	This style tries to improve customers' perception about brand by using funny elements.
Exaggerated	This style mostly used when brand doesn't have a strong promise. In order to cover situation ad exaggerate promise by showing it in bigger scale etc.
Direct Telling	This style transmits message directly ad differentiate from other by trying to set customers into action.

Table 1.8: Telling Format

Product	This format promotes features and benefits of product by making product centre of attention.
Demonstration	This format based on demonstrating products main benefit and its differentiation point from competition.
Problem Solving/ Real Life	This format aims to show it in a part of customer's life. Generally Its goes like this; First character experiences some problem, then uses products and as it's main benefit product solves problem. At last part some of characters give advise to potential customers and it2s end with brands message.
Presenter	At this format, a host present ad and explains what going on to customers. It is mostly used for speak directly to customer. This presenter can be a celebrity or just an ordinary person
Continuous Characters	This format depends on characters that play in multiple ad campaign. This character represents brand or customer sometimes both represented by two characters and they face some difficulties or problems then brand solves all the problems.
Personification	This format uses objects or animals instead of humans to transmit messages. This can need some software to design models of objects or done by images. For instance a car can talk about traffic insurance and why it does need it.

Testimony	This format uses persons who tried product and experienced its benefits by themselves. This user shares their story and how that product helped them to solve related problems.
Documentary	This format uses documentary format to and reaches users or people with having problems that product can solve and a host or just a voiceover tells the story objectively. For this format to work, it must be convincing that it is not an ad even it is an ad.
Narrative Story	This format follows classic story line, there is an intro then progress and conclusion. It's screens more like a short movie not ad.
Satire	This formats focuses on criticism of certain situation. Before it gives its message it's criticise the problem or how people dealing with it, sometimes a competitor.
Musical	This format is simply making ad as a musical. Not only jingle or brand name but also whole scenario written as musical and whole messages in lyric format. It can be use for a very emotional or a very lively ad.
Analogy	This formats uses analogies to represent brand with something different mostly more real or powerful. This symbols usually increases memorability of brand.

Table 1.9: Voice Usage

Voice Over	A voice which not seen on screen presents messages or tells the story.
Jingle	It is a short song that contains brand promise or catchphrase. It can be a sample of a popular song or something special for that ad.

Addition to these, ads examined in terms of; tempo, colour, complexity and emotional structure.

CHAPTER 2

2. METHODOLOGY AND FINDINGS

2.1 THE PURPOSE AND SIGNIFICANCE OF THE STUDY

In today's global and fast moving marketplace, it is hard to deal with competition. While the numbers of products increasing, it is becoming harder to maintain any superiority over rival products due to fast development of technologies. Unlike 17th century features are not enough to distinguish products from each other. This situation leads companies to spend more and more money on promotional activities and to get more benefits from these activities they are using brands. Another effect of rise of the numbers of products is, it is becoming more complicated for consumers to choose one on another; there are so many products that are fulfilling same needs almost identically. So from consumer's point of view brands are helping them to choose to buy rights products. This two-sided effect of brand puts brands and brand management as one of most important tasks of companies. That's why brands are one of the most valuable assets of companies.

However, creating a brand is not hardest thing. It is harder to manage a brand.

In order to become effective, a brand has to set good values and build an identity around them. Second challenge is to reflect this identity with its values to consumers within the right context in order to take a place in their mind and affect their buying choice with a stabile core identity and reflect this identity to reach out consumers.

Within this context, this study aims to reveal how a brand's identity can reflect to the consumers. Whether the identity and core values used directly in advertising or they are shown with a concept that shares or includes the brand's core values. By doing so, it is expected to understand how to encode core values of brand's identities in order to create certain image that chosen by company.

When results are documented companies and other professionals who are working on this field including advertisers will have an advanced understanding about a brands identity and how it can encode to reach customers with right messages. The main target is clarifying that brand's identity and how it can deliver to consumers via advertising. When companies communicate their brands, they face different challenges in order to reach to customers and position themselves as they planned. Creating a brand process from setting values and signs and communicating these is the crucial part of brand management. For this specific reason, it is vital to understand identity and how to communicate it.

2.2 RESEARCH QUESTIONS

This research aims to show a brand's identity and how it can communicate to consumers while depending on the brand's core values. Brands are key elements of today's market place and understanding of a proper brand management in terms of communicating its core values by encoding them advertising is a crucial issue to both companies and other professionals. In order to cover this, after review literature three questions were asked;

1. How does a brand's identity gets communicated, directly or indirectly?
2. Can a brand change its communication strategy while the brand identity remains the same?
3. How does a brand use the same communication strategy throughout the years without being repetitive?

2.3 DATA COLLECTION METHODS

Study adopts qualitative methodology in order to get deeper and richer results.

Data has been collected from both in-depth interview and content analysis. In the first part of the research an in-depth interview conducted with marketing director of chosen brand. Interviewee asked to identify brands core values and identity builds around them, also, market situation and how they consider communicating this brand identity. Questions covered following topics; brand's identity, positioning and competitive analysis.

In-depth interview was appropriate for this part of research because it gives opportunity to get detailed closer look. Also, companies are organizations and to get certain and true opinions of company, it is better to learn opinions or approaches from its managers or directors. In order to get that an in-depth interview is very helpful when it's done with right people.

At the second part of the research a content analyses were conducted with brand's tv commercials and brand's press statements which released on their website. Commercials and press statements are covering 19 years of brand's life. By using typology that designed by Laskey, Day and Crask (1989, p. 59) content analysis is giving chance to analyse how brand's core values encoded in commercials, also how they used in press statements closely and also giving chance to compare these in time.

2.4 SCOPE AND SAMPLE OF RESEARCH

This research focuses on Ülker Hanımeller. As one of the many brands of Ülker, Hanımeller

is in the market since 1980's. Due to its quality and extra ingredients like chocolate or peanut, it quickly got serious market share. (Nihal Gül, Personal interview 18 December 2017). In time, brand developed several product with different flavours sizes but always stick with its basic product, which is cookie biscuit. This makes it one of the oldest and in terms of market share, most successful brands of Turkey's biscuit market (Nihal Gül, Personal interview 18 December 2017).

After first TVC campaign aired in 2000, Hanmeller stays active on the market. Due to its long track record, Hanmeller's brand awareness is one of the highest in market. (Nihal Gül, Personal interview, 18 December 2017). In addition to these, as a FMCG brand Hanmeller use mass campaigns to communicate its product and brand regularly. As a result of these, in 2016 Hanmeller selected as one of the SuperBrands of Turkey by Superbrands (SuperBrands, 2016). Additionally according to a research done by Marketing Türkiye Hanmeller is second most preferred biscuit brand and first as a cookie (Marketing Türkiye, 2016). This research includes all of Hanmeller's 25 TVC campaigns which aired between 2000-2015 that are also published at its website (Ülker, 2017). In addition to these campaigns, Hanmeller's all press statements at its website also analysed. Last but not least an in-deep interview made with marketing director of brand.

2.5 INTERVIEW

This interview made with Nihal Gül, biscuits and cakes marketing director of Pladis Global on 18th December 2017 at Pladis Global Headquarter and it covers these four topics; history of Hanmeller, brand identity of Hanmeller, market and competition analysis of Hanmeller. Lastly, brand image and communication approach of Hanmeller. Aims of this interview are the reveal Hanmeller's brand identity with its core values and other elements that are reasons behind these core values and brand's positioning in the market.

2.5.1 About Nihal Gül

Nihal Gül is marketing director of biscuits and cakes at Pladis Global. After graduating from Boğazici University, she started her career as a brand manager at Ülker in 1998. After seven years, she transferred to Kellogg and after working at several levels promoted as marketing manager of MENA region. Then she returned Ülker as marketing director. And for almost six years she is working at this position. First she was responsible from cakes, after re-organizing company, she is responsible from biscuits and cakes for two years now.

3.5.2 Brand Identity of Hanımeller

As a natural plain biscuits Hanımeller's main promise is nurture. It gives you to eat cookie that seems like handmade. This promise also supported by researches made by brand. Most common feelings that linked with brand are "comforted and belonging" (Nihal Gül, Personal interview 18 December 2017). Naturally, this comes from the product features, however as a brand, Hanımeller's challenge was creating the right brand identity that would support these feelings, also give right background to create proper brand image. Before 2000, the brand's identity was approaching these feelings from more rational way, its essence was "eat anytime you want" trying to identify brand as an accessible and nutritious biscuit. This rational approach was carrying brand's promises. However it has lack of emotions (Nihal Gül, Personal interview 18 December 2017). As Aaker has highlighted in his book, brand identities that are based on the product have some limitations. These are; failure of differentiation, since product features are easy to copy, this type of identity makes differentiation even harder. Secondly, this type of identity limits brand's expanding strategies, it's hard to create more meaning based on a certain feature instead of an emotion or culture. Lastly, product based brand identity limits brand's flexibility, adopting changes in market becomes harder because of it (Aaker, 1996 p. 68). As a result of these reasons and changes in companies approach to marketing, Hanımeller's identity has changed in 2003. Brand essence changed into "like touched by a mother's hand" (anne eli değmiş gibi), meaning that it's like something like your mother cooked. However, it's meaning doesn't exactly pointing made by mother, it would be an over claim, after all we are selling mass-produced cookies (Nihal Gül, Personal interview 18 December 2017). With this change, the brand links itself with motherhood, specially comfort and belonging feelings of mother-child relation. Its promise still nutrition however it has a meaning and an emotional benefit. Emotional benefits add value to using and having a certain brand (Aaker, 1996, p. 76). With new essence brands identity reshaped with dynamics of child-mother relationship such as kindness, unrequited love, missing, humour etc. (Nihal Gül, Personal interview 18 December). And since 2003, this the core of Hanımeller's brand identity.

2.5.3 Market and Competition

Biscuit market in Turkey splits in four category based on product features. First group "Value Added Biscuits" some of these biscuits imitate chocolate indulgence by filling their biscuits with chocolate, also cream is very common in this category (Nihal Gül, Personal interview 18 December 2017). From using occasion point of view this category related with chocolate indulgence and teatime sharing. For example, Biskrem and Tutku positioned as chocolate alternatives while İkrım, Oreo and Rondo are teatime sharing biscuits (Nihal Gül, Personal interview 18 December 2017). Second category is "Plain

Natural” this category related with naturalness. From using occasion point of view this category used for two things; first nutrition, second teatime sharing (Nihal Gül, Personal interview 18 December 2017). However these two using occasions depends on to brand. For instance, Petibör as one of well-known brand in this category, related with teatime sharing, also significantly use for cooking homemade pasta or other kinds of cookies. While other big player of this category, meanwhile Hanımeller’s main competitor Burçak stands for natural nutrition. Unlike Hanımeller, it’s positioned itself as a natural authentic biscuit. As a reaction to this Ülker has Saklıköy brand, that is positioned itself same as Burçak, natural and authentic (Nihal Gül, Personal interview 18 December 2017). On the other hand, as a product Hanımeller sits in cookie category, only equal rival is Çaykeyfi, however Çaykeyfi is an underdeveloped brand. This leaves Hanımeller unchallenged as a product; there isn’t second cookie brand in market (Nihal Gül, Personal interview 18 December 2017). Hanımeller mostly compete with Burçak on using occasions. Due to its heritage and high brand awareness Hanımeller is in a strong position. Albeit, recently Burçak released a new product to challenge Hanımeller’s control over market called Burçak Kurabi. However, this is still not enough to challenge Hanımeller, because Kurabi’s price is three times higher than Hanımeller’s standard package. Yet Kurabi becoming a strong alternative to consuming at home, another using occasion. This brings Hanımeller’s newest yet strong competition, private label cookies of hard discounter supermarkets such as BİM, Şok and A101. In recent years, these hard discounters gaining more control over market thanks to their organic growth. In Turkey, these three supermarket have nearly 13.000 branches. Their private labels and Burçak Kurabi, both of them Hanımeller’s competitor at take home category, but Hanımeller’s on the go dominance is still unchallenged. Third category of biscuit market is “Savoury Biscuits and Crackers”. This category is related with hunger and promises being full. In market, a brand called Çizi has complete dominance at this category (Nihal Gül, Personal interview 18 December 2017). This category is not competition of Hanımeller in any aspect, except being a biscuit. It’s salty and fatty. Last is category is waffles, however this is not a significant category in Turkey market.

From product point of view Hanımeller has some competitors can substitute as a cookie especially in take home category. These two category mentioned above are on the go and take home. On the go simply cheaper and lighter package means 100gr cookie for 1 Turkish Lira and take home is bigger and more expensive package, like 250 gr for 2.50 Turkish Lira. Hanımeller’s current profit mostly comes from on the go category. But take home category is a huge opportunity to expand business (Nihal Gül, Personal interview 18 December 2017). At this point another strong competition to Hanımeller is housewives, they can cook cookies instead of buying. So to deal with both brands and homemade

cookies; Hanımeller releases new products that would be attractive to housewife as an alternative to homemade cookies, secondly releasing bigger package product like Asorti to challenge Kurabi and private label cookies.

2.5.4 Communication Strategy of Hanımeller

Hanımeller campaigns regularly for a long time. Since 2003, these campaigns go under “Anne Eli Değmiş Gibi” slogan (Nihal Gül, Personal interview 18 December 2017). To understand this communication, it should be evaluate from different aspects such as product features, target audience and finally how it’s developed brand image according to these elements. As a cookie, Hanımeller’s main benefit is being a delicious nutrition and because of its ingredients, Hanımeller also makes customer feels like eating a natural nutritious food. Unlike value added biscuits or chocolates, Hanımeller more relatable with cosy and warm feelings instead of pleasure and energy (Nihal Gül, Personal interview 18 December 2017). With this in mind according to researches done by Ülker, Hanımeller mostly consumed by young people who are aged between 18-25 and mostly university students who are away from home (Nihal Gül, Personal interview 18 December 2017). Second big group in target audience is housewives. They use Hanımeller both as teatime sharing cookie and as a natural nutrition to their children. In order to reach this target audience, Hanımeller choose mother-child relationship as base for their brand image (Nihal Gül, Personal interview 18 December 2017). This relationship has everything to reflect Hanımeller’s core brand values therefore its brand identity. First of all, as a nutritious cookie Hanımeller needed an emotional bond with customers, unlike previous image that used before 2003 goes with “all day long biscuits”. After this period, Hanımeller used this relation to build image on. This era started with an ad that showing a boy who stays at boarding school, boy eats Hanımeller feels good then suddenly misses his mother and pack up to see his mother. However, gatekeeper stops him and says it’s because of Hanımeller, every kid who eats it, tried same thing. This was the part of first campaign and for following fifteen years Hanımeller still uses this formula. Since some part of mother-child relationship emotional and other part of it humorous, Hanımeller also released more funny spots as well (Nihal Gül, Personal interview 18 December 2017). According to Mrs Gül, it’s also dangerous to relate brand only with intense emotions. While using this formula, Hanımeller had to adjust some little details in order to keep brand young and up to date enough (Nihal Gül, Personal interview 18 December 2017). At early years mother’s age was up to fifty in some ads and child’s age also changed. On the other hand, in these years Hanımeller tried to improve or changed how this formula applied to ads. For example, at 2015, Hanımeller considered to change “Anne Eli Değmiş Gibi” slogan but according to researches, which done by Ülker, this slogan has incredibly high recognition and has a great input to brand awareness. After that, Hanımeller kept using old formula

but tries to display mothers as more like mother's we see on social media (Nihal Gül, Personal interview 18 December 2017). As the result of consistent communication, in researches like Needscope, Hanmeller defined as cosy, warm and compassion.

2.6 CONTENT ANALYSIS OF TVC CAMPAIGNS

This part of study focuses on contents of Hanmeller TVC campaigns. Content analysis is objectively describing of communication's content and it gives quantitative, generalizable scientific data to us for further evaluations (Kassarjian, 1977 p, 35). With this in mind an analysis is performed to identify the how Hanmeller encoded it's values and how the brand communicates these values through the years with in campaigns. Commercials that are analysed in this study aired on TV between 2000 and 2015. Also they can be found on the website of the brand. These 25 commercials are not the whole marketing communications of brand in the mentioned years. However, TV commercials reach most of audiences and from the company perspective and they are more impactful than marketing communications in other media due to cost and reach capacity. In this 15 year term brand always used soft sell approach.

Table 2.1: Selling Approach Results

Selling Approach	Number	Percentage (%)
Hardsell Approach	0	0
Soft sell Approach	25	100
Total	25	100

In the examined period brand used several advertising appeals.

40% of ads were humorous.

36% of ads were in direct telling style.

24% of ads were emotional.

Brand never used serious, rational or exaggerated styles.

Table 2.2: Advertising Appeal Usage

Advertising Appeal	Number	Percentage (%)
Rational	0	0
Emotional	6	24

Serious	0	0
Humorous	10	40
Exaggerated	0	0
Direct Telling	9	36
Total	25	100

In the examined years, at the 84% of ads brand used a person and these people were mostly men. 12% of ads include celebrities and 2 out of 3 of these celebrities were men. 80% of ads include impersonating and common people did 71% of it and 8% of them were done by celebrities. For ordinary actors 2 out of 3 were men, while for celebrities distribution was equal. Besides these, brand never used testimony or expert testimony in this period.

Table 2.3: Person Usage Results

Person Usage	Include (%)	Not include (%)	Gender (%)	
			male	female
Using Person	84	16	-	-
Celebrity Endorsement	12	88	66	33
Ordinary Person Testimony	0	100	-	-
Presenter	0	100	-	-
Impersonation (by celebrity).	8	92	50	50
Impersonation (by common person).	72	28	66	33
Expert Testimony	0	100	-	-

In the examined years, All of ads include voice over. 60% was male and 40% were female voice. While none of these voices were belong to a celebrity. Jingle was used in all ads. Lastly, 28% of ads included heavy usage of music, meaning that almost whole video goes with music. On the other hand 72% of ads included light usage that less than half of video covered by music.

Table 2.4: Voice Usage Results

Voice Usage	Include (%)	Not include (%)	Gender (%)	
			male	female
Voice Over	100	0	60	40
Voice Over (by celebrity).	0	100	-	-
Jingle	100	0	-	-
Music	28 (heavy usage).	72(light usage).	-	-

In the examined years, most of the ads were produced with cinematic technique (84%) and 12% were produced with table top technique while 4% were produced with animation technique. Brand didn't use any special effect at this period.

Table 2.5: Production Techniques Results

Production Techniques	Percentage
Animation	4
Cinematic	84
Table top	12
Special Effects	0
Total	100

In the examined years, all of ads included product. 40% of it used demonstration of product with it's linked emotion. 44% of ads were taking place in real life. Also 44% were stories about customers that are certain situations. Lastly 8% of ads was using analogies to create a story around brand. On the other hand, brand chooses not to use continuous characters. Also didn't use satire tone or musical format.

Table 2.6: Telling Format Results

Telling Format	Include (%)	Not include (%)	Total (%)
Product	100	0	100
Demonstration	40	60	100
Problem Solving/ Real Life	44	56	100
Continuous Characters	0	100	100
Personification	0	100	100

Testimony	0	100	100
Narrative Story	44	56	100
Musical	0	100	100
Satire	0	100	100
Analogy	8	92	100

All of ads were using transformational message strategy.

Table 2.7: Main Message Strategy Results

Main Message Strategy	Percentage
Informational	0
Transformational	100

28% of these ads transmitted their messages with user image and 72% of them transmitted their messages with brand image strategy. As sub strategies of transformational message, use occasion and generic messages never used in ads.

Table 2.8: Message Strategies Results

Informational Message Strategies	
Comparative	0
Unique Selling Proposition	0
Pre-emptive	0
Hyperbole	0
Generic	
Other	0
Transformational Message Strategies	
User Image	28
Brand Image	72
Use Occasion	0
Generic-Transformational	0

In the examined years, Ads contents equally focused on visual and verbal. While in this period music was never main focus of ads. Brand colours used in most of the ad however intensity was low. 28% were not included brand colours while 66% included low level and 4% included in intense level. 36% included symbols to remind brand while 64% didn't include any. 32% of ads have upbeat tempo while 72% were slow.

From visuals point of view; all of ads were simple, not colourful. All of ad constructed simply, didn't have a complex story line. 52% of ad includes humorous events or lines. 68% of ads include emotional events or lines. For 72% of ads main attraction was emotional like missing or remembering mother.

Table 2.9: Focus of Contents Results

Focus of Content	48% visual	52% verbal	0% musical
Usage of Brand Colours	28% none	66% low	4% intense
Usage of Symbols to Remind Brand	36% includes	64% not includes	
Tempo	32% lively	68% stable	
Visual Tone	100% simple	0% colourful	
Construction	100% simple	0% complex	
Humorous	52% humorous	48% not humorous	
Attraction	28% rational	72% emotional	
Emotional	68% emotional	32% not emotional	

2.7 CONTENT ANALYSIS OF PRESS STATEMENTS

This part of research scopes press statements of Hanımeller. As another tool of brand's communications, all press statements in Hanımeller's website are examined from three aspects. First of all is purpose; second are contents of these statements. Lastly, considering brand architecture that Hanımeller part of, who published these statements, Hanımeller or Ülker. (Ülker 2017)

2.7.1 Purpose of Statements

As they are press statements their main function is obvious. However, Hanımeller used these statements to support its main brand communication. All of statements are about new TVC campaigns, new product or other kind of marketing communication. While none of them was about financial report or kind of business or commercial oriented.

2.7.2 Contents of Statements

All of statements are including Hanımeller's main message "Anne eli değmiş gibi" and other benefits, like taste, quality. On the other hand, 2 of statements are including application process of a contest that made by brand. Other 4 statements are focusing on new released product. Additionally, like it's TVC campaigns none of them are including any direct sales message or price info or any thing that Hanımeller not using in its general communication.

2.7.3 Who Released These Statements?

While this statements are including Hanımeller's brand communication messages and using its selling approach; this statements are written and released by Ülker its umbrella brand and positioning Hanımeller as third party. In the mean time, these are still targeting Hanımeller's target audience.

2.8 FINDINGS

2.8.1 Brand Identity of Hanmeller

According to Aaker, a brand's identity is formed as a two-step structure. These two elements are core identity and external identity. (Aaker, 1991, p. 56).

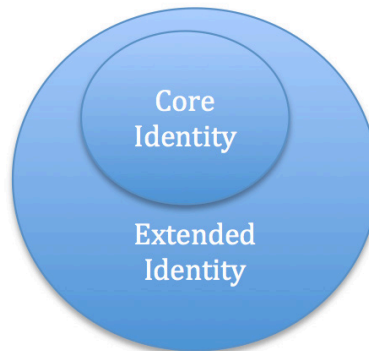


Figure 1: Aaker's Brand Identity Model

Core identity is the key to keeping brand stable in time, while launching new products, entering new markets or publishing new campaigns. It is something that can be considered as spirit of the brand. It can be identify as asking some question and evaluating brand. What are the values behind brand? By asking this question continuously, a brand can maintain its identity in time, in different markets and against many competitors. By sticking these values brand can manage to deal with competition without compromise and keeping up with it's core values make brand a stronger brand and by doing so brand can increase it's market share and profit. To understand another dimension of a brands core identity is "What beliefs or needs drive brand" is a good question. This question helps to understand at what point brand and consumers can reach each other. This keeps relationship between brand and consumer updated for new products or new markets. With these at mind, a brand can release another product under the same brand, but not just another product that doesn't feel like original brand. For example, Hanmeller's original product was a small on the go biscuit however they released a new product in take home category and called it "Asorti". However, Asorti stayed connect with Hanmeller's value and even Asorti has a different sub name, it communicated under same brand communication. Hanmeller didn't market Asorti as "eat as much as you want" or fun for all family etc. Another aspect of core identity is related to company behind brand. What does this company symbols? This is an important point because in order to set create and manage a good and strong brand, it has to be suitable and agreeable for the company behind the brand. For a company aiming to technological superiority, a brand based on love would be hard to manage. Because, brand identity is about company's internal of works too. For instance,

in Hanımeller case, company behind is Ülker and Ülker both as a company and brand identify itself with happiness. This is another strong and credible part of Hanımeller, its identity is not same as Ülker but they are matching each other. In addition to this, “what are the capabilities of the company that behind the brand?” is another important point. Because if a brand promises about modern, different and user friendly products, company has to invest its design more than anything else. However for a company aiming increase in producing capacity and becoming a mass brand, this kind of brand cannot keep up with it’s promise and in time it would be impossible to manage brand according to it’s identity. In Hanımeller case, Ülker, as the company behind brand, is biggest biscuit producer in Turkey, since its establishment. Sometimes like Hanımeller’s case, brands core identity can be communicate with a slogan but a core identity, because of its multi directional nature cannot represent completely with a slogan. However it can be enough to give an idea and create a base for sharing this identity. For example, “Anne eli değmiş gibi” covers most of the Hanımeller’s identity, but it is not completely reflect. Second part of the identity is extended identity. To understand relationship between identity and extended identity; extended identity should be consider as a complementary factor (Aaker, 1991 p. 67). A great core identity can be insufficient to reach out. Core identity more like promises, values but extended identity contains reflections of this values and promises. Together they form the brand identity in sufficient effective and sustainable way. Another point of extended brand identity, most of the time brand personality becomes part of extended identity but definitely not becomes part of core identity (Aaker, 1996 p. 73). This brings another important matter of extended brand identity; it can be change in time according to needs, challenges that brand face or changes in target audience. For example, at Hanımeller’s case, before 2003 brand’s core identity was same, however since part of it’s extended identity different they used different slogan and personality. After 2003, they changed these and find out different way to communicate these values. As mentioned above, extended identity’s role was complete the core identity and make it more understandable. In the light of information that given by Nihal Gül in her interview and using Aaker’s format for displaying brand identity, Hanımeller’s brand identity can be seen in next table.

Table 2.10: Hanımeller's Brand Identity

Core Identity	
Product	Trustworthy, nutritious cookie
Extra Ingredients	Extra Ingredients
Target Audience	People who are looking for delicious snack.
Value for money	High value for low price
Extended Identity	
Personality	Caring like a mother, warm, cosy, trustworthy
Logo	Hanımeller
Slogan	Anne eli değmiş gibi
Endorsement	Ülker's strong endorsement
Relationship	Mother – Child relationship

2.8.2 Brand Image of Hanımeller

As mentioned before, brand image is the perception of consumers about brand and this perceptions are evaluate as associations of brand (Aaker, 1996, p. 80) (Keller, 1993, p. 35). However, even these perceptions are consumer related, still they are created by brands according to their brand identity via communicating this identity. According to Keller's model these associations can classify under four three main aspect and also types of these aspects. In order to reveal Hanımeller's brand image, it is important to look these three dimensions of Hanımeller's brand image.

2.8.3 Favourability of Brand Associations

Favourability of associations is one of the keys of brand's marketing programs. It is important to use favourable associations for brand. These associations should convince consumers that brand would satisfy their needs and solve their problems while adding value to product. To fulfil this very important mission, brand's associations relate something from everyday life of consumers and Hanımeller does this perfectly by choosing motherhood as an association to brand. This association relates with everyone, especially their target audience who are university students living different city (Nihal Gül, Personal interview 18 December 2017). And this association matches also brand's core identity in terms of being warm, caring and trustworthy.

2.8.4 Strength of Brand Associations

Another significant dimension of brand's associations is their strength. In this concept, strength defines two things about association. First, how it is giving information? Is it giving information with an objective approach or like a common fact or giving information by matching them with emotions. Second how that information maintains in consumer's

mind. Second point is related with first one, more emotions mean more remembrance due to emotions is part of everyday life unlike product's features. At content analysis of Hanmeller ads, all of ads were using transformational message strategy. They give information about product such as how delicious it is or how comforting to eat it by relating these with emotions such as missing mother, changing their minds in order to see their mothers. Also other elements of ads were gathering around this. Like most of ads include humans, none of them was using serious style, mostly humorous and warm.

2.8.5 Uniqueness of Brand Associations

Another dimension that is important as much as others is uniqueness of these associations. Actually this is becoming more important than ever due to increase in competition and brands in market. These tight conditions in market, makes it harder to find associations that relates only to brands itself not also remind some other brand. Especially in food market, it is harder because most of the brands claims that they are delicious, nutritious. Another way brands that brands try in food market is matching product by associating it with using situations. For example, they use students who are eating biscuits at night instead of actual food because they are preparing for exams, or housewives use biscuits for teatimes with neighbours. Also, another way in food market is associating brand with materials that they were produce. Like using village life, or kids who are running in fields. For every category in biscuit market, at least two brands can give an example for each of this associations (Nihal Gül, Personal interview 18 December 2017). However, for Hanmeller's case it is unique, it is the only brand that associated to motherhood by consumers according to Needscope brand research (Nihal Gül, Personal interview 18 December 2017). This makes Hanmeller's associations unique, far different from its competitions. Also due to its consistent communication in years, this association becomes impossible to use by other brands. Because of Hanmeller's unarguable superiority, there isn't any competitor trying to use these associations in biscuit market.

2.8.6 Types of Brand Associations

2.8.6.1 Attributes

As mentioned before types associations are the part of brand image and using them also affects the image. According to Keller these associations separated into 3 types; attributes, benefits and attitudes. Unlike the other three dimensions these types are related to how these association made in a more stylistically. First of all these types are attributes. Attributes are what consumers relate to product by the means purchasing product or service. They can be either product related or non-product related. In Hanmeller's case, there were not any product base ads that telling something about directly product's features like "unique chocolate, original peanut etc." However, every ad uses non-product related attributes. In terms of non-product related attributes, Keller approve price and packaging as well as user

image and usage imagery. According to Keller, price and packaging is a default option for any purchase, because being so neutral they cannot count as a product related or product specific (Keller 1993). However, beside this definition, Hanımeller didn't use any price or packaging attribution. Most of the ads use user image attributes. These types of attributes help consumers relate themselves with ad. That's why Hanımeller always uses its target audience directly. And also as Mrs Gül mentioned, they try to use mothers according to their target audience not too old and not too young. By doing this, Hanımeller keeps control on correlation between both of its target audience (Nihal Gül, Personal interview 18 December 2017) also usage imagery. This can be observe in ads, especially after 2003.

2.8.6.2 Benefits

These types of associations includes consumer's expectations from product or service either functionally, experiential or symbolic (Keller, 1993, p. 65). For Hanımeller case, Hanımeller uses mostly experiential and symbolic type. Both of these types rely on expectations and meanings of product for consumer. For example, using mother-child relation and picturing Hanımeller as close to a mother, put student who are eating Hanımeller with good relationship with their mothers. Also, eating Hanımeller and remembering mother, creates and association that Hanımeller is so delicious, it will remember you your mother. Since, Hanımeller creating its image not on product but on emotions all these benefits has strong relations with emotions.

2.8.6.3 Attitudes

Last type of brand associations is attitudes. Attitudes are the beliefs that consumers have about brand. They can be product related or non-product related. In Hanımeller case, Hanımeller uses to ordinary people to create an attitude by showing them remembering their mothers or missing them right after eating Hanımeller.

CONCLUSION

Brands are one of the most valuable things for companies. They create loyalty at their customers, they add value to do product and create competitive advantage. While brands becoming this important some approach shaped around managing this important and complex structure. Brand equity is a holistic approach to manage brand in every aspect. However, even branding is part of our life for long time there are still confusions about some concepts. Brand identity and brand image are very close but completely different concepts. Brand identity is an internal process about setting values and organizing company according to these values and towering all efforts into same direction. Most of the brand identity is defines and limited by company's resources and facilities. It is affects profiles of workers at companies and also their approach to work and customers. On the other hand brand image is something that lives on consumer's mind, their opinions beliefs and expectancies from brand is what defines a brand's image. However, these images created by brand managers in order to add value to their product and increase products. At this point, it is important to not just create an image but creating and image that in harmony with brand's identity. Otherwise, their brand will be vulnerable to what marketers called "hyper competition" the lack of differentiation in market. Due to technological accessibility creating a product different from competition, like being better at something is now harder and sustaining these advantage is even harder. Also, again due to hyper competition, life spans of brands are shorter and this puts time pressure on brand managers and making it harder to create matching identity and image. In addition to these, increase in information that generated by users is making it harder to create the desired link between identity and image. Lastly, increase in number of medium, variety of platforms again making it harder to control brands image for brand managers. Due to all of these it must be reasoned and organized relationship between brand identity and how it communicated in order to create brand image.

Through this end, this study explored this progress by revealing answers of research questions. These are;

1. How does a brand's identity gets communicated, directly or indirectly?
2. Can a brand change its communication strategy while the brand identity remains the same?
3. How does a brand use the same communication strategy throughout the years without being repetitive?

First of all, Hanmeller never directly used its core values in its communications. Instead it used associations that have strong relationship with core values. Also, by using other associations that are part of consumers' life, Hanmeller makes it easier to deliver core

values to consumers within a brand consciousness.

Also, this study explored another question about communicating brand's identity process, as it can be seen through years Hanımeller changed its slogan that is foundation and big idea of its communication from "Gün boyu bisküviniz" to "Anne eli değmiş gibi" without changing its identity or core values. From a professional point of view, this is crucial to understand that there is not only one way for a brand. However, most crucial part about this is that understand the how can some way be more powerful than another. At this point this study's vital output is revealing brand associations of the way that Hanımeller used for almost twenty years now, also same way made them second in their market and one of SuperBrands of Turkey.

Last but not least, another professional challenge about creating and managing its communicating its identity clarified by this research. It's a big challenge for all parties who are involved in this process to using same associations, slogan and big idea for years without replicating or becoming boring to consumers. As the study examined in content analysis of TVC campaigns Hanımeller used same associations for years by changing its production technique, person usage, telling format and voice usage. This gives them opportunity to using same associations in years with possibility to adjust Hanımeller's communicating to changes or popular topics such as Basketball or Football world championships. As it is revealed in this study, Hanımeller as one of SuperBrands adjust its communication instead of changing to what's popular. In terms of sustainability this is the key for Hanımeller's long lasting communication. By adjusting its communication Hanımeller keeps its brand identity and values evergreen.

To sum up; this study uses Hanımeller as an best practice case in terms of creating a brand identity and communicating this identity with carefully chosen associations in perfect harmony for years. Study revealed Hanımeller's brand identity and how it communicated to create a valuable image at consumer's mind via an interview and content analysis. As might expected this study revealed a harmony and strong relationship between Hanımeller's brand identity and it's communication. Hanımeller's brand identity communicated in years by usage of right kind of associations in strength, favourability and uniqueness point of view, while communication remaining loyal to its identity and core values.

The research observed the relations of brand identity and which brands associations used for communicate this identity in order to create desired image at consumers mind.

4. MANAGERIAL IMPLICATIONS

The findings of research have a number of managerial implications for advertising professionals and brand managers by explaining the relationship between identity and associations of brand. Professionals can make their brand management strategies based on results of the research as it highlight the significant elements.

Considerably, a number of managerial implications come from this research but two major issues are creating a brand identity and choosing right brand associations to reach out to consumers. Creating a brand identity is crucial in terms of brand's success and life span. Developing an identity with values that are both suitable for product's benefits and promises also what company can supply with its management and other sources is that brand managers should incorporate into their strategies. Such identity with strong and sustainable values would lead to more accurate success, which will results with a brand that can add value to its products.

Second thing is choosing right associations that will proper for communicate brand's identity and reach consumers then create right image at their mind. As this research showed these associations shouldn't be same with brand's identity. Proper associations mean right things that can transmit core values via commercials or any other brand communication materials. This finding suggests that brands should choose its associations from this point of view.

In view of the above, success of brand is relying on perfect harmony between its well-created and managed identity and carefully chosen and communicated brand associations. Brand managers can develop new tactics or strategic changes in order to use associations that worked for brand. By doing so brand can sustain its long-term associations and values without being old-fashioned.

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5. APPENDICES A

CONTENT ANALYSIS QUESTIONS



General Informations About Tvc		
Tvc Name	Name	
Product	Name	
Duration	Time	
Medium	Name	
Copy Duration	Time	
Voice Duration	Time	
Selling Approach And Message Style		
Selling Approach(Direct Or Indirect)	0	1(Name)
Message Style(Rational, Emotional, Serious, Humorous, Ex-aggerated, Direct Telling)	0	1(Name)
Person Usage		
Using Person	0	1
Celebrity Endorsement	0	1
Celebriy Gender	female	male
Ordinary Person Testimony	0	1
Ordinary Person Gender	female	male
Presenter	0	1
Presenter Gender	female	male
Impersonation by Celebrity	0	1
Impersonation by Celebrity Gender	female	male
Impersonation by Ordinary Person	0	1
Impersonation by Ordinary Person Gender	female	male
Expert Testimony	0	1
Expert Gender	female	male
Voice Usage		
Voice Over	0	1
Voice Over Gender	female	male
Voice Over by Celebrity	0	1
Voice Over by Celebrity Gender	female	male
Jingle	0	1
Music	0	1
Production Technique		
Animation	0	1
Cinematic	0	1
Table Top	0	1
Special Effects	0	1
Telling Format		
Product	0	1
Demonstration	0	1
Problem Solving/Real Life	0	1

Continuous Characters	0	1
Personification	0	1
Testimony	0	1
Narrative Story	0	1
Musical	0	1
Satire	0	1
Analogy	0	1
Message Strategies		
Informational Messages(Comparative, USP, Preemptive, Hyperbole, Generic, Other)	0	1(name)
Transformational Messages(User Image, Brand Image, Use Occasion, Generic-Transformational)	0	1(Name)
Focus Of Content		
Focus of Content	Visual	Verbal
Usage of Brand Colors	1-none 2-low 3-intense	
Usage of Brand Symbols	0	1
Tempo	Stable	Lively
Visual Tone	Simple	Colorful
Construction	Simple	Complex
Humorous	0	1
Attraction	Rational	Emotional
Emotional	0	1

6. CIRRICULUM VITAE

Personal Information

Name Surname : Ozan Demirdelen
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