

**Title of Thesis:**

**Exploring brand management practices within UK media organisations: the role of brand co-creation and its influence on brand identity.**

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Melanie Gray: Exploring brand management practices within UK media organisations: the role of brand co-creation and its influence on brand identity.

### **Abstract**

The UK media industry is dynamic and complex in nature yet is significantly important in terms of its economic, societal and cultural contribution. Branding is increasingly recognised as critical for the future success of UK media organisations to strengthen their position in a cluttered industry environment. Although receiving greater academic attention, media brands and branding is still under researched and warrants further attention.

The aim of this research was to explore brand management practices within UK media organisations with consideration as to how brand co-creation may be influencing brand identity. From the academic literature it was identified that structured brand management practices are required to facilitate greater occurrences of brand co-creation activities, yet the influence on brand identity still required further investigation. A qualitative methodological approach was adopted and interviews with twenty senior managers in UK media organisations were conducted.

Four key conclusions were reached from the analysis of the research findings. Firstly, it was identified that structured brand management practices were present in the majority of UK media organisations and that brand management plays a strategic role in creating, developing and maintaining all types of media brands. Secondly, it was concluded that structured brand management practices do facilitate a greater incidence of media brand co-creation activities, which are both tactical and strategic in nature. The third conclusion was that co-creation does have an influence on media brand identity, with the extended brand identity being co-created. Lastly, the research offers original insight by presenting 4 new typologies which encapsulate the relationship of structured brand management practices and brand co-creation activities. UK media organisations were found to be operating in 3 of the 4 typologies. These contributions add new knowledge in an original way, offering new insight for media brands and branding, brand management, brand co-creation and brand identity.

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## ***Author's declaration***

I declare that this thesis is all my own work and the sources of information and the material I have used (including the internet) have been fully identified and properly acknowledged. I also declare that the hard copy and online submission of the thesis are identical to one another.

Student signature

A handwritten signature in black ink that reads "M. Gray". The signature is written in a cursive style with a large, sweeping underline that extends to the right.

# 1 Introduction

## 1.1 Overview

This chapter introduces the research aim and the key questions to be investigated. To give clarity to the contextual focus of the study a definition of the media industry is presented. This is then followed by a consideration of the underlying characteristics of the media industry and the more contemporary aspects that are shaping and impacting it. The UK media industry is then discussed, with consideration to its importance. An overview of media branding and media brands is then given in order that their relevance and the extent of current knowledge is identified. This introductory chapter sets the scene for the literature review chapter which covers in greater detail: the evolution of brand management; the importance of brand identity; the concept of brand co-creation, and how media branding and media brand literature is considered within these areas.

## 1.2 Research aim

The aim of this research was to explore brand management practices within UK media organisations with consideration as to how brand co-creation may be influencing brand identity. To realise this aim, the research set out to investigate three key questions:

**Research Question 1 (RQ1): What is the role of brand management within UK media organisations?**

This question sought to understand brand management practices in UK media organisations. In particular it set out to understand whether brand management was

present; what its main purpose was; to what extent it was structured and intentional; and what were the main activities used in brand management.

**Research Question 2 (RQ2): Does brand co-creation exist in UK media organisations and what is its role within brand management practices?**

The purpose of this question was to gain an understanding as to the existence of brand co-creation and, if found to be present, what role it plays. How and why UK media organisations facilitate brand co-creation would be explored.

**Research Question 3 (RQ3): What influence does brand co-creation have on brand identity within UK media organisations?**

This question aimed to investigate brand co-creation in relation to brand identity.

Firstly the existence and relevance of brand identity within UK media organisations was explored. Secondly the influence that brand co-creation activities may be having on brand identity was to be investigated.

The rationale for this exploration was supported by a critique of the existing knowledge and an identification of areas that required further understanding. This is provided in the literature review chapter.

Framing the research in the UK media industry took into account the nuances and importance of this industry together with the knowledge gaps which exist.

## **1.3 The media industry**

### **1.3.1 Defining the media industry**

The transformative effects and nature of a highly technological, changeable and competitive media environment has led to challenges of the traditional view of what

the media industry is and how it should be defined (Oliver and Picard 2020). Defining the media industry is difficult (Albarran 2002; Küng 2017) with currently no agreed, unequivocal characterisation or universal decision on the sectors which are to be included within its parameters. However, defining the media industry in order to provide some sense of its scope and nature, including the sectors and organisations within it, is fundamental to organisational strategic planning (Porter 1980) and therefore brand management. However, it is also recognised that defining an industry is problematic (Johnson and Scholes 2005) as clear boundaries of product and service types do not always exist and boundaries shift as the forces on the industry change. This has been borne out in the media industry where consolidation of organisations from across different industries such as technology, telecommunications, advertising, entertainment and traditional media have become the norm as the boundaries and capabilities required to operate in the media market have changed (Doyle 2013; Albarran 2018; Oliver and Picard 2020). This has only added to the difficulty of defining the parameters of the media industry as the sectors within it are burgeoning and diverse. Traditionally, the European view of what constituted the media industry included:

“broadcasting (radio and television), print (newspapers, magazines, journals and books), motion picture and recording industries” (Küng 2017, p. 7).

However, since the increased blurring of lines with digital and technology sectors there are challenges to this definition (Albarran 2018). Several key UK industry reports (Bazalgette 2017; Deloitte 2017; PWC 2020) and recent academic publications (Albarran, Mierzejewska and Jung 2018) encompass a wider definition, with sectors including TV Broadcasting, Radio Broadcasting, TV Production and Distribution; Advertising; Information Publishing and Events; News Publishing; Film

Production and Distribution; Video Gaming; Magazine Publishing; Book Publishing; Music Publishing and Distribution; and Social Media. These are defined as the 'Creative Industries' by the UK Government to reflect a wider range of sectors, and the 'Media and Entertainment industry' by leading consultancy firms Deloitte (2017) and Price Waterhouse Cooper [PWC] (2020). Contemporary definitions such as the 'Media-Tech Industry' or the 'Technology, Media and Telecommunications Industry' (Oliver and Picard 2020) are seen as predictors of where the media industry is heading, with technological and cultural disruption re-configuring and challenging industry boundaries.

This lends itself to Porter's (2008) view which identifies that industries can be defined and structured in a way that incorporates many related sectors as required by changing industry forces. As Aris & Burghin (2009) and Kung (2017) argue, the media industry is comprised of a number of sectors which do change. This thesis takes the view that the media industry is composed of multiple sectors, and the selection of participants from Broadcasting, TV production, Advertising and Marketing (see p.91) included within this study reflects an industry of multiple sectors. This aligns with the view of Oliver and Picard (2020) surrounding media industry definition, which identified that academic researchers "use their own lens to frame their work" (p.62) and therefore participants for studies are identified and selected which fit the researchers interpretation of the media industry.

What is clear from existing literature and industry reports is that although variations of definitions exist, what is consistently at the core of the media industry is *content*. That is the content which people look at, listen to, or engage with (Aris and Bughin 2009). Therefore the media industry can be seen as a range of organisations engaged in

creating, aggregating and supplying mediated content for audiences and users. This aligns with the seminal work into industry structures by Porter (1980), who identified that an industry can be defined as a group of firms producing basically the same core product or service; in the case of the media industry that core product or service is content.

### **1.3.2 UK media industry**

Set within the wider global media industry is the thriving and progressive UK media industry. The importance of the media industry to the UK economy is significant, both in direct financial contribution and in employment. In 2019 it accounted for 2.1 million jobs, an increase of 34.5% since 2011; three times the growth rate of the overall UK employment rate (Department for Digital, Culture, Media and Sport 2019). From an economic perspective the UK media industry is also making a significant contribution. The aggregated revenues of all UK media organisations stood at over £100billion per annum in 2017 (Deloitte 2017) and those revenues are increasing at a year on year rate of over 10%. In addition, in 2018 the media industry contributed nearly 6% of the total UK Gross Value Added (GVA) (Department for Digital, Culture, Media and Sport 2018). Growth in the UK media industry is set to continue as media experiences are increasingly central to consumers' lives (PWC 2020). The UK media industry has embraced the opportunities presented by the wider macro trends and due to the rate of adoption of digitisation is seen as "the window to the future" (Forster 2011, p.2) of media markets. Although being made up of a number of sectors, some of the largest in the UK are TV production, Broadcasting and Advertising and Marketing. (Deloitte 2017). This conceptualisation of the UK media industry has helped inform the sample of participants you will see in subsequent chapters which has intentionally avoided focusing on only one sector, as one sector

is deemed too narrow to understand the dynamic and complex UK media industry (Rohn 2018).

The continued importance of this industry provides rationale for locating the context of this research in the UK media industry. In addition, although clear in importance, it lacks some of the focus that other industries have received from academic studies therefore providing further justification for framing the research in the UK media industry.

### **1.3.3 Characteristics of the media industry**

Defining the media industry helps give clarity to the contextual focus of this study. A richer understanding of the industry, and therefore why it makes for a relevant area of research focus, can be made by exploring the key characteristics which underpin it. These defining characteristics of the media industry can be sub divided into inherent and contemporary characteristics (see appendix 1 for a table that summarises these characteristics).

#### **1.3.3.1 *Inherent characteristics***

Inherent characteristics are those which have historically informed what make the media industry and which the media industry is typified by. These are concerned with the kinds of product and goods created; the stakeholders involved; the duality of the marketplace; and the impact of the media on a range of macro factors (social, cultural, political, economic and technological). All of these help us to understand the nature of this industry (Picard 2011; Doyle 2013; Lowe 2016; Küng 2017; Rohn 2018).

The products and services that media organisations make and distribute differentiate them from other industries (Lowe 2016; Küng 2017). Although fundamentally

concerned with content (Aris and Bughin 2009), they can be a multiple of representations at the same time; an experiential product akin to service brands; a symbolic good; a talent good; a social and public good; and a product for dual markets of consumers and advertisers.

The media industry is also characterised by the diverse nature of the range of stakeholders (Lowe and Brown 2016). The nature of the media industry is such that it is made up of a large proportion of individuals and entrepreneurs who are artists and creative in nature. In addition, key external stakeholders have an important viewpoint and influence on media organisations. Diversity of stakeholders can be seen in the example of an individual celebrity television presenter who has high profile both as an employee and a freelancer, compared to the UK government department of Digital, Culture, Media and Sport which is concerned with growing the UK economy and ensuring a sustainable and responsible media industry (gov.uk 2020).

Governments are particularly concerned with the role of media on society, economics and politics as these can have a severe impact on nation stability, cultural change and political power (Picard 2002). The duality of media markets, serving both consumer and business advertiser markets (Rochet and Tirole 2003; Ots and Wolff 2007) ensures that advertisers also have a keen interest in how and who media is reaching in order to make decisions about economic ad spend (Picard 2011).

Stakeholder mapping (Scholes 1998) of the media industry highlights the unique range of influencers and interested parties that make up this complex landscape.

A further key characteristic of the media industry is the expectation that organisations within it, due to their impact on shaping democratic thinking and educational advancement for society (Christians, Glasser, McQuail, Nordenstreng and White

2009), act in a socially responsible way. The socially significant role that media organisations and their content have is a key reason why media is studied from perspectives such as cultural, political and psychological (Küng 2017).

### **1.3.3.2 Contemporary characteristics**

In addition to a range of inherent characteristics, the media industry is also typified by more contemporary attributes. Technological, social and cultural dimensions are continuing to have significant repercussions for the media industry (Faustion 2018; Rohn 2018; PWC 2020) leading to convergence and expansion of platforms; new competitors and services; and individualised consumer viewing behaviour (Chan-Olmsted 2011; Albarran 2018; Doyle 2020). The media industry operates in a fast, complex and turbulent environment (Lowe 2016; Küng 2017; Oliver and Picard 2020) with the speed and breadth of change appearing to be more impactful on media than other industries (Aris and Bughin 2009). These contemporary influences have shaped characteristics which are nuanced and pronounced for the media industry. The changing media environment began in earnest in the 1990s, with the advent and adoption of new technologies coupled with changes in consumer trends around digitalisation, consumption and networking; all set within an increasingly globalised marketplace (PWC 2017).

Advances in technology have occurred at an incredible pace (Napoli 2011; Faustion 2018), benefiting and challenging the media industry in equal measures as technological enhancements impact on production, distribution and consumption. For example the growth in the gateways to access content, from broadband, Wifi, and mobile data networks has advanced the ability to stream, download and view content. This opened up the ability for new services such as music streaming and video on demand, reliant on and taking advantage of new technology. Technological

progression continues in areas such as broadband (speed and access), the web, mobile devices, social media platforms, big data, wearable technology, artificial intelligence, augmented reality, digital production techniques (Albarran 2018). Insight by PWC (2020) identified that in 2019, for the first time, more data was consumed on smartphones than through fixed broadband; by 2024, the amount of mobile data consumed is forecast to be 50% greater than the amount of broadband data. This has added new and interesting challenges for media organisations that will have to emphasise different capabilities, pioneer new products and services, and compete in a rapidly changing environment.

The media world is becoming increasingly personalised, with individuals accessing and engaging with content when they want in a way they want, on multiple platforms and devices (Albarran 2018). Audience fragmentation (Chan-Olmsted 2011; Napoli 2011) as a result of a desire for an increasingly personalised approach to consumption of content has resulted in a reduction in the traditional consumer. These changes have led to the fragmentation of media channels, the setup of new multiple platforms to consume content, and consumers who are setting their own viewing and involvement agendas (live, catch up, ad skipping; binge watching, content makers not just content viewers) (Ofcom 2017; Küng 2017; Oliver 2018). This is leading media organisations to be challenged in multiple ways as they see changes in the consumption of media and the proliferation of distribution channels (Chan-Olmsted and Shay 2015).

The trends impacting the media industry are set to continue, and the resulting changes are at an accelerated pace (PWC 2020). For example in 2015 cinematic box office revenues were three times those of the SVOD (subscription video on demand)

sector yet by 2019 SVOD had caught up with the cinema sector (PWC 2020) and SVOD is now projected to reach twice the size of the box office in 2024. The competitive nature of the media industry is intense, with incumbents being pressured from many different sides and new entries bringing in different modes of thinking that are reshaping the media industry (Oliver and Picard 2020). Traditional revenue streams are diminishing and new ones from players such as Google, Apple, Netflix, Sky, and Accenture are being established (Küng 2017). Indeed the media industry operates under a very different set of conditions today than it did a number of years ago, and it is likely to experience continued change in its operating environment in the foreseeable future (Doyle 2013; PWC 2017; Oliver and Parrett 2018).

Competition from new and different sources has led to an exponential increase in the amount of content available on a multitude of different platforms with no time or geographical boundary constraints (Oliver 2018; Albarran 2018). The convergence of media platforms, driven by digital technology, is having a significant impact on both the production and distribution approaches of media organisations (Doyle 2020). Not only has the environment for making and distributing content become increasingly competitive and complex, but this has also led to a greater choice of where to place advertising. For example, as consumption of content becomes increasingly mobile, smartphone advertising is predicted to increase in value to £9billion in the UK (10–15% growth) in 2020 (Deloitte 2020). This provides challenges to the traditional revenue models and approaches of many media organisations.

Although the media industry is clearly experiencing significant change and has to navigate a complex set of interconnected factors, it is underexplored by management researchers (Oliver 2013). The majority of research concerned with media is being considered through the lens of scholars from fields such as media studies, mass

communications and journalism (Cottle 2003; Albarran, Chan-Olmsted and Wirth 2006; Küng 2017). Additional support for focusing this study in the media industry is that the industry characteristics are sufficiently distinct to warrant specific research focus and academic theory (Lowe and Brown 2016). Typified by uncertainty and complexity, yet making a significant economic, social and cultural contribution, the media industry makes for an interesting context of study.

## **1.4 Media branding and media brands**

### **1.4.1 Background to the rise of brands and branding in the media industry**

This characterisation of a turbulent, dynamic and complex media industry provides the backdrop as to why branding and brands in this industry are viewed as requiring specific attention (Siegert, Förster, Chan-Olmsted and Ots 2015). Since the late 1990s and particularly since the global economic turbulence in 2008, the disruption within the media industry has put a spotlight on the underdeveloped area of media branding (Lowe 2016). With digital technology, UK industry deregulation, and increased consumer choice and control, competition has intensified; with competition comes an increased emphasis on branding. This increasingly cluttered competitive environment enhances the role of branding as branding helps individuals navigate and find content that is compatible with their needs as well as strengthening the media organisation that is making and distributing content (McDowell 2006; Ots 2008). With branding identified as a key enabler to differentiation, media organisations began to take brand building seriously (Singh 2010; Johnson 2012; Lischka, Siegert and Krebs 2018) and it is clear that branding is now increasingly recognised as a strategic imperative (Chan-Olmsted 2011; Siegert et al. 2015; Bryant and Mawyer 2016).

#### **1.4.2 What is meant by a media brand and media brand management**

A media brand can be either a corporate organisation or person who is involved in the creation, aggregation or distribution of content, or is the actual content itself (McDowell 2006). What differentiates a media brand from unbranded commodity content is that media brands add fuller and richer meaning, allowing for differentiation in some way so that they stand out against their counterparts. The basic function of content, an organisation or person in the media industry is to satisfy a want or need for consumers and users (Kotler, Armstrong, Harris and Piercy 2013) and it is the core value which provides benefit solutions that users or consumers seek. That core value could relate to content which entertains, informs and even excites. A media brand begins to be built when distinguishable attributes and features are built around a core offering (Ots 2008), so that, for example content can be clearly associated with being part of an overall TV channel brand or that content itself can stand alone as a brand because it has strong enough range of attributes which differentiate it (Chan-Olmsted 2011). In the context of the media industry this can be seen for example when TV channels are built into distinct brands, such as BBCs 'CBeebies' (BBC 2021) which at its core is about content which provides quality children entertainment, and everything that is then included on that channel reflects the same quality or has attributes (such as features, programmes) which build the channel into a distinct brand. Even specific features or programmes on those channels, such as 'The Night Garden', can become brands in their own right, as they have built clear and strong beliefs and values. This can also be seen in other areas of the Media Industry such as Advertising and Marketing, whereby organisations such as WundermannThomposon, set out to have clear brand distinction for themselves based on being a consultative and technological growth partner agency (WundermannThomposon 2021) and brand some of their services so they are not

merely ubiquitous offerings. It is argued (Keller 2002; Kotler, Armstrong, Harris and Piercy 2013) that whenever something comes into the marketplace and is named; and in relation to the media industry that would be either an organisation or person who is involved in the creation, aggregation or distribution of content, or the actual content itself; then it is a brand.

Media brands can be considered at multiple levels of brand architecture (Drinkwater and Uncles, 2007). In the example of TV broadcasting this translates into corporate organisations, such as the BBC, and also genres, programmes, formats, channels, individual talent (Singh and Oliver 2015; Bryant and Mawer 2016). Brand management in the media industry can be viewed as the systematic planned approach to create, develop, maintain and protect the media brand (Kapferer 2012).

### **1.4.3 Brand and brand management research in the media industry**

The majority focus for brand research in the media industry to date has been brand management and brand strategy (e.g Chan-Olmsted 2006; Chan-Olmsted 2011; Krebs 2017; Ferreira and Zambaldi 2019; Bange, Moisander and Järventie-Thesleff 2020). More limited, yet additional focus has been clustered on the product level of a brand (e.g Natarajan, Balasubramaniam, Stephen and Inbaraj 2018; Kim 2018), brand extensions (e.g Chang, Bae and Lee 2004; Doyle 2006; Doyle 2015; Kim 2019), brand equity (e.g Victoria-Mas, Lacasa-Mas and Marimon 2018; Shay and Van Der Host 2019), brand positioning, brand image (e.g Chan-Olmsted and Kim 2001; Chan-Olmsted and Kim 2002; Van den Bulck, Tambuyzer and Ackx 2011; Greer and Ferguson 2017) and brand identity (e.g Singh 2010; Siegert, Gerth and Rademacher 2011; Singh and Oliver 2015; Kim 2018).

Although there is a growing body of literature about media branding and media brands (Malmelin and Moisander 2014; Krebs and Siegert 2015) there is still a need for more understanding particularly in terms of empirical evidence and new conceptual frameworks (Rohn 2018).

### **1.5 Positioning this research**

It is clear that the UK media industry is dynamic and complex in nature yet is increasingly important in terms of its economic, societal and cultural contribution. Branding is increasingly recognised as critical for media organisations to position themselves strongly in the cluttered media industry environment and to enable future success. The area of media branding warrants further attention from researchers to enrich academic knowledge and to provide future practical guidance. This thesis aims to add empirical knowledge to the growing, yet still relatively small, academic field of media brands and media branding.

## **2 Chapter 2: Literature Review**

This chapter presents a discussion of the main literature and the key academic arguments. Throughout this chapter consideration is given to the literature from the theoretical areas of brand management, brand identity and brand co-creation. In addition, literature which considers these theoretical areas through a media industry lens is examined.

Firstly, an analysis of the relevant literature spanning brand management is presented. This theme begins with a critique of the definitions of a brand and brand management. This is then followed by consideration of the different types of brands and the role of brand management. An interrogation of what is influencing brand management is included by examining the evolution of brands and brand management and a consideration of contemporary debates. Finally, an examination of the literature around media brands and media brand management is discussed. This section provides a platform to the subsequent sections of brand identity and brand co-creation and is a starting point to the development of the conceptual framework.

The second theme provides an in-depth consideration of brand identity. It begins with an overview of the concept and the main theoretical arguments and models underpinning brand identity. Then critiques of the most recent insights are discussed in addition to the literature on media brand identity. Consideration of the future development of brand identity research and understanding is outlined.

The third theme provides a discussion of brand co-creation. It dissects its evolution and current areas of debate as well as considering the media brand literature. Finally it presents a consideration as to future research opportunities.

By examining these concepts and drawing on both recent and key historical academic literature, relevant arguments were identified which helped develop the conceptual framework. The conceptual framework brings all of the key insights together and organises them. The key aspect of the framework is that brand management practices are structured and planned, and that brand co-creation activities are facilitated from these structured practices. Utilising this framework, the influence which brand co-creation may be having on brand identity, is identified as an area to explore.

## **2.1 Brand Management**

### **2.1.1 Defining brands and brand management**

Brands have evolved from a relatively simple entity, developed and controlled from one source (the owner) to one which is complex in terms of its purpose, contribution (economic and societal) and ownership (Bastos and Levy 2012). At its core branding is a desire to be someone or something of importance; to create an identity and to deliver both a feeling of similarity (belonging) yet at the same time creating differentiation from others (Aaker 1991; De Chernatony and Riley 1998; Moor 2007; Kapferer 2012). Brands are so much more than outward names, designs and logos, they are a promise and a commitment to act in a certain way, whilst consistently delivering something of unique value (Aaker and Joachimsthaler 2000). It is this added value which differentiates brands from products and services, and it is this value which allows the development of a relationship between a brand and its customers (De Chernatony and McDonald 2005). Brands add fuller meaning and attachment to a product. The basic function of a product or service is to satisfy a want or need for consumers and users (Kotler, Armstrong, Harris and Piercy 2013) whereas brands promise to do so much more. In terms of the media industry, the

product or service that connects all organisations is *content* (see pg.16). What distinguishes a media brand from its unbranded commodity equivalent is that it has dimensions that differentiate it in some way. A product or service can be viewed on three levels; the core value; the actual; and the augmented (Keller 2008). The core value consists of the key problem solving benefits that users or consumers seek when they buy into the product or service. As has been highlighted, In relation to the media industry that core value could relate to content which entertains, informs, excites. The actual product or service helps to build this core value, such as quality and features, and it is what begins to distinguish one product or service from another. It is here that brands begin to be built. The augmented part of a product or service is the actual product plus a range of additional added value features, which provide additional commitment and connection to consumers. This augmented part can, if built to enhance the brand being built around the actual product or service, leads to real differentiation (Chernatony and Riley 1998) A brand is therefore a product or service which has additional dimensions that differentiate it in some way from other products and services which aim to satisfy the same need (Kotler 1988). Brands are seen as the major enduring assets of an organisation and embody everything that a product or service means to a consumer. The importance and value of brands has become so strong that it is argued that very little is offered into the marketplace which is not branded (Kotler et al. 2013).

Although there is a rich body of academic literature surrounding brands, defining a brand has proved difficult (Chernatony and Riley 1998) with numerous interpretations put forward which range from escalating a product or service based on a visual approach (Assael 1995) to the differentiation perspective of Kotler (1988).

The attributes which differentiate and therefore create the brand value can be tangible and intangible, and many scholars agree that together it is these attributes which create the distinctive position of a brand (Aaker 1996; Jevons 2007). Brands can be viewed as a total entity of a coherent set of attributes designed to provide added value in comparison to the competition. The recent definition of a brand by Veloutsou and Degado-Ballester (2018) attempts to synthesise the range of statements and academic approaches in order to provide a cohesive interpretation:

“an evolving mental collection of actual (offer related) and emotional (human-like) characteristics and associations which convey benefits of an offer identified through a symbol, or a collection of symbols, and differentiates this offer from the rest of the marketplace” (p. 257).

Strong brands lay out in their identities what consumers can expect from them and what value they can offer and it is through brand management that these are reinforced at all touchpoints (Keller 1998). This leads to the creation of a consistent and clear image formulated in the minds of the consumer. The role of a brand and therefore brand management is to provide consumers, users and other stakeholders some reassurance and confidence in their decision making, helping the navigation through the range of other brands and products in a market place (Kapferer 2012). This has particular resonance in the media industry whereby content is different each time and users do not have identical experiences with each engagement of the brand (Lischka et al. 2018). To provide help and some persuasion in the process of navigation and choice selection is crucial in the media industry (Ots 2008). Brands are typically seen to be managed by media organisations in order to create value over the long term. This is generally done in a structured way, incorporating the development of functional and emotional facets of the brand which customers then

engage with through planned communication and experience activities (Berthon, Ewing and Napoli 2008; De Chernatony 2010).

In its earliest form, the implication of ownership and control of the brand was evident and this power relationship was a dyadic one (Moore and Reid 2008). This distinct approach in which media organisations conceive, develop and maintain their brands, allows for management of a brand set against the context of a continuously evolving market place (Santos-Vijande, Río-Lanza, Suárez-Álvarez, and Díaz-Martín 2013).

### **2.1.2 Types of brands**

Brands can be a multitude of different things. Not only are they the remit of consumer goods, but they can be a whole array of different propositions including organisations, services and experiences (Chernatony and McDonald 2005; Kapferer 2012). Translating this for the media industry, a media brand can be the corporate organisation or person who is involved in the creation, aggregation or distribution of content *or* the actual content itself, such as a programme, channel proposition, genre or format (McDowell 2006; Singh 2010).

A discussion of the key academic insights surrounding corporate brands will provide understanding of this branding concept and its relation to media brands. In addition, as media content meets many of the criteria of service and experience brands (e.g often intangible, perishable) consideration is given to the academic knowledge underpinning service and experience brands.

#### **2.1.2.1 Corporate brands**

The importance of corporate brands is supported by a body of academic literature (Ind 1997; Hatch and Schultz 2001; Balmer and Gray 2003; Simoes, Dibb, Fisk 2005; Balmer 2008). A corporate brand refers to the identity of the organisation itself

(Balmer and Gray 2003). Corporate branding is a means of aligning the strategic vision of the company with its organisational culture and identity (Hatch and Schultz 2008) and then translating this into visuals and behaviour which expresses the company's identity. Corporate brands have particular resonance when dealing with intangible offerings, such as those underpinning media brands (De Chernatony and McDonald 2005) as providing a clear and differentiated identity for the organisation gives a badge of approval to media content which, unlike products, can vary each time.

Corporate brands also tend to recognise a wider range of stakeholders than just the consumer or user (Roper and Davies 2007), and considers others such as employees, suppliers, investors, and society (Schultz, Antorini and Csaba 2005). The management of corporate brands is therefore particularly aligned to a stakeholder perspective (Ind and Schmidt 2019). Corporate brands can provide an array of cost benefits by leveraging any advertising and communication to provide a halo effect to the other brands within the organisation (Hatch and Schultz 2001; Balmer and Gray 2003). The work by Singh and Oliver (2015) supported this in the context of the media industry, identifying the benefit of having a strong corporate media brand when selling TV formats into different countries. In addition, the sense of community which corporate brands can provide and the creation of a common purpose, give them additional credence in the media industry where media brands are straddling different geographies and platforms (Chan-Olmsted and Kim 2002; Forster 2011; Doyle 2015).

Corporate brands can have specific relevance and importance in business to business (B2B) markets (Wong and Merrilees 2005; Abimbola, Vallaster and Kocak

2007; Beverland, Napoli and Lindgreen 2007). The multi-stakeholder view is particularly applicable to B2B contexts, because B2B corporate brands are more relational and interactional in nature than other brands (Webster and Keller 2004; Markovic and Bagherzadeh 2018; Markovic, Iglesias, Singh and Sierra 2018). This is pertinent in the media industry where the dual purpose of media brands makes them not only attractive to audiences but also to advertisers, governments, and other organisations in the value chain (Lowe 2016). Although the body of literature is growing about branding in B2B markets, in the context of media brand research there is a lack of literature and academic understanding (Baumann 2015).

#### **2.1.2.2 Service and experience brands**

Service and experience brands must provide some level of consistency in their offering (Kapferer 2012) in order that the brand attributes are conveyed in a dependable way. By their very nature, service and experience brands have certain characteristics which differentiate them from product brands; these brands are intangible, perishable, and inconsistent in nature. The increased nature of services and experiences has provided a stronger remit to organisations to consider the importance of how they are branded (De Chernatony and Segal-Horn 2003). In relation to media brands, which are intangible, and generally perishable and inconsistent in nature, they can be designed with distinct names, cues and experiences which are then aligned to branding activities and communication (Baumann 2015; Bange et al. 2020).

#### **2.1.3 The role of brand management**

The ultimate evaluation of a brand is in the consumers or users mind (De Chernatony and McDonald 2005). To facilitate this, a structured approach to the management of a brand is needed, with consideration to a full range of planned activities (De

Chernatony 2010; Kapferer 2012). The role of brand management can take several different forms.

### **2.1.3.1 Brand ownership**

The management of brands to signify ownership was one of the earliest roles (Moore and Reid 2008). Management was needed to distinguish brands, generally in a visual way with symbols, colour and logos.

Not only is signalling ownership important, but the legal ownership of a brand is also key (Brownlie 1988; Davies 1995; Mitchell and Kearney 2002). Protection of a brand via legal is regarded by some as the main role of brand management (De Chernatony and McDonald 2005). However, strong differentiation can also offer protection against competitors by providing consumers with clarity and consistent messaging about the associated added values of that brand (Levitt 1980; Aaker and Joachimsthaler 2000). Therefore managing the differentiation of a brand through continuous development and communication is essential (Simoes et al. 2005).

The role of brand management to clarify and protect brand ownership has expanded to incorporate the full remit of brand identity (Aaker 1991). Brand management has to consider how that identity translates in many different ways across multiple points. Brand identity is fully explored in the following part of this literature review chapter.

### **2.1.3.2 Brand Communication**

Successful brand management needs to consider what customers and users are wanting from a brand and then manage how that is communicated. Brands can be symbolic devices in which users can express something about themselves or their linkage to a certain peer group by using or being associated with a brand (Belk, Bahn and Mayer 1982; Kay 1995; Fournier 1998; Elliot and Wattanasuwan 1998).

Therefore how the functional and emotional aspects of a brand are managed and communicated can enhance (or damage) the symbolic association. As customers look to brands as a way to help them in their decision making, both by acting as a risk reducer and by providing a quicker way for them make those decisions, brand management must ensure that activity is developed which meets these needs (Veloutsou and Guzman 2017).

As well as the importance of external communication to consumers and users, internal communication and engagement with employees is also identified as key (De Chernatony 2001; Tosti and Stotz 2001; Hatch and Schultz 2003). The rise of branding has raised awareness of the crucial role that employees play in the branding process (Punjari and Wilson 2017). Internal communication can help build knowledge, passion and loyalty amongst employees (Meyer, Stanley, Herscovitch and Topolnytsky 2002; Papasolomou and Vrontis 2006) and has emerged as a key process to align the behaviours of employees with the brand values. Employees can influence how a brand is portrayed as they are responsible for actually delivering the brand promise in their interactions with other staff and in their external interactions with customers, suppliers and other partners (Hatch and Schultz 2003; King and Grace 2008; Balmer, Mukherjee, Greyser, Jenster, Vallaster and de Chernatony 2006). Having employees who embody the brand can lead to superior brand performance yet employees can also have the converse affect. If employees fail to understand the brand, the role they play in developing the brand, and the importance of representing the brand at every touchpoint (Balmer et al. 2006) this can have a negative impact on the brand. In some instances employees can actually damage a brand when they intentionally act against the brand ethos (Ind 2001; Wallace and De Chernatony 2007). The importance of engaging employees and getting the right

approach to internal communications is therefore a key role in brand management.

Training programmes and internal communication are the major mechanisms used in internal branding (Punjari and Wilson 2017).

Brand management not only involves communicating about the brand, but it is crucial in determining the structured approach to oversee multiple brands under the remit of an organisation.

### **2.1.3.3 Brand architecture**

Many organisations do not just have one brand which they manage but have a portfolio of brands that they need to organise and structure. This organising of brands into a coherent and manageable framework is referred to as brand architecture and has been the focus of much academic attention (Aaker and Joachimsthaler 2000; Kapferer 2012) (See appendix 2 for an illustration of brand architecture). Approaches to brand architecture influence the management of a brand and are a key determinate in the creation and on-going development of brands.

The organisation of brands range from what is termed a 'Branded House' whereby sub brands have the same or a different yet identifiable identity to the corporate brand, through to a 'House of Brands', whereby brands standalone without an obvious connection to the corporate organisation. Media brands can be considered at multiple levels of brand architecture varying from the corporate brand, through to the channel brand, to programme, talent and personality brands (Drinkwater and Uncles, 2007; Baumann 2015; Bryant and Mawer 2016). In the example of TV broadcasting a 'Branded House' approach can be seen with the corporate Channel 4, which has programmes such as Googlebox and Big Brother which are identifiable back to the Channel 4 brand. Media management researchers (Chan-Olmsted and Kim 2002;

Chang et al. 2004; Chang and Chan-Olmsted 2010; Stipp 2012; Doyle 2015) have given some attention to brand architecture with recent debates challenging the value of the corporate brand as either a driver or strong endorser (Chan-Olmsted and Shay 2015). This contradicts brand research in other contexts which argues for the move away from the house of brands model to a branded house approach (Hatch and Schultz 2001; Greyser and Urde 2019).

#### **2.1.3.4 Strategic brand management**

The strategic role of brand management in creating, developing and maintaining a media brand which contributes to financial and market success is well recognised (Chan-Olmsted 2006; Rosenbaum-Elliott, Percy and Pervan 2015). Having the skills required to build and strengthen a brand in the dynamic media industry is key to build and retain competitive advantage (Aris and Bughin 2009). Media organisations with strong brands are typically able to charge more than the competition, are more resilient in times of economic and social crisis, and can recruit and retain a motivated workforce (Ind and Schmidt 2019). In short therefore, the strategic management of media brands is key.

#### **2.1.4 Contemporary debates in brand management**

The development of brand management can be traced through a number of key eras spanning the late nineteenth century to the early 21<sup>st</sup> century (Low and Fullerton 1994; Moore and Reid 2008; Heding, Knudtzen and Bjerre 2016). Improved infrastructure, production and packaging capabilities, new communications methods such as advertising, and changes in consumer culture led to the rise in brands (Ind and Schmidt 2019). Initially the remit of business owners (Alberts 1973; Tedlow 1990), brand management began to be absorbed into the wider remit of employed managers (Reed 1929; Foster 1975), before evolving into the current more familiar

formalised brand management system (Gardner and Levy 1955; Dietz 1973; Santos-Vijande et al. 2013). It is evident throughout branding history that those managing brands have faced challenges (Shocker, Srivastava, Ruckert 1994) from the early rise of branding in the turn of the 20<sup>th</sup> century whereby consumers, retailers, manufacturers and even employees at the firms at the forefront of branding resisted change and challenged brand management (Low and Fullerton 1994) to the recognition that consumers actually have relationships with brands (Fournier 1998).

Since the mid1980s academic interest in brand management gained momentum (Skenazy 1987; Kotler 1988; Howley 1988; Kapferer 1997), with the:

“realization that brands are one of the most valuable intangible assets that firms have” (Keller and Lehmann 2006, pg. 1).

Taxonomy of recent brand management thinking (Heding et al. 2016; Ind and Schmidt 2019) identifies the evolving viewpoints that have shaped brand management in this era (see appendix 3 for a synthesis of the different brand management viewpoints). Earlier perspectives relate to: the image of the brand and the notion that a brand has the ability to occupy a share in consumers mind. This was deemed to be done by establishing a clear and attractive position for the brand (Ries and Trout 1983); the significance of brand identity (Aaker 1991) and the view that this is the starting point of all brand management activity and a clear and distinctive identity is what leads to brand success; the building of brand equity which is about enhancing the brand offering over time in a way which provides sustainable financial benefit (Keller 1998); the concept of brand architecture, which as has been discussed, is the way to structure and manage the portfolio of brands (Aaker 1997). These concepts are anchored in the thinking that brands are owned by managers who have a linear relationship with a largely passive consumer (Keller 1993; Kapferer

2012; Heding et al. 2016) and therefore early research on brand management centred on the management team and the performance of the brand (Veloutsou and Guzman 2017).

Since the 1990s there has been a shift towards an interpretive viewpoint that considers that brands are created by a dyadic interactive relationship between a manager and a consumer (Fournier 1998; Allen, Fournier and Miller 2008) and in many cases a multi-dimensional relationship amongst stakeholders (Merz, He and Vargo 2009; Hatch and Schulz 2010). Contemporary debates argue that brand management has changed from a dyadic process to one that Ind states (2014, p.1) "is highly participative". By being engaged, consumers exhibit traits that go beyond traditional market-ascribed consumer behaviours, in accordance with the value co-creation logic (Vargo and Lusch 2004). So, as consumers change and technology continues to enable a forum of interactivity, this has significant implications for brands and the management of them (Payne, Storbacka, Frow and Knox 2009; Gyrd-Jones and Kornum 2012). It can be argued that branding as something to do *with* consumers has been recognised for some time with key academics such as De Chernatony (2005) identifying that consumers are not just passive recipients of branding activity but instead that they are much more involved, particularly since the evaluation of a brand is in their minds. While some academics still argue that brand managers have most of the control over the development and management of the brand (Urde 2016), other studies challenge that the branding process has been transformed with brand management no longer in control (Cova and Paraque 2012). Consumers have shifted from passive observers to becoming more active contributors to the development of the brand (Kennedy and Guzmán 2016; Black and Veloutsou and Black 2016 ). Although consumers and users are seen to be the most

significant contributors in the development of the brand, it is increasingly recognised that other stakeholders such as business partners, the media, other brands and employees are increasingly involving themselves with the brand (Hatch and Schultz 2003; Vallaster and von Wallpach 2013). It is argued that we are moving towards a more open dialogue of branding, involving many contributors (Veloutsou and Guzmán 2017). However, Biraghi and Gambetti (2017) identify that many brands are still not embracing this change and the latent potential, with current brand practices still relying on traditional brand management approaches, ignoring or failing to respond to revising the notion of control and consumer engagement. This co-creative school of thought (Ind and Schmidt 2019) encompasses ideas from image and identity, considering the internal and external view of the brand. Brand co-creation will be further considered later on in the literature review.

### **2.1.5 Academic focus on media brand management**

Recent changes in the media market place from increased digitisation, globalisation, sustainable and environmental pressures (Oliver and Picard 2020) have presented new considerations in media brand management (Chan-Olmsted 2011; Siegert et al. 2015; Riley, Singh and Blankson 2016). Ots (2008) argued that strong brands were necessary in the media industry as the number of content providers was increasing due to technological innovation and within this cluttered marketplace it was essential to stand out from competitors. Branding of media companies and media content was deemed crucial to differentiate products and services to help attract and retain consumers. This necessity for branding in the media industry led to increased academic attention in media brands, media branding and media brand management. It is well cited that macro environmental changes can have a significant impact on how a marketplace operates and often lead to new academic perspectives (Hooley,

Piercy and Nicoulaud 2008; Johnson, Scholes and Whittington 2011). However, an evolving media marketplace and the challenges this represents to brand management is nothing new (Biehal and Sheinin 1998; Aris and Bughin 2009; Chan-Olmsted 2011) and reassuringly, approaches in brand management have proved to be adaptable over time, evolving with the changing consumer and market place (Low and Fullerton 1994).

To date, brand strategy and brand management have received the most interest from media brand researchers (Krebs and Siegert 2015). Identifying and articulating the best approaches for brand success appears to be the underlying themes of the majority of this literature. Key literature in this area includes the extensive work of Sylvia Chan-Olmsted, such as her early investigation into the use of websites in the brand management mix for TV networks (Ha and Chan-Olmsted 2004) and her continued consideration of strategic brand management in changing media markets (Chan-Olmsted and Kim 2001, 2002; Chan-Olmsted 2006; Chan-Olmsted 2011; Chan-Olmsted and Shay 2015). Additional insight into media brand management and media brand strategy has come from researchers such as McCourt and Rothenbuhler (2004) with their investigation into brand management at radio stations; Förster (2011) and the research into brand management at TV stations; McDowell (2011) and the consideration of brand management in journalism; a look at the branding strategies of US television networks by Stipp (2012); the brand building strategies of TV channels by Zeng and Han (2012); and the consideration of brand management for television formats (Singh and Oliver 2015).

Recent research within media branding indicates that the collaborative and open dialogue approach to media brand management is growing in academic attention

(Wikström 2014; Villi and Jung 2015; Malcorps 2018) yet evidence is mixed as to how much it is being embraced in practice (Van Es 2016; Ferreira and Zambaldi 2019; Bange et al.2020). There is still a need to develop capabilities in media brand management (Costello and Oliver 2018) in order to succeed, as we are seeing, as articulated by Allen et al. (2008), a more dynamic ecosystem in which a brand operate,

“By all counts we are living in a different branding world. Co-creation, collaborations, complexity, ambiguity, dynamism, loss of control, multivocality: such are the tenets of the new marketing world to which our brands must be held responsible’ (p.814).

This has generated a consensus amongst researchers for a greater understanding of media brand management within these contextual challenges (Malmelin and Moisander 2014) as academic research is “struggling to keep up” (Jones 2012, p.77) with this changing consumer and market landscape. It is evident that there needs to be greater thinking about the future management of media brands and articulated by Picard (2016, p.1) who said:

“It is clear today that far better management is needed in media industries and firms than was necessary in the past”.

Although brand strategy and management are the main areas of media brand research, there is still a need to evolve thinking to encompass contemporary debates and to progress specific media brand knowledge. Currently, traditional brand models from outside the media industry are those which are utilised to frame research. With a lack of challenge to these models or a proposal of new theory more suited to the media industry context, then media branding as an academic research area may struggle to be equipped for the future (Rohn 2018). To further the field of media

branding, a much greater consideration of the strategic nature of brand management and branding is needed (Malmelin and Moisander 2014).

## 2.2 Brand Identity

Having examined brand management, brand identity is now explored. A consideration of what is meant by identity is provided before discussing the complexities of the brand identity construct and the challenges of defining it. A focus within this section is placed on the core brand identity, the extended brand identity and the brand essence, which together form the brand identity structure. A critique of contemporary issues of brand identity follows, with a discussion of the key academic arguments that are taking place. Finally, consideration is given to the limited research on media brand identity, discussing the need for further research in this area.

The importance of brand identity has grown in recognition as its contribution to providing brand differentiation and hence competitive advantage has become increasingly apparent (Coleman, De Chernatony and Christodoulides 2015).

“A well-conceived and implemented brand identity and position can be a powerful asset to a firm” (Aaker 1996, p. 201).

However, defining brand identity is arguably difficult due to the multiple, and often contradictory explanations found within the branding literature (Csaba and Bengtsson 2006). Commonalities align to it being: initiated from **inside the company** (Aaker 1996; De Chernatony 1999; Kapferer 2008); an expression of a **unified** identity (Hatch and Schultz 1997); **distinctive** (Aaker 1996; Kapferer 2008; De Chernatony 2010); **aspirational** (De Chernatony 1999) and **consistent and stable over time** (Aaker 1996; Kapferer 2008). The traditional viewpoints on brand identity are

increasingly being challenged from recent academic debate. Current thinking argue against it being a consistent construct that is controlled by an organisation, and instead advocate that it is an evolving construct negotiated over time between a range of different stakeholders (Da Silveira et al. 2013; Iglesias, Ind, and Alfaro, 2013; von Wallpach, Voyer, Kastanakis and Muhlbacher 2017).

### **2.2.1 Identity**

To understand the complexity of the brand identity concept, it is useful to consider 'identity' from the perspective of sociology, anthropology and psychology. In consideration of identity, the work of Goffman (1959, 1967) is instrumental. Goffman's perspective was that identity of an individual is a performance, and the accumulation of performance activities project the individual's desired identity, otherwise known as the self-image. These internal moments are about the individual conceptualising the image they want of themselves (Jenkins 2014), and then the activities that are performed influence how others view the individual. In identity theory, individuals self-categorise and it is through this classification and framing of activities that an identity is formed (Stets and Burke 2000). Individuals negotiate their identities within situations and present an image of themselves to others. The external moment is the reception by others of what is presented, and this is then the public image. Individual identification emerges within the on-going relationship between self-image and public image. Jenkins (2014) highlights that in consideration of the identity theory, identity is not something that somebody 'has', rather that identity is something that an individual 'does' or 'performs', and it should be viewed as a process that happens over time, evolving, and is therefore continuously being negotiated and built.

Social identity theory advocates that an individual's self-concept consists of a personal identity and a social identity (Tajfel and Turner 1986). Social identity is constructed through interactions with others in a group and is based on group dynamics and how an individual expresses themselves and acts in these situations (Tajfel and Turner 1986). Identity which is derived from social identity theory can be characterised by the intersection between an individual's self-image and the image of a social group (e.g. brand community) (Bergami and Bagozzi 2000). Identification occurs when an individual defines himself in terms of the group of which they are a member. This perspective is particularly relevant for understanding individual behaviour and how individuals act in a social group (whether or not they know the people in that group) and is relevant to branding as groups and individuals build relationships with brands (Bhattacharya and Sen 2003).

Media brands can be facilitators of identity creation with customers identifying with a media brand that they perceive to match their self-concept (Stokburger-Sauer, Ratneshwar, and Sen 2012). Through this process, customers satisfy their self-image needs, which in turn increase their attitudes and behaviour toward the media brand (Elbedweihy, Jayawardhena, Elsharnouby and Elsharnouby 2016). Individuals who perceive themselves similar to the media brand or others who identify with the media brand, can incorporate that brand into forming their own self or social identity (Bhattacharya and Sen 2003).

How individuals construct and present their identities, both when acting as themselves or in consideration of social identity theory, will influence how individuals interact with and incorporate a media brand into their identity (Carr and Hayes 2017). One of the key remits of a media brand is to help meet consumer needs and whether

that is on a functional level, or in relation to personal identity goals (Ng 2018).

Academic insight (Kornum et al. 2017) is also recognising the complexities of these different identities co-existing, with synergies and tensions apparent between the intended brand identity, collective identity of the brand community, and individual consumer identities.

Identity and the theories which underpin it, have a long history which have been debated and critiqued over a number of years by a strong body of academics (Jenkins 2014). Understanding of identity, in terms of how it is constructed, its evolving nature and the many influences upon it, help to understand the complexities involved with the brand identity construct.

### **2.2.2 Defining Brand identity**

In consideration of identity theory and social identity, it is not difficult to understand why brand identity is such a complex and multifaceted construct (Zaichkowsky 2010). Ultimately the purpose of brand identity is similar to that of personal identity, in that it is about striving to have a clear identity which describes the media brand aspirations and provides clear inclusiveness yet differentiation from others. The definition by Kapferer (2012) articulates that identity is about beliefs and values: “the key belief of brands and its core values is called identity”. (p.149)

Brand identity is deemed fundamental to any future media brand building and therefore needs to be rich with real depth. Aaker (1996) categorised brand identity as being constructed from a core brand identity, an extended brand identity and the brand essence.

### **2.2.2.1 The core brand identity**

The core brand identity encapsulates the most important elements of the media brand identity, reflecting the culture, values and strategy of a media organisation in addition to how the media brand is different from others (Aaker and Joachimsthaler 2000; Harris and Chernatony 2001). Internal organisational characteristics such as the mission, ethos, values, goals and culture come through in the explicit representation in order to reflect a differentiated brand identity (de Chernatony 1999; Katsanakis and Voyer 2014). Traditionally it is viewed that internal leadership defines the organisation and media brand values, and direction and management is provided to ensure employees' values and behaviour are consistent with them (Harris and Chernatony 2001). Culture and values are seen to be able to create clear differentiation against the competition (Schein 1990).

In regards to the core brand identity, Aaker (1996) presented this as being 'timeless' and 'constant', including elements that make the media brand both unique and valuable yet are constant. The core brand identity is deemed tight in description and precise in nature.

### **2.2.2.2 The extended brand identity**

To provide a fuller and richer media brand identity, the extended brand identity, which,

“provides the strategist with the permission to add useful detail to complete the picture” (Aaker 1996 p. 88)

is layered around the core brand identity. The extended brand identity provides further texture and depth to the core description. The extended brand identity contains elements that give an extra interesting dimension to the media brand, and are organised in a way to provide cohesion and completeness to the overarching

media brand identity. The extended brand identity includes notions such as brand personality, visual and symbolic representations, and relationships. All of which help bring a media brand to life (Ghodeswar 2008).

Brand personality makes the media brand more interesting and is what sets the foundation for the relationship between the brand and customers (Aaker 1997). It is this personality which people connect to. Symbols, and other visual representations, provide recognition which people link onto. Presentation includes “identification of presentation styles to present the brand’s identity so as to reflect consumers’ aspirations and self-images” (Harris and de Chernatony 2001, p. 444). How the media brand is, or will be, viewed by stakeholders is of primary importance to this extended element of brand identity. Ultimately, the design elements of the media brand identity (for example, name, logo, tone, tagline, typeface) are created by the media organisation in an aim to reflect the value of the brand and to make it appeal to its customers. This relationship, or brand positioning, defines the media brand, who it is offered to, and the value for consumers. When implemented the media brand identity helps to establish a relationship between the brand and the user. As with the other extended facets, brand positioning is disseminated from the media brand’s core values (Harris and de Chernatony 2001).

The extended brand identity makes the media brand more dynamic and relatable, adding much needed richness. This extended brand identity is what presents a more accurate representation of the media brand, making it less ambiguous and providing depth of understanding and connection. The core and the extended are then summed up into a single thought, the brand essence, which captures the fundamental nature of the media brand (Aaker and Joachimsthaler 2000).

### **2.2.2.3 The brand essence**

The brand essence provides greater focus and clarity to the media brand identity by providing “a single thought that captures the soul of the brand”. (Aaker and Joachimsthaler 2000 p.45). It is not about a strapline or phrase but is deemed a powerful mechanism to connect all the media brand identity elements together. A strong brand essence is deemed to have three characteristics: connecting with customers in a way which strengthens the value proposition of the media brand; inspirational to the employees and other stakeholders of the media brand; and providing differentiation and cut through from the competition (Aaker 1996).

The three dimensions of the core, extended and the brand essence are developed from twelve brand identity elements, to give the media brand identity uniqueness and differentiation, together implying a promise to customers and other stakeholders (Aaker and Joachimsthaler 2000). These dimensions represent what a media brand aspires to create or maintain. The original work of Aaker (1996) presented that these dimensions are formed from twelve elements which are grouped into four frames of reference – the first frame of reference being the *brand as a product*, under which the elements of product scope, product attributes, quality/value, user experience, uses, country of origin, all fit. The second perspective considers the *brand as an organisation*, with the elements of organisational attributes and local v global within it. The third reference considers the brand from the perspective of a *person* and captures the aspects of brand personality and relationships. The fourth consideration is the brand as a *symbol*, with the aspects of visual imagery and brand heritage (See Appendix 4 for a table showing the brand Identity dimensions, frames of reference and elements).

De Chernatony's (1999) identity-reputation gap model of brand management, focused more on the organisational frame of reference for brand identity, and although did not provide the detail of Aaker's (1996) twelve elements, did complement the discussion on the core and extended brand identity by identifying that brand identity consists of several components: vision and culture, aligned to the core brand identity of Aaker (1996), and then the desired positioning, personality, representation and subsequent relationships, which coincide with Aaker's (1996) extended brand identity.

### **2.2.3 Contemporary debates in brand identity**

Traditionally brand identity management has been seen as company-centric, created and controlled by managerial activities which are then encoded with the aim to create a positive perceptual identity (Simoes et al. 2005). This is then sent to the consumer through brand communications who will then decode and translate the messages into the actual perceived brand image (Nandan 2005). This decoding translates into what external audiences take as the image of a brand, image being the external manifestation of the brand identity. The brand identity is commonly being seen as developed internally (by the organisation) and the image developed externally by consumers (although organisations through the management of the identity hope to influence the image). While image focuses on consumers' perceptions of brand differentiation, identity is more concerned with how managers and employees make a brand unique (Harris and de Chernatony 2001). This viewpoint holds that brand identity development is a dyadic process based on a linear relationship between organisation and consumer, and that brand identity itself is stable over time, with this long term consistency needed to provide a constant reference to consumers in dynamic market environments (Csaba and Bengtsson 2006).

However the evolution of the brand management process means the traditionally held notions of brand identity are being challenged. An emerging literature stream is opposing the traditional approaches to identity (e.g da Silveira et al. 2013; Iglesias et al. 2013; von Wallpach et al. 2017). This body of literature argues that brand identity is not stable and is not solely determined by internal stakeholders; instead it is fluid and constantly adapting (Csaba and Bengtsson 2006). Brand meaning incorporates both brand identity and brand image and can be viewed as stakeholders' subjective interpretations of the identity (von Wallpach et al. 2017). According to Feldwick (2002) brand meaning is made up of the accumulation of associations and beliefs that a consumer has about a brand. Vallaster and von Wallpach (2013) discuss that brand meaning is open to constant negotiation and dialogue by multiple stakeholders and as a result is in a state of flux, constantly evolving (Iglesias and Bonet 2012; Merz et al. 2009). This suggests that brand identity is not constructed just by managers, but emerges through dynamic interactions involving a multiplicity of stakeholders (Butler 2010). Recent research positions brand identities as dynamic constructs, changing with the environment (von Wallpach et al. 2017). Da Silveira et al. 2013, argues for the need for identity to be context dependent, with the ability for it to be enduring and in doing so have a need to change over time. This presentation of brand identity as a dynamic concept aligns with the understanding of identity from other theoretical fields of sociology (Goffman 1959, 1967), psychology with the Social Identity Theory (Tajfel and Turner 1979), organisational studies and corporate branding (Balmer 2008; Gioia, Price, Hamilton and Thomas 2010). Literature from organisational studies (Hatch and Schultz 2002) and identity theory (Jenkins 2014) view identity as a relational construct that is continuously changing, taking into account interactions with a number of different stakeholders. These perspectives

challenge the view that an enduring brand identity is one that is static and unchanged over time, fixed regardless to any changes in the environmental context, yet instead it is agile, maintaining core values, yet with continuous (partial) adjustments in alignment with environmental changes. This questions the traditional thinking that brand management consists of actions that deliberately maintain the consistency of the brand identity over time. Instead it advocates that brand identity is fluid and although it may originate in thinking from inside an organisation, its development and meaning takes place by continuous interplay between insiders and outsiders. Da Silveria et al. (2011) also suggests that the dynamic nature of brand identity is interrelated with the evolving market domain, by which contributions and collaborations among managers, employees, consumers, and other stakeholder groups are increasingly prevalent (Ind 2015). Empowered by new social media, a continuous interplay of stakeholders (Hillebrand, Driessen and Knoll 2015) engages in networked interactions and co-create brands. This means that internal and external stakeholders have a role to play in co-creating brand identity. This academic argument challenges the traditional view that brand identity is the protected remit of the company, advocating that brand identity is now increasingly negotiated between internal and external stakeholders – a stakeholder approach to brand identity co-creation (Merz et al. 2009). Brands are viewed as no longer the product of managerial efforts only (Csaba and Bengtsson 2006; da Silveiria et al. 2013). See Table 1 which summarises the key academic perspectives and themes on brand identity, showing how understanding has evolved, with a shift in argument viewing brand identity as an organisational only remit to one that is involving the organisation and stakeholders.

<b><i>Academic source</i></b>	<b><i>Perspectives of brand identity</i></b>	<b><i>Key themes</i></b>
Kapferer (1992)	Image is on the receiver's side...Identity is on the sender's side. The sender's duty is to specify the meaning, intention, vocation of the brand.	Remit of the organisation
Aaker (1996)	A unique set of associations that the brand strategist aspires to create or maintain	Remit of the organisation
De Chernatony (1999)	Identity is about the ethos, aims and values that present a sense of individuality differentiating the brand i.e firm centred	Remit of the organisation
Nandan (2005)	Brand identity originates from the company i.e a company is responsible for creating a differentiated product with unique features	Remit of the organisation
Da Silveira et al. (2013)	dynamic concept that originates among insiders, and develops through mutually influencing inputs from insiders and outsiders, entailing distinguishing, central, and enduring attributes,	Developed through interplay with those inside AND outside the organisation
Ind and Schmidt (2019)	An ever-evolving connotation, rooted in a brand's history, philosophy, practices and ambitions but subject to constant mediation and re-interpretation as its meaning is co-created by a brand's stakeholders	Developed through interplay with those inside AND outside the organisation

Table 1: key academic perspectives and themes on brand identity

However, even the strongest advocates of the new approach to brand identity creation (Ind and Schmidt 2019) recognise that some preservation and stability of the core identity is needed:

“even if brand identity is **open to the influence of consumers and other stakeholders**, it is **necessary to preserve a stable sense of self**....The implication is that **managers need to understand and maintain the core of the brand identity, while allowing stakeholders to elaborate and enrich it.**” (p.171)

It can also be argued that Da Siveira et al. (2011) view of an evolving brand identity does have roots in the earlier core literature from Aaker (1996) and De Chernatony (1999) which did incorporate adjustments to brand identity in their thinking in relation to the extended brand identity. In the work of Harris and De Chernatony (2001) they identified that some values, values being a key part of the core identity, may be inappropriate for continued success (Deal and Kennedy 1982), and that more innovative companies nurture and adapt their core values to changing circumstances without compromising them (Collins and Porras 1996). Brand identity management needs to understand how much change can occur, whilst ultimately remaining true to the core brand associations (Shoemaker and Tobia 2018).

Although a number of conceptual brand identity frameworks exist, none yet take into full account the co-creation debate. There are several traditional brand identity models, devised by both academia and practitioners that provide help in developing and managing brand identity (see appendix 4 for summary of key academic brand identity models). The ones that have particular strength in academia include Aakers (1996) ‘Brand Identity System’, Kapferers (1992) ‘Brand Identity Prism’, De Chertonatony (1999) ‘Brand Identity Model’, and in practice, Unilevers Brand Identity Key has particular resonance (Unilever 2004). Even more recent work by Urde (2016) and Greyser and Urde (2019) with the ‘Corporate Brand Identity Matrix’, only take into consideration how the organisation wants their brand to be, both from an internal perspective and how its externally perceived, yet does not account for any

stakeholder involvement. Kapferers (1992), Aakers (1996), De Chernatony (1999) and Greyser and Urde (2019) brand identity models fail to discuss the influence by other stakeholders who *actively* participate in the creation of the brand identity. Aakers 1996 work is rooted in an individualistic perspective, with the different facets being mainly brand centered. Kapferers 1992 identity prism adopts a management focus, and although it requires consideration to other stakeholders, through the elements such as self-image, it falls short of a reciprocal relationship between stakeholders.

#### **2.2.4 Academic focus on media brand identity**

Recent academic debates clearly advocate that the concept of media brand identity is being challenged and needs to adapt and be flexible to media market changes, yet whilst preserving a stable sense of self (Silveira et al. 2013; Kapferer 2012). The increase in platforms for distribution of media content has enabled media organisations to have more brand touch points, yet these multiple touch points may also lead to dilution of brand messages and ultimately brand identity (Chan-Olmsted and Shay 2015). In addition the interactive nature of the internet and the participatory desire of consumers with media brands, has led to active co-creation of brand associations (Keller 2001). This shift requires a deeper understanding of how media brand identity co-creation takes place. However, whilst the dynamic nature of the media industry is recognised, media brand identity has received limited attention from media brand researchers.

Although brand identity is considered one of the key constructs in traditional branding research, it is underrepresented in research within the media industry (Krebs and Siegert 2015). Related concepts such as brand personality, brand image, brand promise do receive some attention in the literature, yet rarely are the main focus of

study. Research with brand identity as the foci is limited. Historically literature focused on the visual and logo aspect of identity with work by Lambie-Nairn (1999) articulating brand identity for TV broadcasters as conveying the type and purpose of programming, and that by Fanthome (2007) which looked at the historical development of Channel 4 idents. From this perspective brand identity is considered as a communication tool for positioning and differentiating the offering of the media company. Brand identity is also considered from a tactical marketing communication tool perspective in work such as that by Greer and Ferguson and their look at identity within the use of twitter (2011) and instagram (2017). The only research from a media perspective that seems to have considered brand identity as a more integral and strategic part of the overall brand management process is that by Siegert et al. (2011), in the area of journalism content and that by Singh and Oliver (2015) with their look at brand identity in the area of TV formats.

Media branding literature continuously articulates the importance and value of branding to create differentiation and stand out in a cluttered and competitive environment, yet the instrumental construct to help do this, brand identity, appears to be overlooked in research. With current debates around the evolution of brand identity continuing, consideration of media brand identity is needed.

### **2.3 Brand Co-creation**

A key area of investigation in this research is the concept of brand co-creation. By interrogating the main academic arguments about brand co-creation, the current literature will be discussed before consideration is given to the areas which still require academic attention.

### 2.3.1 Defining brand co-creation

All media organisations wish to sustain their competitive advantage and a strong media brand, which is innovative and current, can help achieve this (Keller 1998; Chan-Olmsted 2011; Kapferer 2012). Co-creation opens up the media brand from the inside to the outside, encouraging interaction and innovation amongst a wide network of stakeholders. Co-creation is considered by some academics to be the very future of where strategy and innovation practices need to head (Ramaswamy and Ozcan 2013) and has received increased academic attention (Prahalad and Ramaswamy 2000; Merz et al. 2009; Ramaswamy and Ozcan 2013; Libert, Wind and Fenley 2015).

The principle argument underpinning co-creation is that value will be increasingly created, in an interactive way, by organisations and customers rather than value merely being released at the point of product or service exchange (Prahalad and Ramaswamy 2004; Vargo and Lusch 2004 ). The argument of co-creation is based on the perspective that consumers view of value has changed, with their growing desire to be involved in the value creation process. Insight from Prahalad and Ramaswamy, the key academics attributed with leading the debate on co-creation in the management field, highlighted this transformation.

**'Informed, networked, empowered, and active consumers** are increasingly **co-creating value with the firm**. The **interaction** between the **firm** and the **consumer** is becoming the **locus of value creation** and value extraction" (Prahalad and Ramaswamy 2004, p.5).

What is unique about co-creation is that it differs from other forms of customer involvement. It is not about media organisations conducting market research amongst customers and users in order to purely aid understanding about a media brand, nor is it about media organisations allowing customers to customise products

and services. These activities are organisation-centric, allowing customers to be involved but very much on the terms specified by the firm. Co-creation is about media organisations wanting to have participation from stakeholders and those stakeholders choosing to get involved with the branding process, but on their terms – a unique and personalised interaction experience. Value associated with the media brand will therefore be realised during and because of this interaction.

When Vargo and Lusch introduced the Service Dominant Logic concept in 2004, this emphasised co-creation in the marketing discourse and put forward a new foundational proposition in marketing thinking. This thinking challenged the traditional goods-dominant logic of marketing and created a paradigm shift in marketing research (Payne et al. 2009). Beginning in the 1980s perspectives such as relationship marketing, experience marketing and brand relationships began to question goods-dominant view point (Payne et al. 2009). The concept of co-creation, from both Prahalad and Ramaswamy experience perspective (2000, 2004a, 2004b, 2004c), consideration of innovation by the likes of Chesbrough (2003) and Vargo and Lush's Service Dominant Logic perspective in marketing theory (2004) completely challenged the traditional value exchange logic.

Several marketing areas now interpret their fields from a co-creation perspective (Galvagno and Dalli 2014), with the discourse extending into the branding remit in the late 2000s by Merz et al. (2009, p.329) who stated that:

“the logic of branding is also evolving and has shifted from the conceptualization of a brand as a firm-provided property of goods to brand as a collaborative, value co-creation activity of firms and all of their stakeholders”.

The brand co-creation school of thought (Ind and Schmidt 2019) looks both inwards and outwards, incorporating thinking from both brand identity and brand image to

reflect a meaning of the brand which is a combination of both internal and external viewpoints. The academic understanding of brand co-creation has advanced and with it the definitions. Ind et al (2013) summarise this understanding and define brand co-creation as:

“an active, creative and social process based on collaboration between organizations and participants that generates benefits for all and creates value for stakeholders” (Ind et al. 2013, p. 9).

It can be argued that the concept of brand co-creation is not new, yet is the coming together of four existing clusters of research around innovation management; marketing and service dominant logic; consumer behaviour (Baumgarth and Kristal 2015) and brand image and identity (Ind and Schmidt 2019). This leads to a theoretical framework depicted by four foundational blocks (See Figure 1).

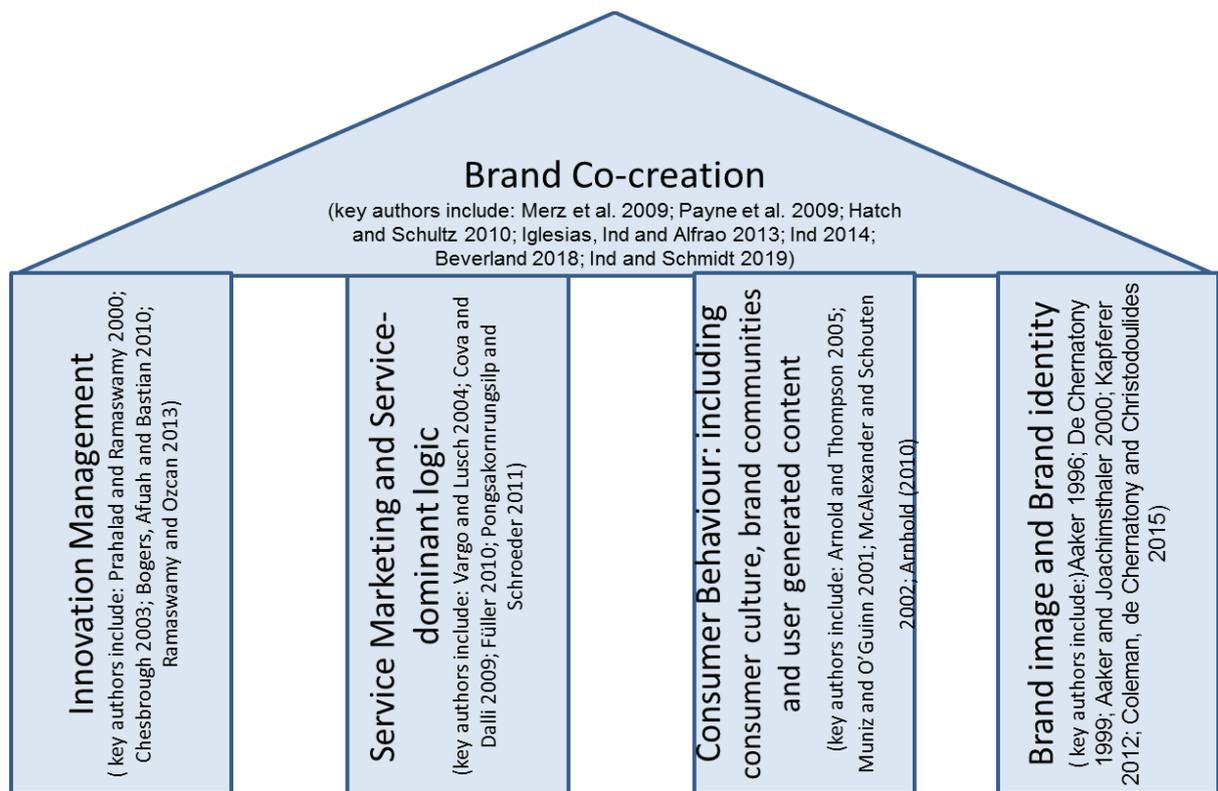


Figure 1: Theoretical pillars underpinning brand co-creation: synthesis of the work of Baumgarth and Kristal 2015 and Ind and Schmidt 2019

### **2.3.2 Contemporary debates in brand co-creation**

Within academic literature there are bodies of knowledge and discussion looking at what has facilitated the upsurge in brand co-creation; the different enablers required for effective brand co-creation to occur; viewpoints from different brand perspectives such as brand management and brand identity; and debates about the different tensions created by brand co-creation.

#### **2.3.2.1 *The upsurge in the brand co-creation concept***

Brand co-creation has been spurred on and facilitated by technology, the participatory culture of consumers and the need for sustainable competitive advantage by organisations.

Firstly, technological developments have facilitated consumers who are better connected, informed, active and empowered. Ramaswamy stressed (Leavy 2013, p.12) that:

“The evolution of the Web was instrumental in challenging a “firm-centric” view of the world of value creation”.

The evolution of the online space as an open discursive environment has removed barriers between customers and other consumers and has significantly changed the way people interact with and about brands (Kozinets, Hemetsberger and Schau 2008; Füller, Mühlbacher, Matzler, and Jaweck 2009). Prior to the mid 1990s, with no widely accessible internet and no digital social media platforms, brands were developed from the identity basis and communicated out in a linear fashion to users and consumers (Ind and Schmidt 2019). Since then, digitisation and the prevalence of different forms of social media have resulted in a greater number and type of touch

points connecting consumer to consumer and between stakeholders and the brand (Ind 2014).

The internet changed the typical mode of development and delivery of a brand and its messages. Organisations such as Apple, Google and Facebook pushed forward technology and created digital platforms to provide an ecosystem of digital connectivity (Ramaswamy and Ozcan 2013). These all fostered a co-creative environment. Consumers have embraced this new ability for rapid, easy interaction enabling them to have influence at different parts of the branding process, on their terms.

Recent advances in communication technologies have radically altered the flow of ideas and information, by decentralising it from brand owners and creating an open flow of conversation. Continuing technological advances are likely to facilitate further opportunities for brand co-creation. As the digital environment moves forwards from the 'static' (1.0) platforms, through to the 'interactive' (2.0) and to the 'collaborative' (3.0), and with advances in the likes of Artificial Intelligence (AI), Virtual Reality (VR), cloud based mobile technology and web 4.0, then the opportunities for innovative brand co-creation experiences are apparent (Ramaswamy 2019).

The internet has had such a profound impact on media branding that many media brands are still coming to terms with how to operate in this new consumer empowered, digitally savvy world (Cova and White 2010; Hutton and Fosdick 2011; Quinton 2013). With web 2.0, 3.0 and on to 4.0 (Evans 2011) consumers and users have at their fingertips information, opinion, and access to both other people and media brands in an unprecedented way:

“Arguably the most significant impact of digitalization from the consumer perspective has been the level of interaction possible between consumers and businesses and with other consumers as a result of adopting the internet” (Quinton and Simkin 2017, p. 463).

Innovations in technology are a starting point for understanding the increase in media brand co-creation, as not only are technological advances enabling and facilitating new ways of engagement but they are changing the perspective of how consumers see themselves in the collaboration around media brands (Fisher and Smith 2011).

When this technological innovation was combined with the social drivers (led initially by younger age groups) to engage in an online environment, removing the barriers of geographic and social mobility (Kaplan and Haenlein 2010) this led to a new type of consumer. Consumers now want to interact with firms and thereby co-create value.

The term ‘homo connectus’, attempts to define this new breed of consumer.

“Homo Connectus is always on, seeking to know what’s going on and what’s in, catching up on the latest news and updates. They are versatile, chameleonic, tech-savvy, information junkies, juggling several tasks at the same time, so their attention is fragmented” (Llamas and Belk 2012, p.5).

They expect to interact and actively participate, if they desire, with other people and with media brands (Muniz and O’Guinn 2001; Dessart, Veloutsou and Morgan-Thomas 2015).

The emergence of brand co-creation has been fuelled by and conversely feeds the move towards a much more participatory culture in which people want to get involved and contribute to brands, businesses and society at large (Gulbrandsen and Just 2011). Brand identification (Carr and Hayes 2017), which refers to an individual’s perception of being part of a group of persons around a specific brand, can be attributed in part to consumers wanting to be involved in co-creating brands. Building

on from social identity theory (Tajfel 1974), brand identification can help individuals define and categorise themselves by identifying themselves with the attributes that they believe exemplify the brand (Dutton, Dukerich and Harquail 1994). This self-categorisation can guide an individual's attitude, behaviour and decisions around a media brand (Akerlof and Kranton 2000; Kuenzel and Vaux Halliday 2008). There are multiple ways in which by interacting with a media brand, particularly over social media (Muntinga, Moorman and Smit 2011), an individual presents aspects of themselves. This includes: making brand-related statements and posting messages visible to others in their network (Smith, Fischer and Yongjian 2012); interacting with media brands via social media (Rybalko and Seltzer 2010); conversing and debating with others in online brand communities (Muñiz and O'Guinn; Kozinets 2001); following and liking brands on Twitter (Kwon and Sung 2011) and Facebook; and interacting with brand-generated content (Naylor, Lamberton and West, 2012). During these interactions they also present messages and views about a media brand which in doing so can influence the brand meaning for themselves and others.

This changing nature of consumer involvement has redefined how media brands are managed and has begun to transform the creation of media brands. This participatory culture has only been amplified and fostered further by the internet (Ind and Schmidt 2019). Stakeholder involvement and their impact on a firm's performance has a long history in traditional management theory (Freeman 1984; Clarkson 1995; Jones 1995; Bryson 2001) and relatively recently Stakeholder Theory has been expanded upon in the branding domain, with an argument for more overt inclusion within the Service Dominant Logic concept by placing the myriad of actors as a central aspect of branding (Hillebrand et al. 2016). Stakeholder Theory

highlights the importance of managing relationships with multiple stakeholders, that is:

“any groups or individual who can affect or is affected by the achievement of the organization's objectives” (Freeman 1984, p.16).

Corporate branding literature introduces a similar thought to branding research by stressing the importance of multiple stakeholders for corporate brands (Balmer and Gray 2003; Chun and Davies 2006).

The third key driver of change has come about due to the increasing recognition by media organisations that sustainable competitive advantage is increasingly difficult to achieve in an ever dynamic and changing marketplace (Johnson, Whittington, Scholes, Angwin, and Regnér 2013; West, Ford and Ibrahim 2015). Media organisations have recognised this and have begun to look at ways in which competitive advantage can be achieved and maintained. Media brand have for some time been recognised as a source of competitive advantage (Chan-Olmsted 2006), and the dynamic capability of brand management (Teece, Pisano and Shuen 1997; Oliver 2014) is needed for media organisations to recreate and adapt themselves as markets change. In doing so media organisations have begun to look at how they can learn and identify new opportunities for the management of their brands. A shift towards a greater openness is one way in which brand management is learning to maintain competitiveness (Ramaswamy and Ozcan 2013). It was argued, in the early work by Prahalad and Ramaswamy (2000; 2004) that co-creation was in fact the source to achieving organisational success as:

“high quality interactions that enable an individual customer to co-create unique experiences with the company are the key to unlocking new sources of competitive advantage” (2004, p.7).

This has been partly fuelled by the online ecosystem that has so empowered customers enabling them to receive and interact with uncontrolled brand messages in a way that were not possible before; media brands are therefore having to fight smarter to gain interest and trust amongst these 'liberated' customers.

### **2.3.2.2 Enablers of brand co-creation**

It is key to note that participation does not absolve the company's influence over a brand as media managers will be still responsible for direction setting and making choices to facilitate the success of a media brand, but they will now, it is argued (Ind 2014), have to be more adaptive in their approach. As a consequence of co-creation it is argued that overall control of a media brand is now not deemed possible and an alternative management approach is needed. The typical organisational culture, structures and practices cannot remain (Ind and Schmidt 2019).

To successfully engage in brand co-creation as a strategic initiative, media organisations must evolve their mindset from one that situates brand management as a firm centric approach to one that embraces an open forum perspective (Prahalad and Ramasawamy 2004). This may prove difficult for many media organisations where the traditional firm-centric approach is deep rooted and is prevalent across all employee attitudes, processes and organisational structure. Ind et al. 2017 advocate that the:

“strategic view of co-creation can only prosper if senior management firmly and explicitly provides support and resources” (p. 6)

from which a co-creation environment is then fostered throughout the media organisation. Yet brand co-creation cannot succeed if it is limited to a top down initiative (Ramaswamy and Ozcan 2013), it needs to be embraced and normalised by

employees, customers and other stakeholders. For brand co-creation to thrive it is evident that media organisations need to put in place the right environment. This will involve a shift in thinking amongst managers and employees, whereby a co-creation mind-set become the norm. It is argued (Markovic 2019) that media organisations will need to have in place a set of standards which they adhere to, and which are reciprocated by all involved parties, if brand co-creation is to be successful. These moral standards include trustworthiness between parties; a respectful brand co-creation process which does not undermine human rights; a responsibility by all parties that they own their actions; that fairness is embedded within the approach so all parties are treated equitably; that harm is avoided and a caring philosophy is advocated; and that all stakeholders act as good citizens not only to each other but to society and the environment (Stanislowski 2011; Markovic 2019).

These moral guidelines need to be encompassed in the key building blocks of effective brand co-creation which according to Prahalad and Ramaswamy (2004), are Dialog, Access, Risk-benefits assessment and Transparency (DART). The challenge for many media organisations will be to initially embrace the co-creation ethos before any of these building blocks can be put in place. Ultimately media managers will need to evolve and develop their leadership styles, to not only recognise the need for an open environment but have the skills to set the agenda and facilitate the change required for a participatory organisation (Iglesias et al. 2013). This will require embedding an organisational culture that is positively receptive to active stakeholder engagement, that is not only open but which has a focus on people and is concerned with building trust (Ind and Schmidt 2019).

Integral to facilitating brand co-creation is an infrastructure that will allow and encourage connection and dialogue between an enterprise and its stakeholders. Ramaswamy (2013) articulates that the main components required for co-creation are 'engagement platforms, experience areas and capability ecosystems'. Utilising engagement platforms to leverage resources in and outside of the organisation to actively and effectively participate in co-creation are being seen to transform business practices (Ramaswamy and Ozcan 2013). This is evident in organisations who have utilised a range of platforms to allow, encourage and promote the co-creation activities of its users to help strengthen and transform their brands (Hatch and Schultz 2008; Robertson and Breen 2013). Organisations will have to design, build and manage engagement platforms within a greater interactive ecosystem. This may require brand managers being up skilled and equipping others with the skills and tools required to be effective co-creators (Fuller et al. 2009; Ind et al. 2013).

As the internet has provided an ecosystem for the sharing of ideas in both a way that allows access for all and at a speed that has profoundly accelerated interactions, it is logical that organisations are beginning to utilise digital platforms to connect with individuals (Payne et al. 2009; Ramaswamy and Ozcan 2016). This will allow connections across multiple devices and channels, providing an environment for greater participation and brand value creation (Ramaswamy and Guillard 2010).

Technological advances are only likely to accelerate the capabilities that media organisations can embrace to facilitate brand co-creation. The challenge will be to know how to embed these in a way that enhances the experience for both organisations and their stakeholders.

However engagement platforms can also leverage the 'non digital space', and if properly connected into an overall ecosystem can include face to face meetings, physical stores, and community spaces.

Ultimately:

“platforms of brand engagements are central brand value co-created mechanisms through which a wide variety of interactions can occur, and they can be organised anywhere in the brand value creation system” (Ramaswamy and Ozcan 2016, p.96).

An engagement platform pulls together people, interfaces and processes in a way that will allow human interaction to create value. It will involve structure and planning for the introduction of brand co-creation opportunities in a systematic way. By doing so this will allow a media organisation to identify, implement and support these active interactions. To implement specific brand co-creation encounters relies on an innovative design process within the media brand management system (Payne et al. 2009)

The role of both the customer and the organisation may vary along this engagement platform. Consideration to the type of interaction and experience may need to differ depending upon the relationship between the stakeholder and the media brand (Payne et al. 2009). Imperative to this will then involve managers identifying, mapping and creating a range of appropriate encounters along this participation interface.

Brand co-creation involves human initiative and interaction, therefore an eco-system that facilitates and encourages this is required. Within this environment individualised experiences will need to be enabled and supported which create value for both the media organisation and the individual. This will require a structured programme of

activity, meaning considerable input and influence will still be required by media brand managers, yet in a consultative and collaborative way (Iglesias and Bonet 2010). In order to enable effective brand co-creation for all stakeholders, a unified process of media brand management will be required (De Chernatony 2010) to design and manage the brand co-creation experience (Payne et al. 2009). Absolute control will not allow participation to flourish, yet a planned creation of a participatory environment will. Brand managers will still have a huge influence on the media brand but they will need to adapt their management approach (Ind 2014)

It will be necessary that provision is provided for consumers to gather and process information and knowledge, which they will require to make informed decisions, yet should also enable individual experiences, as experiences are increasingly important to encourage participation (Payne et al. 2009). In addition the ability for participants to play and be playful within their interactions help stimulate creative thinking that, it is argued, is crucial for effective brand co-creation (Ind and Coates 2013). Media brand managers will also need to ensure reciprocity between themselves and participants ensuring feedback is given on contributions and a full loop of communication exists between all involved in media brand co-creation.

Underpinning this will be the quality of media brand co-creation experiences, based on an infrastructure that provides the ability to create a variety of experiences between media organisations and customers. These will need to be properly managed within a trusted interactive environment (Ind et al. 2013).

Ind et al. (2017) identified that the role of brand co-creation for organisations varies, ranging from being more tactical in nature (which is what they found the majority of activity to be) through to being classed as a strategic initiative. Brand co-creation

therefore occurs on a continuum, ranging at one end around totally tactical initiatives, through to the other end of the spectrum where brand co-creation can have a strategic relevance. Depending on where they are on this continuum will influence how media organisations approach brand co-creation. It is argued that media organisations have no choice in embracing brand co-creation (Ind and Schimdt 2019) as it will simply happen as this is the way in which brands are now created. Yet media organisations do have a conscious choice as to the structure they put in place, the tools they implement and the effort they put into media brand co-creation (Wikström 2014; Ind and Schimdt 2019). To realise the full potential of media brand co-creation requires a planned approach with processes and frameworks that are fully managed and committed to.

Success of a brand co-creation environment can be assessed based on a number of factors including: the creative engagement of individuals; how intentional were the engagements; the integration with other businesses processes; and how the interactive experiences translate into value for the parties involved (Ind et al. 2013; Ramaswamy and Ozcan 2013).

### **2.3.2.3 Brand co-creation perspectives**

The majority of brand co-creation research has studied the concept from the consumer perspective (Ind et al. 2017). Earlier research focused on *defining and conceptualising customers role in brand co-creation* (Merz et al. 2009; Cova and Dallı 2009; Füller 2010; Pongsakornrunsilp and Schroeder 2011; Healy and McDonagh 2013); *customer motivations for engaging in cocreation* (Nambisan and Baron 2007; Schau, Muñiz and Arnould 2009; Fuller, Muhlbacher, Matzler and Jaweckı 2009; Ind et al. 2013; Gryd-Jones and Kornum 2013; Caru and Cova 2015; Ind 2015); *the customer experience* (Prahalad and Ramaswamy 2000; 2003; 2004; Payne et al.

2009); and *the skills needed for co-creation* (Schau, Muniz and Arnould 2009; Kazadi et al. 2016). Co-creation is often studied in the context of an online brand community (Essamri, McKechnie and Winklhofer 2019) where members' motives, interactions and collaborations are studied.

There is also recognition amongst the academic community that other stakeholders are increasingly becoming involved in co-creating the brand (Kaplan and Haenlein 2010; Iglesias, Landgraf, Ind, Markovic, and Koporcic 2020). Advertising and communication agencies have been playing a key role in brand creation for some time (Veloutsou and Panigyrakis 2001). Other partners such as retailers and suppliers are also deemed as actively playing roles in brand co-creation (Törmälä and Saraniemi 2017). A further group of stakeholders can be seen in those linked in some way to the brand, such as endorsers (Dwivedi, Johnson and McDonald 2015) and other brands (Delgado-Ballester and Hernández-Espallardo 2008; Thomas 2015). What the press and the media say about the brand are all taken into account when consumers evaluate brands (Gendel-Guterman and Levy 2017). Employees as stakeholders who influence the brand are well recognised amongst academics (Hatch and Schultz 2003). They deliver the brand promise in their internal interactions with other staff and departments, and their external interface with customers (King and Grace 2008; Balmer et al. 2006). A company can achieve superior brand performance if its employees live up to the unique and distinguishing brand promise at each and every customer touch point. However employee involvement can also have negative repercussions on a brand as how they internalise and translate the brand values may differ to the actual brand promise (Ind 2001; Balmer et al. 2006). In extreme scenarios employees can act against the

company, sabotaging the brand causing reputational damage and altering the brand meaning (Wallace and De Chernatony 2007).

The management perspective on brand co-creation has gained recent momentum (Ramaswamy and Ozcan 2016; Ind et al. 2017) as academics recognise the opportunities to advance knowledge as the brand management community continue to grapple with its advancement. The aspect of how to manage brand co-creation, or how best to facilitate it, is explored by a range of academics from a product innovation perspectives to those with a more brand orientated focus.

Payne et al. (2009) focus on brand experiences and recommend a system to design and co-create these experiences. Ramaswamy and Gouillart (2010) take a process design perspective to innovation, focusing on building an ecosystem which embraces technological advancements to facilitate co-creation. Ramaswamy continues to evolve this thinking in future work (Ramaswamy and Ozcan 2016). Hatch and Schultz (2010) take forward the initial work by Prahalad and Ramaswamy (2004) and offer a framework for brand co-creation based on the co-creation building blocks of dialogue, access, transparency and risk. Iglesias et al. (2013) take the findings from an online community and advocate that for brand co-creation to be fruitful then trust, support and reciprocity are fundamental criteria between participants and the organisation. Ind (2014) builds on this work and recommends that networks of participation are created both internally with employees and externally with consumers. Frow et al. (2015) come from a product and strategic innovation perspective to evolve the work of Prahalad and Ramaswamy (2004) and Ramaswamy and Gouillart (2010) by providing a detailed co-creation design framework incorporating different dimensions of co-creation depending upon the co-creation motive. The research by Essamri et

al. (2019) added further to the work of Payne et al. (2009), which provided understanding that managers facilitate activities that add knowledge or enhance emotions. Essamri (2019) identified that managers contributed to the co-creation of brands by leading on three key processes: 'nurturing the brand passion', 'bridging between the identity and the image', and 'partnering' (see Figure 2). 'Nurturing' the brand passion comprises activities such as creating a brand family and staging imaginary experiences. The second process of 'bridging' refers to negotiating and balancing the various brand identity meanings. 'Partnering' involves working with consumers on a range of marketing activities and is typified by the core activities of engaging in collaborative marketing and knowledge sharing. These processes provide a framework for the brand management of co-creation.

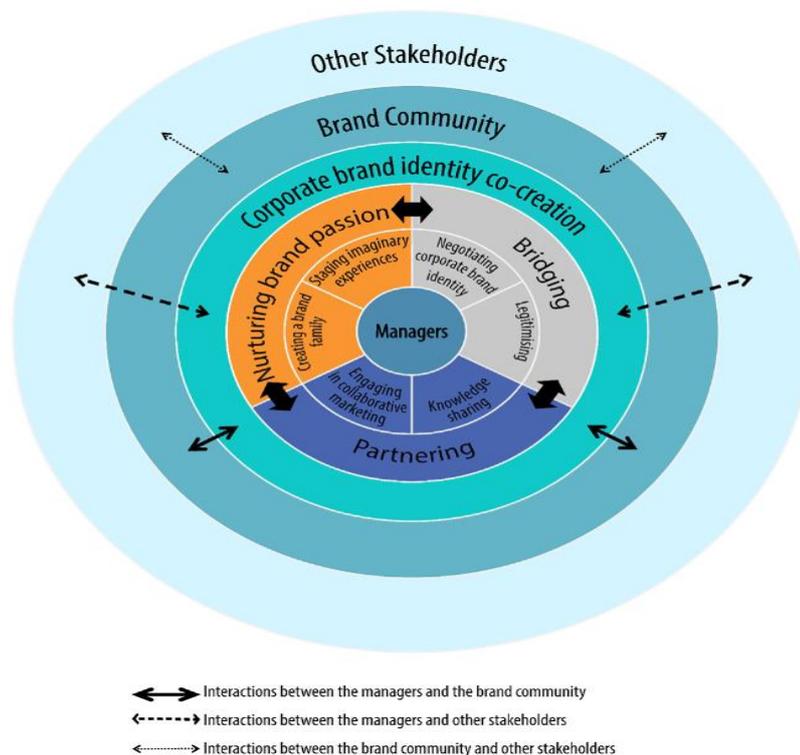


Figure 2: Dialectical process model of corporate brand identity for co-creation (Essamri et al. 2019 )

Although academics have proposed some frameworks and processes for co-creation and more specifically brand co-creation, research is still exploring how best organisations can participate and facilitate effective co-creation.

Unsurprisingly, due to its increasing recognition as a key strategic differentiator, we have seen the emergence of a growing research interest in the co-creation of brand identity (Iglesias and Bonet 2012; Vallaster and von Wallpach 2013; da Silveira et al. 2013; Shao, Gyrd Jones and Grace 2014; Black and Veloutsou 2016; Voyer, Kastanakis, and Rhode 2017). To date this includes research looking at the shaping of brand meanings and values, through which brand identity and reputation are in turn being moulded (Vallaster and von Wallpach 2013); consideration of consumer and firms motivations for doing it (Kennedy and Guzman 2016); the impact of culture on identity co-creation (Voyer et al. 2017); the reciprocal relationship of stakeholders in identity co-creation (Veloutsou and Black 2016); the varieties of stakeholders involved in identity co-creation (Kornum et al. 2017).

Consumers are deemed to be one of the key stakeholders in brand identity co-creation and therefore the dissection of their role in this activity has received the most scrutiny. Passionate brand followers are becoming such a powerful force that research has identified their involvement in the co-creation of brand identities (da Silveira et al. 2013). Termed the 'working consumer' (Cova and Dall'Aglio 2009), those brand advocates who actively contribute to the development of a brand, shape not only the identity of the brand but also see their own identities affected as a result. Black and Veloutsou (2016) argue that consumers contribute to brand identity creation in two ways. Firstly they can express opinion and give information about brands, providing an uncontrolled source that can help shape the reputation of the

brand. Secondly, they can take their involvement further by actually producing signals that wider audience are unable to decipher their origin (such as manipulation of logos), and deem them as originating from the actual brand. It is this action that contributes more directly to brand identity development.

It is clear that the environment that media brand managers now find themselves operating in is very different to the one where we were first presented with the traditional brand identity models (Aaker 1996; Kapferer 2004). It is increasingly complex and dynamic where the conscious and unconscious voice of a myriad of different agents can have far reaching ramifications on the media brand and its identity (Ind and Schmidt 2019). Media brand managers now have to look internally and externally to develop their brands (Schultz and Hatch 2016). Many academics (Christodoulides et al. 2011; Ind 2013; Schultz and Hatch 2016) support the notion for media brands making consumers welcome in media brand identity co-creation. They recognise that the changing market dynamics driven by technological developments are enabling consumers to become creative, yet identify that organisational mind-sets and business models will need to adapt.

#### ***2.3.2.4 Tensions of brand co-creation***

Not surprisingly the brand co-creative approach creates tensions (Ind and Schmidt 2019). Even amongst key academics, such as Kapferer (2012), there is dissent about brand co-creation, with an argument strongly against involving customers in the creation of the brand, seeing it as misjudged because consumers are incapable of this type of strategic activity. Critical commentators see co-creation practices generally as a way of shaping, exploiting and overemphasising the role of consumers (Cova, Dalli and Zwick 2011; Cova and Cova 2012; Cova, Pace and Skalen 2015). It is argued that consumers are rarely treated as equals (Cova and Dalli 2009) and that

their creative contributions are often unpaid (Zwick, Bonsu and Darmodus 2008). In addition, it is proposed that those who reside outside the firm do not add anything extra to the knowledge of the internal experts (Verganti 2016). These critical scholars question the claims associated with co-creation around liberation and open discourse, and view instead that consumers should be viewed as 'working consumers' (Cova and Dallı 2009; Rieder and Voß 2010) and their contribution recognised as such.

Branding has been developed historically from a standpoint of 'control', with that control sitting firmly with the brand, separate from the consumer, user and other stakeholders. At the heart of brand co-creation is relinquishing of that control. Yet when control is shared or ceded, that is a significant change in the fundamental assumptions that underpin branding (Fisher and Smith 2011). Although it is argued that this is needed for brand co-creation to flourish, from continued academic insight about brand co-creation generally and from the limited knowledge around media brands, it is evident that many organisations are still not fully changing their brand practices (Jones 2012) and if they do then dealing with this loss of control is causing its own difficulties (Ramaswamy 2019). It is also argued (Berthon et al. 2008) that some organisations are facilitating brand co-creation in order to gain back control which they may have lost when consumers started to exert their own take on brands (for example creating their own anti-brand adverts) (see Klein 2009).

This presents some further challenges for organisations which operate in areas which are centred on creativity. Prominent brand co-creation academics are starting to use the term "collaborative creativity" (Ind and Schmidt 2019, p.1) when discussing co-creation. For media organisations, which are seen to be built on

creativity (Malmelin and Virta 2017), opening up and relinquishing some of this creative control, can be challenging (Van Es 2016) and the aspect of creative co-creation v control needs richer understanding (Chan-Olmsted and Shay 2015).

It has been identified that in creative contexts it is difficult to establish a truly creative co-creative process, when creative teams need to accommodate pre-determined creative visions (Holdgaard and Klastrup 2014). Many fundamental creative choices might have had to be made in advance by the media organisation as they may be responding to a brief set by other parties (e.g commissioned content). Furthermore, the complexities inherent in many creative projects accentuate the difficulties of co-creation (Holdgaard and Klastrup 2014). A further key consideration in the media environment concerns whether brand co-creation actually diminishes the labour market for professional creatives as users and consumers begin to take over this role (Banks and Deuze 2009). By relinquishing creative control this may impede on the economic job market for media professionals. Critical scholars propose that co-creation contributes to the precarious employment conditions of professional creatives (Terranova 2000; Scholz 2008; Ross 2009) and impacts on the professional identities of those employed in the media and other creative industries (Banks and Deuze 2009). Although it is recognised that creativity is a fundamental phenomenon in the media industry, research into the management of it is still lacking (Malmelin and Virta 2017)

Although having to relinquish control seems inherent with embracing co-creation this does not leave media brand managers powerless (Fisher and Smith 2011). They still have to facilitate the right structures, tools and process to enable effective brand co-creation.

### **2.3.3 Academic focus on media brand co-creation**

The media industry provides a rich and interesting landscape in which to further knowledge around brand co-creation, as creative output (the bedrock of the media industry) is increasingly involving a greater array of stakeholders (Banks and Deuze 2009; Deuze 2009; Napoli 2011; Malmelin and Villi 2017). As audiences and other stakeholders become more involved in content ideas, production and distribution, their role in the management of media brands needs to be better understood (Rohn 2018).

“While being increasingly acknowledged in the fields of marketing and consumer research, research in media branding currently lags behind in applying these insights.” (Ots and Hartmann 2015, pg. 225)

The networks of creativity, involving audiences and multiple partners, are expanding in size and complexity (Deuze 2011) and with these changes major challenges are now being faced by media brand managers as they have an array of stakeholders wanting to engage in co-creation. Ironically, although reliant on creative content, historically media companies have been reluctant to open themselves up to consumers and instead have viewed them with caution (Domingo, Quandt and Heinonen 2008; Singer, Domingo, Heinonen, Hermida, Paulussen, Quandt, Reich and Vujnovic 2011; Wikström 2014). Consumers have been considered either a source of content production (making videos, making advertisements etc) (Berthon, Pitt and Campbell 2008) or as commentators of existing content, not yet as equal participants in a process of brand co-creation (Domingo et al. 2008). As has already been discussed earlier in this chapter, the traditional role of producer-consumer has disappeared, and what that means within the media industry is still not fully understood. Napoli (2011) argues that co-creation redefines what audiences mean to

media organisations, and media brand management needs to change amid this influential evolution of consumers. The importance of this topic and a need for an ongoing research focus is twofold. Firstly, the influence this has on media brand management models and operations is acute as they will need to evolve so that media organisations stay in touch with and attentive to their audiences. This will enable the value generated as a result of co-creation to be fully harnessed (Jenkins, Ford and Green 2013). Secondly, co-creation also has an impact on working practices and the equality of workers (Hesmondhalgh 2015; Malmelin and Villi 2017) with questions being raised as to the contributing labour of audiences in co-creation and the reputation and security of professional media employees. Critical insights question the involvement of audiences in areas such as television (Van Es 2016) and in journalism (Villi and Jung 2015; Krebs and Lischka 2017). Media brand managers are reliant on media management scholars to explain the changing consumer and stakeholder dynamics and to provide them with understanding as to how to adapt media brand practices which allow media brands to thrive in this changing media environment. Recent evidence suggests that greater academic attention is being directed to media brand co-creation (Malmelin and Villi 2017) with some, yet still limited, academic understanding (Wikström 2014; Chan-Olmsted and Shay 2015; Bange et al. 2020) of how and why users are negotiating and co-constructing their own meanings around brands and to what that may mean to media brand managers. However, research to date is largely of a conceptual nature with a focus on case studies. Empirical research across media organisations with consideration from the brand management perspective is still lacking. Examples from across the media industry are indicating a more participatory environment. For example, audience involvement, specifically in the on-going communication and interaction with each

other via Tweets and memes, has been largely attributed to the success of Lovelands, the surprise breakout TV winner in summer 2017 (Summit 2017). And in UK radio, BBC Radio 1 and Radio Xtra opened up their studios to audiences, giving listeners and the radio stations opportunity to create together new radio content, in their 'Access all Areas' initiative (BBC 2014). From the academic perspective examples can be seen in a few case studies which focus on the participatory nature of audiences with media brands. These include: the use of social media to engage consumers in conversation and expression of opinion about the brand (Christodoulides 2009); involvement of audiences in creative processes such as in the shaping of plots (Aris and Bughin 2009); consideration of an independent music company involving audiences in the creation, production and marketing of music (Wikström 2014); and active participation in the creation of branded content and the direction of the format and content within magazines (Malmelin and Villi 2017; Bange et al. 2020)..

Brand co-creation as a term has begun to filter into media management research (Wikström 2014; Malmelin and Villi 2017), yet work has mainly been of a descriptive nature, lacking theoretical consideration.

A key insight that has emerged from existing research is that brand meaning is no longer based just on the consumption of media content and the communication messages around it, but rather the users views and opinions of a brand may be co-created through the multiple "touch-points", where they can interact and experience the brand and negotiate the meaning themselves and with others (Bange et al. 2020). Currently, brand co-creation examples and influence on brand management practices are more prevalent from outside the media industry (Ind and Schmidt 2019)

with a number of case studies (Yin 2009) on organisations such as Apple store and its app developers; Lego and its LabView interface and Adult fans of Lego (AFOL); Local Motors custom car company; Starbucks( Sawhney, Veron and Prandelli 2005; Chesbrough 2006; Nambisan and Nambisan 2008; Lafley and Charan 2008; Libert, Wind and Fenley 2015; Kazadi, Lievens and Mahr 2016). This highlights the opportunities present in exploring the media industry in greater depth. How brand management responds must be considered as it is increasingly evident that consumers are increasingly influencing the creation of media brand associations (Chan-Olmsted 2011; Napoli 2011). Many media organisations are still not aware or fully committed to co-creating their brands, with current research indicating that this reflects uncertainty about co-creation and how to build a commercial case for it (Ind and Schmidt 2019). Although brand co-creation has received some academic interest in media management research there is incompleteness of this knowledge which is not surprising in a field where branding itself as a concept is a relative newcomer. It is evident therefore that the discourse of co-creation within branding has led to a rich field of inquiry (Ind, Iglesias and Markovic 2017; Beverland 2018) yet still requiring more knowledge.

To conclude, brand co-creation and its impact on the brand management of brand identity in the media industry is an evolving research area which needs advancing (Rohn 2018). Extending knowledge within the dynamic media industry around the strategic imperative of brand management and how co-creation is impacting upon that will provide additional insight that is currently lacking (Chan-Olmsted and Shay 2015). Although current literature adds to our knowledge, it also highlights the gaps in understanding this evolving media brand discourse. In addition, there is limited empirical work done in the area of media brand co-creation, with research currently

being mainly conceptual in nature (Ind et al. 2017). Current research suggests that many media organisations are uncertain how to operate within this new remit and can be caught off guard by the speed and ferocity of the stakeholder voice. However it is widely supported (Fisher and Smith 2011) that while conventional branding models focus on locking in on brand essence that is singular, easily repeatable, and then integrated consistently across communication channels, a media brand would be able to be more things for more people if a different model were used that allows a media brand to be more flexible. Although this viewpoint appears at odds with the need for consistent differentiation of a brand, it could be argued that a media brand could do this without losing its own identity, if the structure of developing, creating and managing a media brand is built correctly.

## **2.4 Conceptual Framework**

This section organises the key insights from the literature review and in doing so reflects on the key theoretical discussions shaping brand management, brand identity and brand co-creation. A conceptual framework presents a visual representation of the main elements to be studied and the suggested relationship between them (Miles and Huberman 1994). This visual is supported by a written explanation of the main arguments and the presumed linkage between them. This then lays the basis for the importance of the research and the method to be used. Within this section, key concepts are highlighted and evaluated which guide the rationale to explore the role of brand co-creation and the influence that it may be having on brand identity.

Organising the main concepts from the literature into a conceptual framework defines the relevant variables for this study. This framework provides the basis for the

methodological approach to exploring brand co-creation influence on brand identity in the UK Media Industry. The conceptual framework illustrates the assumption that structured brand management practices will facilitate a greater occurrence of brand co-creation activity. Utilising this framework, the influence which brand co-creation may be having on brand identity, is identified as an area to explore.

The conceptual framework supports the notion that organisations and their managers create, develop and protect their brands through the concept of brand management (Kapferer 1998; Keller 1998; de Chernatony 1999; Aaker and Joachimsthaler 2000). The framework synthesises the understanding that brand management is done in a structured and planned way (Berthon, Ewing and Napoli 2008; De Chernatony 2010).

Furthermore, the conceptual framework integrates the emerging debate on brand co-creation, and from that brand identity co-creation. It is evident that the debate around the concept of brand co-creation has evolved greatly since it first came into academic focus (Merz et al. 2008). Although the research about brand co-creation argues strongly that brands, and brand identity creation and development, now involve a range of stakeholders beyond that of the organisation, insight also supports the notion that organisations do have a conscious choice as to the structure they put in place, the activities they implement and their commitment to brand co-creation (Wikström 2014; Ind and Schimdt 2019). A structured and planned approach to facilitating co-creation is needed (Ramaswamy and Ozcan 2013; Wikström 2014; Ind and Schimdt 2019) and to realise the full potential of brand co-creation requires structured brand management practices.

In addition, the conceptual framework is developed on the basis that brand identity is a complex construct and that further investigation is required to enhance the

understanding of the influence that brand co-creation may be having. The exploration of the influence of brand co-creation on brand identity will help to add further insight to whether this is happening, where it is happening and in what way. Ultimately this will help further understanding as to what that may mean for brand management

The conceptual framework captures the key themes in the literature to show that brand management is about facilitating structured brand management practices to enable effective brand co-creation activities. See Figure 3. It assumes that structured brand management practices will facilitate a greater occurrence of brand co-creation activity.

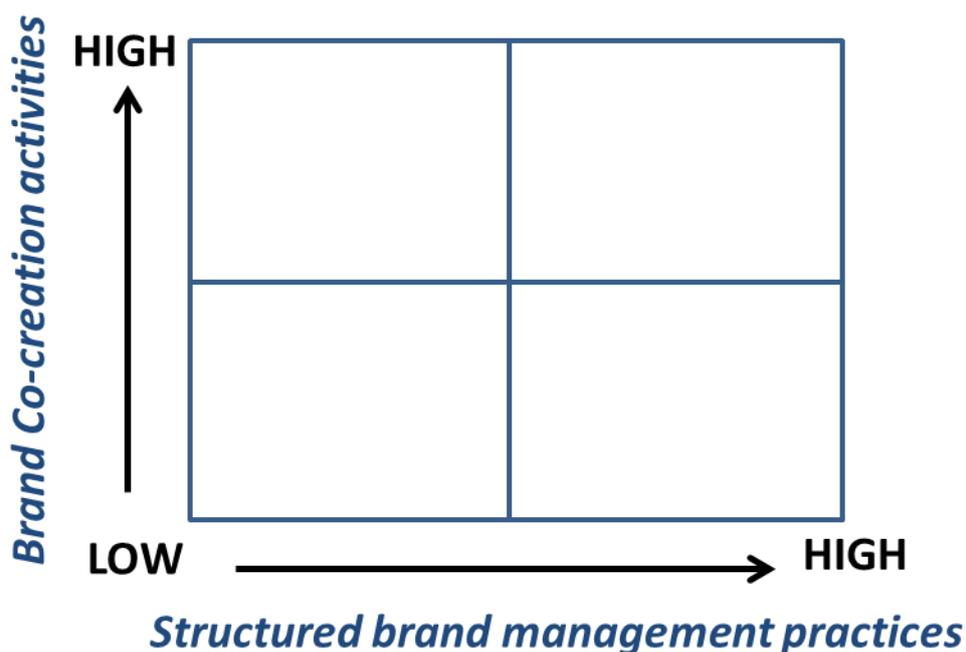


Figure 3: Conceptual Framework to explore brand management practices and the role of brand co-creation and its influence on brand identity

This assumption, together with the knowledge gaps around co-creation of brand identity, led to the desire to understand further the influence that brand co-creation may be having on brand identity in the UK media industry.

Exploring this would build a fuller picture of brand identity co-creation. As an exploration gives the opportunity to investigate and unearth insight which is currently missing, adding detail and enriching knowledge, it was deemed suitable to this thesis. This led to a research aim focused on **exploring brand management practices within UK media organisations with consideration as to how brand co-creation may be influencing brand identity** and the design of research questions which support this exploratory approach. Further detail on the full methodology will be discussed in Chapter 3. The conceptual framework informed the analysis of the research findings and is fully considered in Chapter 4, the findings and discussion section.

## **3 Chapter 3: Methodology**

### **3.1 Overview**

This chapter will firstly provide clarity of the research aim and the questions in relation to the contextual consideration of the UK media industry, the literature review, and utilisation of the conceptual framework. This will then be followed by a discussion of the philosophy underpinning the research, which takes a relativist and constructionist perspective. In alignment with this philosophy the research methodology is qualitative and the approach taken to conduct this research was underpinned by Bryman's (2012) qualitative research process. The purposive snowballing sampling method is discussed, outlining the 20 participants who were involved in the study and how these participants were selected and secured. Data collection utilised semi-structured interviews and a detailed overview is provided about the infield data gathering. Data analysis followed the framework of Miles and Huberman (1994), which involved a three step process of data reduction, data display and drawing the conclusions. Consideration of the research robustness is then discussed by checking against the criteria of authenticity and trustworthiness. This chapter is then concluded by looking at the research ethics which were followed in line with the Research Ethics Code of Practice of Bournemouth University.

### **3.2 Research aim and questions**

The aim of this research was to **explore brand management practices within UK media organisations with consideration as to how brand co-creation may be influencing brand identity**. To achieve this aim, three questions were set which subsequently framed the investigation:

### **Research Question 1 (RQ1): What is the role of brand management within UK media organisations?**

This question sought to understand brand management practices in UK media organisations, with consideration as to whether brand management was present; to what extent was it structured and intentional; what were the main elements used in brand management and what was its main purpose.

### **Research Question 2 (RQ2): Does brand co-creation exist in UK media organisations and what is its role within brand management practices?**

Following on from an exploration around brand management in UK media organisations, the purpose of this question was to firstly gain an understanding as to the existence of brand co-creation. From here the rationale as to why UK media organisations would look to facilitate brand co-creation would be explored and a consideration as to the role it plays and how UK media organisations facilitate it.

### **Research Question 3 (RQ3): What influence does brand co-creation have on brand identity within UK media organisations?**

This question aimed to investigate brand co-creation in relation to brand identity. Firstly the existence and relevance of brand identity within UK media organisations was explored. Secondly, by considering brand co-creation activities, the intention was to understand the influence that these may be having on brand identity.

### **3.3 Research philosophy**

The philosophical underpinning of any research is key and it is argued that it cannot be examined in isolation from the interests and motivations for the study, the methodology, and the data collected (Mason 2002; Ramazanoglu and Holland 2002;

Berg 2009). The research philosophy refers to the beliefs around which and how data should be collected (Saunders, Lewis and Thornhill 2009) and is entwined with both the direction and desired insight from the study. This thesis is aligned with an interpretive research framework which represents a belief system framed by the understanding that social phenomena comes from knowledge that is interpreted from explanations and meanings that individuals provide (Guba and Lincoln 2000). This is fitting with the overall research aim to 'explore' and 'investigate' brand management in UK media organisations. Consistent with the research aim and objectives, the epistemological approach of constructionism was suited to this exploration (Bryman and Bell 2003) with a relativist and ontological orientation (Braun and Clarke 2013).

The key consideration of epistemology is the nature of knowledge and what knowledge to trust and which is more meaningful (Denzin and Lincoln 2000). A constructionist epistemology considers that the world we know is linked to the world we live in, unable to be separated with knowledge built up and constructed as a result of how we have come to understand it (Burr 2003). All understanding of the real world is negotiated by the social contexts in which those accounts are constructed (Pfohl 2008; Grechhamer, Koro-Ljunberg, Cilesiz, and Hayes 2008). This social constructionist approach lays emphasis on understanding the participant's perspective of reality; what people say and do therefore are consequences of how they interpret their world (Creswell 2014). In the context of this study it was deemed that brand management practices take place in UK media organisations, undertaken by people who work in that role or in related positions and therefore they cannot separate their experiences from their context and the part they play and the relationships that occur within that role. Therefore this thesis aligns to a constructionist position. This position also recognises that knowledge is generated

from the involvement of both the researched and the researcher (Burr 2003). From this perspective, reflexivity is required of the researcher, requiring recognition that both the researcher and the researched are part of the research process. Both the researcher and the researched bring pre conceived ideas, concepts, experiences, values, outlooks, and their own multiple identities to the construction of what meaning is derived from the research (Edwards and Holland 2013). This can be considered a strength, with the researcher's subjectivity being embraced and not treated as bias which needs to be removed from the research (Berg 2009).

Ontology considers the degree in which reality exists separately from human practices and understanding. If only one truth exists then this is deemed to be a positivist viewpoint. This research took a relativist viewpoint as it will be drawing on the views and experiences of different individuals. These differences are equally important, recognising that multiple views and interpretations may exist (Berg 2009; Creswell 2014). This aligns with Denzin and Lincoln (2010) notion of the interpretivist researcher as creating a 'montage' of different viewpoints, yet ultimately put together and communicated as a whole.

Taking into account the preceding discussion, this study was therefore approached from a relativist and constructionist perspective, implying an understanding of the social context of the individual participants and respecting the view that there are multiple realities which may be discovered. As the research findings will feed back into and extend the existing knowledge and theory surrounding media brands and their management, the study took an inductive approach (Bryman 2012). An inductive approach ensures that insights from the study were developed from interpreting subjective qualitative data. Themes of enquiry originated from the

literature, the research aims and the objectives, yet these were developed further within the analysis.

### **3.4 Research methodology: Qualitative**

An inductive study is characterised by qualitative research (Berg 2009). Qualitative research at its core:

“records the messiness of life, puts an organising framework around it and interprets it in some way” (Braun and Clarke 2013, p.20).

The qualitative research paradigm is based on shared values and approaches which provide a broader framework for conducting research. It is typified by a set of assumptions that are classified by Berg 2009 as the use of words rather than numbers for data. It is about collecting meanings, concepts, definitions, characteristics, metaphors, symbols and descriptions rather than being all about counts and measures of things (Becker 1996; Silverman 2000). Its purpose therefore is to provide understanding and explore meaning, rather than prove a point or determine a relationship between different factors (Flick 2014). A qualitative methodology is aligned to the desire to interpret and make sense of phenomena from the different perspectives of the research participants and the meanings they bring from their various settings (Denzin and Lincoln 2011). By generating narrow yet rich detailed data (Geertz 1973) a qualitative research approach seeks understanding and meanings in a given context and therefore fits with the overriding aim of this research which is framed around exploration. As it allows a richer understanding of a phenomenon by utilising a more flexible, explanatory approach to data collection, qualitative research is suited to investigating an evolving concept such as branding in the dynamic context of the UK media industry. For this study qualitative data collection methods were deployed that would help capture different insights, to

enable the exploration of brand management within UK media organisations. In addition, qualitative research was identified as suited to this thesis as it very much looks for patterns in the data collected yet welcomes divergence, providing interesting insights when exploring UK media brands. Qualitative strategies are not without their limitations, with questions arising over rigour, reliability and demands of the data collection and analysis. Data collection can be both time consuming and difficult, with issues arising in accessing the field of study and those persons within it and in the time it takes to get into the field and collect the data (Flick 2014). However the nuances and depth evolving from the meanings of subjective experiences that come from qualitative research provide insight that is key to understanding the topic under investigation and outweigh the limitations (Berg 2009). To overcome the limitations of this research, techniques to ensure authenticity and trustworthiness, which are specifically suited for a qualitative approach of inquiry (Guba and Lincoln 2000), were utilised (see section 3.9 for further detail about how authenticity and trustworthiness were considered in this research).

### 3.5 Research process

In order to provide structure and guidance to conduct the research, it was decided to follow the approach outlined by Bryman (2012) which details six key steps in qualitative research. This sequential representation of the main stages of qualitative research gave clarity as to how to approach the methodology of this thesis (see Figure 4).



Figure 4: Sequential steps in qualitative research (Bryman 2012)

## **3.6 Sample**

### **3.6.1 Determination of the sample: criteria, levels and size**

#### **3.6.1.1 Sampling criteria**

Starting from the overall research aim, decisions were taken as to the criteria to be applied to the sample. This meant that the sample participants were to be from a certain population, which fitted specific criteria in order to allow inference from the data obtained back to the research question (Bryman 2012). This priori determination of the sample (Flick 2014) allowed for clear guidance as to the rationale for those participants selected and provided justification as to why some potential participants were rejected. From the research aim the sample criteria was formulated to include 'UK media organisations' and participants who had an understanding of 'brand management practices' within those organisations.

#### **3.6.1.2 Sampling levels**

The sampling criteria led to two different levels of sampling; sampling of the context and sampling of participants (Bryman 2012).

The researcher firstly considered the context of UK media organisations. As has already been discussed (see section 1.3) defining the media industry is difficult as it is both dynamic and complex, with changes occurring to its boundaries and parameters as technological and consumer changes challenge the industry structure and form. However, even though there is no absolute agreement as to the sectors which make up the media industry, there is agreement that the sectors are varied yet complementary in terms of their core focus on content. To concur with Aris & Burghin (2009) and Kung (2017) the media industry is comprised of a number of sectors and

the researcher took the view that as the UK media industry was reflective of this varied composition of sectors then the selection of participants should also be from multiple sectors. This conceptualisation of the UK media industry as being made up of a number of sectors helped inform the sample of participants. Therefore, including participants from some of the largest sectors in the UK media industry- Broadcasting, TV production, Advertising and Marketing - was deemed an appropriate approach. Taking a multi-sector perspective intentionally avoids focusing on only one sector, which can be deemed a too narrow view to understand the dynamic and complex UK media industry (Rohn 2018) and allows for insights to be derived which can resonate across the UK media industry (Doyle 2015).

The sample of participants was selected based on their practical experience in branding within the UK media industry, with the aim that this group would be able to answer questions in relation to the research objectives. A purposive snowballing procedure was used to ensure that “certain types of individuals or persons displaying certain attributes” (Berg 2007, p.51) were included within the study. This allowed a selection of certain participants that fitted the required criteria of having experience of and/or responsibility of brand management practices within UK media organisations. The intention being that in applying such a selection technique to the sample, a rich and textured insight into brand management practices could be derived. Job titles such as Chief Marketing Officer (CMO), Owner, Managing Director (MD), Marketing Director, Senior Marketing manager, Senior Branding manager, Research Director, Senior Production manager, were sort, with the intention that this level of role would mean participants had the relevant experience and knowledge.

### **3.6.1.3 Sample size**

There is no absolute agreed conclusion, or any clear rules for deciding the number of participants for qualitative research (Patton 2002). While Cresswell (1998) recommended five to twenty-five interviews for a phenomenological study, Kuzel (1992) suggested six to eight interviews. Patton (1990) discussed that there is no set number for a sample size for an interpretive qualitative research, as the sample size needs to be relevant depending on the purpose of the research, its usefulness for the research findings and the sources available. Hedges (1985) meanwhile stated that that “between four and six in-depth interviews constituted a reasonable minimum for a serious project” (p.76), and Crossley 2009 identified that sometimes only a single participant could provide relevant insight when it is analysed in depth.

A total of 20 individuals were included within the sample. This aligns with the recommended sample size required to support the proposed research question (Gough and Conner 2006), enabling sufficient data to be collected without it being too large a volume which becomes unmanageable (Onwuegbuzie and Leech 2005).

### **3.6.2 Purposive snowballing**

The researcher, with a background in the UK media industry, facilitated a purposive snowballing sampling method by making direct contact with suitable potential participants and also by asking for referrals. This was done by contacting known individuals by email (See appendix 6 for copy of email sent to known contacts), asking them about themselves and then asking for their help with the research. This led to six participants agreeing to participate.

For the remaining candidates, the purposive snowballing technique led to a number of additional contacts being made who fitted the criteria of participants required. This led to a number of introductions to suitable people in the UK media industry and a

further fourteen participants were secured (See appendix 7 for copy of email sent following introduction by colleague or friend).

### 3.6.3 Participants

Table 2 includes the full list of participants who took part in the research

<b>Position</b>	<b>Organisation</b>	<b>Sector</b>
Marketing Director	Sky	Broadcasting
Head of Film	ITV	Broadcasting
Chief Marketing Officer (CMO)	Global Entertainment group	Broadcasting
Senior Content Maker	Disney	Broadcasting
Product Marketing Executive	Global Entertainment group	Broadcasting
Senior Product Manager	BBCiplayer	Broadcasting
General Manager	PBS America	Broadcasting
Head of Research	Channel 4	Broadcasting
Head of Production	4Music	TV Production
Senior Production Manager	BBC3	TV Production
Development Executive	Red Arrow Studies International	TV Production
Executive Director	Bulbshare	Advertising and Marketing
Founder and MD	The Latimer Group	Advertising and Marketing
Strategy Director	Walker Agency	Advertising and Marketing

MD and Head of Implementation	Generation Media	Advertising and Marketing
Senior Strategist	RAPP	Advertising and Marketing
Senior Account Planner	Mindshare	Advertising and Marketing
CEO	Bright Blue Day	Advertising and Marketing
Chief Strategy Officer	VCCP media	Advertising and Marketing
Chief Integration Officer	VCCP media	Advertising and Marketing

Table 2: Participant list detailing the position of the individual who was interviewed for the research, the UK media organisation they were employed at and the sector which the organisation was in

### 3.7 Research method

There are a number of methods for collecting data and the most common techniques used in qualitative research are interviews or focus groups, both with their own particular strengths and weakness (Flick 2014). Focus groups were discounted for collecting the data in this research mainly due to the likely reluctance of the expert participants for wanting to discuss their viewpoints in a group which would consist of individuals from competitor organisations. This could result in it being difficult to recruit participants to be involved in the research or participants limiting their viewpoints or being restricted in how they express themselves when involved in group discussions (Bryman 2012). Other issues relating to focus groups such as having less control over the direction of the discussion and the difficulty of analysing large quantities of data that can involve overlapping conversations were also contributing factors as to why this approach for data collection was discounted. Interviews were deemed the most appropriate data collection method for this

research as they would allow for individual discussions with all participants, overcoming the key shortcomings of focus groups.

### **3.7.1 Semi-structured Interviews**

Interviews are a key method to gain insight into the meanings of individuals' experiences, and are the most commonly used tool in social science research (Edwards and Holland 2013). Interviewing can be defined as a conversation with a purpose to gather information (Denzin 1978; Patton 2002; Babbie 2012) and can provide valuable insights due to the in-depth and detailed data generated (Denscombe 2014). Interviewing can allow exploration into areas related to the research, providing opportunities for topics to be discussed more fully and rich insights to be derived. They are also flexible in that they can be accommodated into both the participants and researchers lives in a time and location that can suit (Bryman 2012). They can be time consuming to organise, conduct and transcribe yet their flexibility and quality of data that can be obtained still makes them very attractive.

The researcher decided to use interviews to gather insight for this thesis as they are suited to gaining in-depth understandings and accounts of practices amongst brand and/or marketing experts in UK media organisations. Semi structured interviews are the domain of qualitative researchers (DiCicco-Bloom and Crabtree 2006), providing some guidance and schedule, but allowing for a great deal of leeway in what is asked and how participants respond. Semi-structured interviews were considered ideal for this research as they would provide a degree of structure but allow for additional probing of particular points during the conversation, which was totally aligned with the explorative nature of this research. This would enable the participants to offer new meaning and therefore insights to the study (Mason 2002; Galletta 2013). An

interview guide was developed (see appendix 8) in order that the researcher had both a flow to what they were asking and also to make sure that what they were asking related back to the research aim and objectives. The purpose of this was not to restrict the interview and was not intended to be prescriptive to what was asked within the interview. However by having a guide this did give some structure and direction whilst also allowing space for movement of conversation.

The language used and the flow of questions were all tested in the pilot interview (see 3.7.2) to ensure that further interviews would glean the best insights possible.

### **3.7.2 Pilot interview**

Pilot studies can be useful to carry out as they can both support the choice of research method chosen and also unearth considerations to be taken into account for the remainder of the study (Bryman and Bell 2011). They can help provide useful experience to the researcher to consider their own role in the interview, getting them to reflect on how they conduct themselves and whether the flow and wordings of the questions made sense and elicited quality responses. Given that all interviews were going to be conducted with business people and were discussing concepts (co-creation) that they may not be familiar with, it was felt important to conduct a pilot. From the researchers network an introduction was made with an ex-employee of the BBC who had worked in the marketing of the channels and programmes. As they were no longer employed within the UK media industry it was decided that they would be ideal to conduct a pilot interview with as even though they would understand the topic being explored, and therefore could answer the questions, their knowledge and viewpoints would be a little dated and therefore not relevant to the final study. At this interview a semi-structured interview guide was used to guide the

conversation. The interview was conducted at Bournemouth University as the participant was visiting.

Two main learning's came from the pilot interview which helped evolve the researcher's technique in subsequent conversations. Firstly, when using the term co-creation, and asking questions about it, the participant was not clear what this actually meant and the researcher had not prepared simple enough explanations to provide meaning. This meant the interview floundered on this area. This was rectified in subsequent interviews, whereby different language was used to discuss the term and examples were prepared to be given if needed. Secondly, the interviewer felt that they lacked confidence to really lead the conversation, resulting in the participant going off on a tangent on a few occasions. Again this was improved upon for the main interviews by having a less open interview guide to provide structure for the researcher and having in place phrases to confidently steer participants. This defiantly was needed as a number of participants veered the conversation off in different directions and the researcher was able to bring the interview back on track. No data from the pilot interview was used in the final analysis.

### **3.7.3 Overview of the data collection**

All interviews were conducted between the period 25/01/2019 to 04/03/2019. In order to be as effective as possible during this part of the research, consideration was given to the criteria and tips to successful interviewing as outlined by Kvale (1996); Saunders et al. (2009) and Bryman (2012).

Building rapport between the researcher and the interviewee was a key consideration throughout the data collection phase as a good connection can lead to richer insights being gleaned from the conversation (Ross 2001). During the initial email exchange

to secure the interviews, the researcher made it clear that they would come to wherever was easier for the participant and a range of dates were offered. Before the interview the Interviewer did some research about each participant, connecting to them via LinkedIn and looking into their career history and current organisation. The interviewer also ensured that they were up-to-date on news relating to the media industry. These gave a starting point to the interview and were also used throughout some of the conversation with the intention to create ease and rapport (Berg 2009). The interviews were conducted in a location and time to suit the participant, with the majority being conducted either at work locations or at a café or restaurant which the participant was familiar with. This formed part of building the rapport.

All were conducted face to face as this has strong merit in gleaning richer data and in being able to pick up nonverbal cues. As most of the interviews (18) took place in London, which involved a 4 hour round trip by the researcher, a range of dates were offered to participants in order that more than one interview could be conducted on each trip. In total 8 trips were made to London to conduct the interviews. The maximum interviews which were conducted in one day were 4 and although this was tiring for the researcher, these were spaced throughout the day to ensure that there was plenty of time between each interview to; reflect and make notes on the interview; reach the new location and prepare for the next interview. This worked extremely well as none of the locations were familiar to the researcher beforehand and therefore involved navigating across London to different sites. Two other interviews were conducted in Bournemouth. One of these took place at Bournemouth University as the participant was visiting for other reasons, and the other interview was conducted at the place of work of the individual being interviewed.

Before each interview the participant was sent a 'participant information sheet' (see appendix 9) so that they understood more fully the purpose of the research, why they had been asked, and what would be done with the data from the interview. In addition they were asked to sign a 'participant agreement form' (see appendix 10) which was sent to them before the interview. This was both signed and scanned back before the interview or was collected from the participant at the start of the interview.

Two recording devices were used throughout the interview in case there were problems with either of them. These were always shown to the participants beforehand. Not only were these used to capture the interview, but notes were also made throughout to present an image of control and help keep the interview to the research agenda rather than that of the participants (Duke 2002). On four occasions the participants suggested meeting in cafes which were familiar to them. Although this did mean the participant was at ease, it did mean that the settings were a little noisy (one was conducted in a café in Waterloo train station). On these occasions the researcher did an initial recording and checked the sound quality before conducting the full interview and moved the recording devices closer in order to capture the conversation. The majority of the interviews lasted for 45 minutes, with the shortest being 27mins and three lasting for an hour. As well as the interviews, it was clear that some of the participants were enjoying the experience of sharing their knowledge and felt proud of where they worked. This impression came through as four of the participants offered to give the researcher a tour of their workplaces after the interview had finished. This involved being shown around television studios, radio stations and inside a large advertising agency. This aligns with findings from Saunders et al. (2007) who identified that business participants tended to be generous with their time, extending their time with the researcher to beyond the

scheduled interview. This did give the researcher insight into the actual operational workings of organisations in the UK media industry and allowed the researcher to demonstrate reciprocal interest in the participant and their work. Immediately after the interview the researcher reflected and made notes (see appendix 11) about the interview. This was helpful in synthesising the key insights and also any learnings to be taken into the next interview. The day after the interview all participants received an email from the researcher thanking them for their involvement in the research.

On approaching the data collection, right from the beginning in securing potential participants through to actually conducting the interviews and following up afterwards, the role of the researcher and respondent was a very conscious consideration. The researcher was a visitor in the field (Agar 1980) but a visitor who had some knowledge of the field they were entering; and therefore a professional visitor. Consideration of bias was carefully thought through and a number of actions undertaken to minimise prejudice (see section 3.9.2.4 on Confirmability for a full description of measures taken).

### **3.8 Data analysis**

Qualitative data analysis looks at the relationship between themes and within themes in order to better understand the phenomenon being researched. By doing so it brings some order and structure to the masses of data collected, relating back to the research question being asked (Hilal and Alabri 2013). The approach to analysing the data was based on the framework of Miles and Huberman (1994) (see Table 3) which provided a systematic process to taking the data from the interviews and making sense of the patterns and themes generated. This three stage process of

data reduction, data display, and drawing and verifying conclusions, demonstrates the approach to be taken in qualitative analysis.

<b>Key stages in Qualitative Analysis</b>	<b>Application to this research – steps involved in each stage</b>	
<p><b>Stage 1: Data reduction</b></p> <p>The aim of this stage is to transform the data and condense it into manageable information.</p> <p>It includes the transcribing and making notes of the interviews, coding and categorising data</p>	<p>See section 3.8.1</p> <p>Data management considerations (see 3.8.1.1)</p> <p>Transcriptions of all interviews (see 3.8.1.2)</p> <p>Notes and reflections made on each interview</p> <p>Use of Nivivo (see 3.8.1.3)</p> <p>Thematic analysis approach applied (3.8.1.5) (applicable to stage 1 and stage 2 of this process)</p> <p>Coding done through Nivivo based on units of analysis (see 3.8.1.4) – <i>participant led descriptive coding</i></p>	<p>Thematic analysis applied (see 3.8.1.5) at stage 1, 2 and 3</p> 
<p><b>Stage 2: Data Display</b></p> <p>Further organising and assembling the data into summary diagrams or visual displays. Reduces data further by working through several iterations. Recognition of themes and patterns emerges</p>	<p>See section 3.8.2</p> <p>Reordering and reducing codes</p> <p><i>Participant and researcher led coding</i></p> <p>Recognition of themes (see 3.8.2.1)</p>	
<p><b>Stage 3: Drawing and verifying conclusions</b></p> <p>Identifying key patterns and relationships. Exploration and further checking. Draw meaning from the data</p>	<p>Themes identified</p> <p>Rich analysis linking themes back to theory, insights drawn (see chapter 4)</p>	

Table 3: Stages and steps involved in qualitative analysis (Miles and Huberman 1994)

In column one in table 3, the main aspects of each stage are summarised. The second column reflects the steps which the researcher moved through in this research and identifies where within this thesis there is further discussion about each step. The steps involved: initial data management; first coding based on units of analysis; further coding and rechecking of the codes; to final theme identification and synthesis of findings.

### **3.8.1 Stage 1: Data Reduction**

#### **3.8.1.1 Data management**

Data management and data analysis are integrally related as the quality of insight derived from any analysis will be founded on how well organised, systemised and accessible the data is (Miles and Huberman 1994; Auerbach and Silverstein 2003). Careful planning at the design stage of the research and before any interviewing had begun was done in an attempt to ensure the data could be stored securely, that it was accessible, and that analysis of it could be done in the best way (Marshall and Rossman 2006). As well as recording the data using two audio recording systems (ensuring back up) the data was transferred into raw files onto Bournemouth University based secure servers, It was sent to the transcription service via secure data transfer methods and all transcribed interviews were sent back in word documents which were initially saved on University servers. It was also decided to utilise the qualitative research computer aided system NiVivo to store, organise, aid analysis and enable presentation of data in an engaging manner (see 3.8.1.3).

#### **3.8.1.2 Transcription**

In order to repeatedly and easily examine the interviewees' answers and to have the capacity to re-read the interviews, transcription of the interviews was required. As this procedure can be very time consuming it was decided to employ a professional transcription service. The cost and sourcing of this service was met by Bournemouth

University. On receiving back each transcription the researcher quality checked the work by listening through the recording and cross referencing with the transcription. Not only did this help with quality checking but this allowed the researcher to become absorbed in the interview. See appendix (12) for two full interview transcriptions.

### 3.8.1.3 Nvivo

It was decided to make use of NVivo 12, a computer-assisted qualitative data analysis software system (CAQDAS), in order to assist in the data management and analysis stage of the project. NVivo is considered one of the leading software systems to assist in qualitative analysis (Bryman 2012; Hilal and Alabri 2013). All transcriptions were imported into Nvivo 12. Figure 5 illustrates an example of a selection of an interview transcript imported into Nvivo.

The screenshot shows the NVivo 12 interface. On the left is a navigation pane with sections like Quick Access, Data, Codes, Cases, Notes, Search, Maps, and Output. The main window is titled 'Interviews' and contains a table with columns for Name, Codes, and References. The 'Felicity' interview is selected. To the right of the table, the transcript for 'Felicity' is displayed, including a speaker key and a table of transcript segments.

Name	Codes	References
Adam Johnson	3	6
Annie	14	30
Emma	12	21
Felicity	6	15
Georgina	5	9
Harriet	0	0
James	10	21
james - Global	0	0
Jonathan	7	11
Lauren	1	2
Newton	5	7
Nick	1	1
Pete-Maria	8	14
Richard	1	1
Sally	1	1
Thea_matt	2	2
Thea_Only	0	0

**7120-07933(4)-Felicity**

**Speaker key**

S1 Speaker One  
S2 Felicity

	Timecode	Speaker	Transcript
1	00:00:00	S1	...know what I'm doing. That's fine. Okay, okay. So you saw my documentation, everything. (Overlapping Conversation) why, okay, okay. So this is just to give you bit of context to sort of the...what the project is and everything.
2	00:00:11	S2	Yeah.
3	00:00:11	S1	But for the interest of this, would you mind giving me your name and kind of-
4	00:00:13	S2	Yeah, of course. Uh, so I'm Felicity Council.
5	00:00:16	S1	Okay.
6	00:00:18	S2	Um, working at Box- the Box Plus Network.
7	00:00:21	S1	And they're fully owned now by Channel 4, that's right, isn't it?
8	00:00:23	S2	Yes, very recent development.
9	00:00:24	S1	Yeah, very recently. January, wasn't it?
10	00:00:26	S2	Um, yeah, it's a couple of weeks ago, although I think the

Figure 5: Selection of a participant interview transcription imported into Nvivo

NVivo does not do the analysis but instead is deemed useful to aid in the organisation of data (effectively operating like an online filing system), increase the efficiency of coding, and provide transparency to the data analysis stage (Bazeley 2007; Braun and Clarke 2013). The logging of all interview transcripts, the allocation of codes based on the units of analysis, further addition of codes based on open coding, systematic data reduction, grouping and identification of patterns, facilitates not only a systematic approach to the analytical process but allows for transparency and a clear audit trail. In addition, the fact it could aid in the visualisation and hence presentation of the data was particularly appealing (Konopasek 2008) as this was deemed a useful component to help convey and communicate not only the findings but the stages within the data analysis process.

#### **3.8.1.4 Units of analysis**

From the earlier literature review, leading to the construction of the conceptual framework, units of analysis were identified which related to the themes of brand management, brand identity and brand co-creation. Miles and Huberman (1994) suggest the creation of codes prior to data collection. These codes are pre-determined units of analysis which provide strong links to the data. See Table 4 for an illustration of the units of analysis and the literature roots from which they originated. The units of analysis are shown in bold and are the key words within the academic literature that define the themes of brand management, brand co-creation and brand identity. The original literature roots were identified to add credibility to the units. These units of analysis encompass key elements as required by the research questions.

<i>Units of analysis: in bold</i>	<i>Author</i>	<i>Date</i>
<b>Brand Management – Linked to RQ1</b>		
<b>BM1.</b> the processes of organization revolve around the <b>creation, development and protection</b> of brand identity	Urde	1999
<b>BM2:</b> Process of <b>creating, co-ordinating and monitoring interactions</b> between an organisation and its stakeholders	Berthon et al.	2008
<b>BM3:</b> A set of any <b>systems, organizational structure</b> , or culture of a firm supporting brand building activities	Lee et al.	2008
<b>BM4:</b> Brand management, or <b>promise management</b> , entails adopting a <b>planned programme</b> that bridges both staff's capabilities and enthusiasm with customers' expectations. Effective brand management is about harnessing the organisation's values and competencies in such a way that a <b>unified process</b> can deliver an authentic and welcome experience	De Chernatony	2010
<b>BM5:</b> Brand management starts with the product and service as the prime vector of perceived value, while <b>communication is there to structure</b> , to orient tangible perceptions and to add intangible ones	Kapferer	2012
<b>BM6:</b> Brand management is about <b>gaining power</b> , by making the brand more known, bought and engaging	Kapferer	2012
<b>BM7:</b> The Brand Management System represents the way firms should <b>conceive and develop</b> the internal management of their brands to <b>facilitate the creation and maintenance</b> of strong brands in the long term,	Santos-Vijande et al.	2013
<b>Co-creation – Linked to RQ2 and 3</b>		

<p><b>CC1:</b> The meaning of value and the process of value creation are rapidly shifting from a product-and firm-centric view to <b>personalised consumer experiences</b>. The interaction between the firm and the consumer is becoming the locus of value creation and value extraction. <b>Informed, networked, empowered, and active consumers</b> are increasingly co-creating value with the firm.</p>	<p>Prahalad and Ramaswamy</p>	<p>2004</p>
<p><b>CC2:</b> an <b>active, creative and social process</b> based on <b>collaboration</b> between organizations and participants that <b>generates benefits for all</b> and creates value for stakeholders</p>	<p>Ind et al.</p>	<p>2013</p>
<p><b>CC3:</b> Co-creation is the <b>joint, collaborative,</b> concurrent, peer-like process of producing new value, both materially and symbolically</p>	<p>Glavagno and Dalli</p>	<p>2014</p>
<p><b>CC4: Participate, interaction</b></p>	<p>Nazir and Berndt</p>	<p>2018</p>
<p><b>CC5:</b> customers <b>actively contribute</b> customer co-creation involves two key processes: (1) <b>contribution</b> (i.e., submitting content) and (2) selection (i.e., choosing which of these submissions will be retained).</p>	<p>O'Hern and Rindfleisch</p>	<p>2010</p>
<p><b>CC6:</b> the concept of brand value co-creation— a brand value co-creation (BVCC) model. Central to such a BVCC model is the idea that a brand constitutes a <b>collaborative, value</b> co-creation activity involving all <b>stakeholders</b> and the firm</p>	<p>Merz et al.</p>	<p>2009</p>
<p><b>Brand Identity – Linked to RQ1 and 3</b></p>		
<p><b>BI1:</b> Brand identity is a <b>unique set of brand associations</b> that the brand strategist aspires to create or maintain. These associations represent <b>what the brand stands for</b> and <b>imply a promise</b> to customers from the organisation members'</p>	<p>AAker</p>	<p>1996</p>

<b>BI2:</b> The <b>key belief</b> and its <b>core values</b> is called identity	Kapferer	2012
<b>BI3:</b> Identity is an answer to a simple yet fundamental question: <b>What makes you?</b>	Kapferer	2015
<b>BI4:</b> Everything social actors <b>appreciate, appraise, wish to obtain, recommend,</b> set up or propose as <b>an ideal</b> , can be considered as a value. Ideas, emotions, moral deeds, acts, attitudes, institutions, material things, etc.may possess this <b>special quality</b>	R. Rezsohazy International Encyclopedia of the Social & Behavioral Sciences	2001
<b>BI5:</b> <b>A value is an object which is prized....</b> a set of values is a living system, very complex, open to seesaw motion and variations	International Encyclopedia of the Social & Behavioral Sciences	2001

Table 4: Units of analysis derived from the academic literature

These units of analysis helped create linkage to the data, providing structure to this inductive study. Further definitions were identified for each unit (see appendix 13) in order that when approaching the coding of the data all appropriate words and phrases would be brought into the coding. This ensured that coding was done in a systematic way, picking up key words which could be related back to the research questions. This ability to structure the analysis makes sense when data coding. An example of the application of the units of analysis is illustrated within the following quotation:

“**get people in**, users in (planned), and talk about particular product, problems or challenges or things they’re thinking about doing and getting their direct instant **feedback** (input) on what that is. **Managing** (planned) that **collaboration** (co-creation) and asking for specific **input** (input) on specific things.” Senior Product Manager, BBC iplayer

Initially 129 codes were generated based on the units of analysis and definitions. However some were discarded in further checking and reduction of the data as no data was found to link to those codes. For example, “monitor” was merged into “protect” as part of the distilling process.

#### **3.8.1.5 Thematic analysis**

Thematic analysis helps to identify themes and patterns within the data and without this identification then the description, explanation and theoretical relevance of findings would be impossible (Ryan and Bernard 2003). It is the most common method of analysis in qualitative research and fits well with the research aim and objectives and the underlying philosophical approach of this project. An inductive thematic analysis method was utilised, as this is ideal to identify themes and patterns of meaning from the data (Braun and Clarke 2006). Themes are induced from the data and from the researcher’s prior understanding of the theory underpinning the study. As the study was an exploration, perspectives on brands from across the different levels of brand architecture were gathered with no explicit brand architecture structure applied to the analysis.

The analysis of data from the interviews used a framework developed from the units of analysis (see Table 4 in section 3.8.1.4) and it was these units and the accompanying definitions which were initially coded within Nvivo (see Figure 6 showing example of some of the coding in Nvivo).

Co-creation	13	170
active	4	4
collaboration	3	6
connect	3	5
cooperate	1	1
engagement	6	13
experiences	3	9
interact	1	2
involvement	5	20
joint	0	0
open	3	4
participate	0	0
partner	4	6
personalised	3	5
planned	0	0
relationship	3	6
social	0	0
Stakeholders	0	0
together	3	5

Figure 6. Example of the coding in Nvivo

When searching for themes the researcher referred to the guidance of Ryan and Bernard (2003), and looked for repetitions in the data and similarities and differences in the ways a topic was discussed. As a starting point coding of the data was done against the units of analysis and definitions by doing word searches within each interview transcript (See Figure 7 for an illustration of a word search in Nvivo). This proved very useful to firstly reduce the messiness and vastness of the data collected and secondly to establish repetition of topics that recurred again and again.

The screenshot shows the Nvivo software interface with a search query for 'identity'. The search results table is as follows:

Name	In Folder	References	Coverage
Adam Johnson	Files\Interviews		2
Annie	Files\Interviews		3
Annie	Files\Interviews\agencies		3
Emma	Files\Interviews		4
Emma	Files\Interviews\broadcasters		4
Georgina	Files\Interviews		2
Georgina	Files\Interviews\agencies		2
James	Files\Interviews		2
James	Files\Interviews\agencies		2
Jo Fox	Files\Interviews\broadcasters		9
Jonathan	Files\Interviews		1
Jonathan	Files\Interviews\agencies		1
Martin Greenback	Files\Interviews\broadcasters		9
Newton	Files\Interviews		1
Newton	Files\Interviews\broadcasters		1
Pete-Maria	Files\Interviews		1
Pete-Maria	Files\Interviews\agencies		1
Sally	Files\Interviews		3
Sally	Files\Interviews\producers		3

Figure 7: Example from Nvivo which illustrates a word search for 'identity' amongst all the interview transcripts

Although repetition is one of the most common methods to establish patterns in the data (Bryman 2003) it is insufficient in itself to enable something to be identified as a theme. This led into stage 2 of Miles and Huberman (1994) qualitative analysis process, the Data Display.

### 3.8.2 Stage 2: Data Display

During this stage the initial coding was reduced further by the researcher (See Figure 8). All transcripts were re-read and re-read and interviews listened to again, checking for any data that needed coding that had not been captured, and merging or removing codes that were not needed. This distilling of the data, merging and removing categories reflected both the content and the research aim. For instance this meant removing the code 'stakeholders' from this research as although it captured data it did not fit with the actual research aim or questions. In addition a number of codes were removed where no data was captured. This reduced the codes down to 34.

Name	Files	References
Brand Identity	16	161
values	6	9
associations	2	2
personality	1	1
Brand Management	7	219
communicate	8	13
create	11	20
Develop	14	54
planned or structured	9	12
promise	3	3
Protect	10	23
role	5	21
job	1	2
purpose	2	2
task	2	2
Co-creation	13	170
active	4	4
collaboration	3	6
connect	3	5
cooperate	1	1
engagement	6	13
experiences	3	9
interact	1	2
involvement	5	20
open	3	4
partner	4	6
personalised	3	5

Figure 8: Screen shot showing distillation of the data within Nvivo

This continual coding and refining of the data, identifying patterns and linkages, helped to develop key themes. As such a visual display of the key themes emerged (see Table 5)

	<i>Themes emerging from the data</i>			
<b>RQ1 – Brand Management</b>	Presence	Creation	Development	Consistency
<b>RQ2 – Co-creation</b>	Prevalence	Tactical and strategic role	Rationale and opposition	
<b>RQ3 – Co-creation on Brand Identity</b>	Clear Brand Identity	Extended identity		

Table 5: Table showing themes emerging from the data and linkage back to the research questions

### **3.8.3 Stage 3: Drawing and verifying conclusions**

The data analysis process involved the on-going interrogation of the data in order to identify themes which would best fit with the research questions. Section 3.9 on Authenticity and Trustworthiness will discuss in more detail the rigour, integrity and quality of the data and the analysis. The framework by Miles and Huberman (1994) together with the thematic analysis criteria of Ryan and Bernard (2003), and use of the Nvivo 12 software allowed for a thorough approach throughout. The data was collected, coded and analysed in a systematic and structured way resulting in a number of themes identified. A full discussion of these findings can be found in Chapter 4, the Findings and Discussion chapter.

### **3.9 Authenticity and Trustworthiness**

Research quality was assessed throughout by consideration to the criteria of authenticity and trustworthiness (Lincoln and Guba 1985). These are the accepted

criteria for demonstrating quality, integrity and robustness of qualitative research (Daymon and Holloway 2011; Bryman 2012). Challenges in qualitative research often relate to its comparison to quantitative research. Qualitative research, it is argued, is less transparent, cannot be generalised or replicated (Creswell 2014). This research acknowledges these limitations and sought to improve the rigour by ensuring the criteria of authenticity and trustworthiness were met.

### **3.9.1 Authenticity**

The notion of authenticity is inherent to the research process itself. The concept is to ensure that the study conducted

“is authentic when the strategies you have used are appropriate for the ‘true’ reporting of participants’ ideas, when the study is fair and when it helps participants and similar groups to understand their world and improve it” (Damon and Holloway 2011, p. 84).

Each of the strategies of ‘true’, ‘fair’ and ‘helping understanding and improvement of a world’ were considered in the context of this study. The study aimed to reflect a true and accurate reporting of what participants said and what their viewpoints were.

This was done over several stages by recording all interviews, transcribing them, re-checking the transcriptions against the recordings, uploading all transcriptions into Nvivo and coding against these transcriptions. All quotations used in the findings section were taken directly from the spoken interviews and all were checked backwards to the original recordings.

The concept of fairness (Damon and Holloway 2011; Bryman 2012) was embraced throughout the study. Firstly, to ensure the fair treatment of participants, all received information relating to the intent of the study and their involvement within it. This was done not only in the emails leading up to the interviews but was shared in the

participant information sheet and the participant agreement forms (see appendix 9 and 10). To reconfirm understanding of the study by the participants, clarity as to the study and their involvement was checked at the commencement of each interview. In relation to helping participants and similar communities understand their world, the future publication of this thesis will allow other researchers and interested parties to learn from this knowledge. In addition, taking the knowledge back into UK media organisations has already been developed by sharing aspects of this research at discussion sessions such as that with Hearst Media, a leading magazine publisher

### **3.9.2 Trustworthiness**

Trustworthiness encompasses the four main criteria of credibility, transferability, dependability and confirmability (Daymon and Holloway 2011).

#### **3.9.2.1 Credibility**

First, we will look at credibility, which Bryman (2004) defines as research that has been undertaken in good practice and is an accurate representation of the participant's social context. Throughout the research credibility was strived for.

During the interviews, the responses provided by respondents were regularly checked to ensure that what the interviewer had heard the responses correctly. This was particularly vital in situations whereby there was room for mishearing the conversation, or having the sound and therefore words distorted. This did happen in some of the cafes where the interviews were conducted. As an example, in the interview with the Development Executive at Red Arrow Studios the interviewer asked to move tables to a quieter area in order that all responses could be heard and recorded properly. Member checking also involved asking for clarification on points if what was being said by the participant was not fully understood. For example, in the

interview with the senior product manager at the BBC iplayer, acronyms were used by the participant which the interviewer was not aware of. By seeking clarification this ensured that the respondents account was understood properly.

The interviews were recorded on two devices to ensure that if there were any problems with one of the devices, then an accurate recording was made on the second device. All interviews were transcribed and those transcriptions were double checked against the original recordings to ensure that what was recorded was an accurate representation of the interview.

### **3.9.2.2 *Transferability***

Hammond and Wellington (2012) define transferability as when the findings from one study can be applied to research outside the research project. Although the findings from this study are not generalisable to other settings, it is deemed that by providing a full description of the research aim and questions, methodology, and analysis and findings from the data, other researchers can make a judgement and assess the transferability of the study to other settings (Saunders et al. 2016). For example, the conceptual framework and evolved theoretical discussions found in the conclusion can be considered by others and decisions made as how they can be transferred to another study on brand management, brand identity or brand co-creation.

In addition, to ensure credibility, this study was compared to other existing studies, to look at the similarities and to contribute further to the theoretical development of brand management, brand identity and brand co-creation.

External feedback was sought throughout the entire thesis journey by attending and presenting at research seminars, such as the European Media Management Association annual conference, the Global Brand Management conference, and the

Bournemouth University Doctoral seminar and conference series. This peer debriefing (Lincoln and Guba 1985) enabled the researcher to discuss the methodological approach, the data collection technique, the different emerging patterns, and the analysis with peers. Feedback was crucial for improving the quality of the research and its trustworthiness.

### **3.9.2.3 Dependability**

Dependability addresses the desire for consistency, allowing others to evaluate the research process and replicate the research approach (Bitsch 2005). By doing so, a replication should produce the same findings (Miles and Huberman 1994). Not only was a clear research process followed (see Figure 4), a sequential approach to the analysis was also adhered to (see Table 3). Hence an audit trail throughout the entire research process was established. Robust data management was established (see section 3.8.1.1) to ensure not only was the data accessible and well organised but that it was protected (Auerbach and Silverstein 2003; Marshall and Rossman 2006). The use of Nvivo 12 software was beneficial to aid transparency and to help with the audit trail, therefore supplementing trustworthiness and dependability.

### **3.9.2.4 Confirmability**

Confirmability considers the researcher bias in the research process (Daymon and Holloway 2011). Qualitative research does locate the researcher in the world of the research which needs consideration in order to minimise bias.

Although complete objectivity is impossible (nor necessary) within a qualitative approach the researcher tried throughout the research to always act without bias. The researcher was guided in how to do this by following the steps outlined by Miles et al (2014).

Firstly, the methods and procedures used in the research were detailed and that they followed a sequenced phase of events involving data collection, data analysis, data findings and drawing overall conclusions (see table 3). This ensured the researcher followed prescribed steps in their approach. For example, by creating and utilising the units of analysis and the corresponding definitions for each unit, this ensured that the analysis was linked to existing theoretical sources. This ensured that the analysis had confirmability as it was not done based on the views and assumptions of the researcher. Secondly, conclusions were clearly linked to the literature, the conceptual framework, units of analysis, and codes, categories and themes drawn from the data. This ensured that a random approach to analysis was avoided, giving the researcher a clear framework and structure which they kept to in approaching interpretation of the data and findings. This minimised the potential for researcher bias. Thirdly, a clear data management system was set up (see 3.9.2.4), encompassing a structured process to data management. This included interview notes, audio recordings of the interviews, transcribing the interviews and uploading the data into Nvivo . Again this ensured a framework was in place to minimise bias. Finally, reflexivity was used to determine how the views, assumptions and values of the researcher may have influenced the interpretation of the data (see Appendix 11 for an example of reflective notes taken after an interview).The researcher carefully considered their role within the research process, continuously reflecting yet recognising that they could not be removed from the research. Throughout the interviews a conscious attempt was made to ask open questions and ensure that the researcher's opinions, in the way of leading questions, did not come in. When this did happen, for example when interviewing the MD at Latimer and discussing co-creation, the interviewer was aware

not to continue the positive conversation which began around the concept which could lead the participant to incline towards providing favourable answers. .

### **3.10 Research Ethics**

This thesis was carried out in line with the Research Ethics Code of Practice, with a Research Ethics Checklist submitted and approved by Bournemouth University Research committee. Throughout all the research stages, including: research design, data collection and analysis, ethical considerations were key. Elements such as honesty, openness, respect, privacy, anonymity, willingness to participate and confidentiality were all considered (Berg 2009). This research project was not considered to be high risk to the interviewees with no potential of physical harm and the minimal likelihood of emotional upset.

Full informed consent was obtained from all interviewees before they took part in the study by getting a participant agreement form to be signed (see appendix 5 for participant agreement form) and full disclosure of what the research project was about was communicated to the participants along with the fact that they would remain anonymous in any analysis and findings presented. Participants were aware that the interviews were audio recorded and the recording devices were shown at the beginning of each interview. Participants were made aware that their data would be treated anonymously and only their job titles would be used in any published research. All participants voluntarily engaged in the study and no coercion or reward was offered for their involvement. In line with Bournemouth University policy, all audio recordings were deleted after transcriptions had been double checked. All transcriptions are held in a secure password folder on Bournemouth University servers for 5 years from the data of the viva voce examination.

## 4 Chapter 4: Findings and Discussion

### 4.1 Overview

This chapter discusses the findings in relation to each of the research questions. The key themes that emerged from the data are summarised in table 5 (found in section 3.8.2 and repeated below).

	<i>Themes emerging from the data</i>			
<b>RQ1 – Brand Management</b>	Presence	Creation	Development	Consistency
<b>RQ2 – Co-creation</b>	Prevalence	Tactical and strategic role	Rationale and opposition	
<b>RQ3 – Co-creation on Brand Identity</b>	Clear Brand Identity	Extended identity		

Table 5: Table showing themes emerging from the data and linkage back to the research questions

For each research question a summary of the existing academic perspective is firstly outlined, as it is this current knowledge which provides the foundation for new learning. The findings from the data are then presented, which are supported throughout by respondent quotations. Within these quotations the units of analysis (see section 3.8.1.4) are highlighted so that it is clear where the findings connect back to the original areas to be explored. Finally a comparison is made between the research findings and existing knowledge. From this comparison, both the evidence which supported current knowledge and evidence which highlighted new insight, was identified and discussed and the extent of how the research question was answered.

#### **4.2 Research Question 1 (RQ1): What is the role of brand management within UK media organisations?**

This question sought to understand brand management practices in UK media organisations. In particular it set out to understand whether brand management was present; what its main purpose was; to what extent it was structured and intentional; and what were the main activities used in brand management.

From the data analysis four overarching themes were identified.

The first theme relates to the **presence** of brand management. The data revealed that branding activity was taking place in all UK media organisations. The majority of UK media organisations have well defined brand management structures in place yet a small minority, who for various reasons (funds, skills, length of time in the market), did not have a fully structured brand management system in place, but nonetheless did do some branding activity.

The second theme is concerned with the **creation** of a media brand. From the data it was identified that in regards to UK media organisations, a key purpose of brand management was the creation of brands. The majority of media brands that are created are corporate brands. Sub brands, such as channels, programmes and content are also created, yet these clearly link back to the corporate brand.

The third theme which emerged was about the **development** of a media brand. The data revealed that brand management was key in the on-going evolution of a media brand, in a changing technological, social and global landscape. In addition brand management has a fundamental role in the reinforcement of a media brand. The activities used in brand management were internal and external communication, programme and content development, and co-branding initiatives.

Ensuring **consistency** of a media brand is the fourth theme which was identified from the data. This theme considers that a key role of brand management is about maintaining harmony of media brand identity, leading to consistency of media brand image. This is done by having in place a range of structures and processes that are supported by employee interactions with stakeholders.

Each of these themes will be discussed in turn, beginning with a summary of existing literature, followed by a presentation of the key findings, before concluding with a discussion about how these findings either support existing knowledge or offer new insights.

#### **4.2.1 Presence of brand management**

Academic literature identifies the overwhelming acceptance of the relevance and importance of brand management (Aaker 2000; De Chernatony 2010; Kapferer 2012) and in the media industry this acceptance has gained increasing recognition (Chan-Olmsted 2011). However structured brand management is not ubiquitous within all organisations, lacking in some, such as smaller organisations or B2B firms, with less well defined structures and processes (Berthon et al. 2008; Coleman et al. 2015).

The data revealed that branding activity was taking place in all UK media organisations and that the majority of UK media organisations have well defined brand management structures in place.

This is illustrated from the following respondents:

“In terms of brand marketing there’s a **Chief Marketing Officer** (structure) and then he has a brand person who looks at **brand guardianship** (structure) and the master brand And then there’s two major **Marketing Directors** (structure)”

Marketing Director, Sky

The values, they're on the website, agility, truth, honesty with each other, openness. They're in in our principles and in your **appraisals** (structure) , we're allowed to structure our appraisals and our objectives in a way that we think is right but there is a **core challenger philosophy and founding principles that have to be there** (structure).... Working in the same way **again and again and again** (consistency)

Chief Strategy Officer, VCCP Media

The small minority that did not have fully structured brand management practices in place, nonetheless strove to do some branding activity:

“we're still **quite early in our journey as a brand** (brand management)... we get emails to the channel and I **answer all of those personally** (brand management activity).“

General Manager, PBS America

The data identified that, in alignment with current knowledge (Aaker 2000; De Chernatony 2010; Chan-Olmsted 2011; Kapferer 2012), a structured approach to the management of a brand is common practice and prevalent across media organisations. Brand management involves structures and processes which are integrated into the organisational way of working for media organisations. This research confirms and adds depth to existing knowledge which recognises that media organisations take brand building and therefore brand management seriously and as an integral remit of their organisations (Chan-Olmsted 2011; Johnson 2012 Malmelin and Moisander 2014; Lischka, Siegert and Krebs 2018). However the data also indicated that some UK media organisations, who for various reasons (funds, skills, length of time in the market) do not have in place fully structured brand management practices and lack the systems and processes of an integrated brand management approach. This supports existing knowledge (Ahonen 2008) which

identify that where brand management structures are lacking, organisations strive to do some branding activity albeit in a much more ad hoc way (Horan, O'Dwyer and Tiernan 2011). This research does add some new understanding about the adoption of branding and the development brand management practices by identifying recognition amongst those organisations that are lacking brand management structures that they are not standing still, but are in fact moving forward. Aris and Bughin (2009) identified that brand management, in the dynamic media industry, was key for success and this research argues that UK media organisations, on the whole, have embraced this requirement. .

#### **4.2.2 Creation of a media brand**

Existing literature clearly identifies the importance of creating strong brands (De Chernatony et al. 2010; Kapferer 2012; Forster 2015). The creation of a brand is known to involve a management process which delivers a value proposition representing what the company, product or service stands for (Chernatony et al. 2010). Brand management is the structured approach by which brands are created (Berthon et al. 2008). Although the creation of brands is recognised as critical, there is still a need for further understanding of this in the context of media organisations (Malmelin and Moisander 2014).

From the data it was found that all of the UK media organisations in the sample were engaging in some brand management activity to create corporate media brands.

This is illustrated from the following respondents:

**“we are** (create) Mindshare, that’s the brand..”

Senior Account planner, Mindshare

“Global is on a journey to **become** (create) a brand in itself. In the B2C space **it will be** (create) an endorser brand, Global is the stamp of quality, we will have a house of Brands with a strong endorser brand. In B2B we tell them we are a Media Entertainment company.”

Chief Marketing Officer, Global Entertainment Group

In addition, it was clear from the data that the brand architecture approach adopted by the majority of UK media organisations was that of a branded house, whereby sub brands have the same or a different yet identifiable identity to the corporate media brand. Examples of this can be seen from the following participants:

“you have the master brand BBC but then you also have BBC News, BBC iPlayer, BBC Sounds, so there’s lot of brands within but they have their own of cloak of identity that’s connected to the master brand but also, they’re distinctive and different .... those sub-brands are extensions of the master and nothing can really conflict with what were overall actually **trying to do** (create).”

Senior Product Manager, BBC iplayer

“some of our other channels, the music channels, are magazine brands. We **launched** (create) a Heat TV channel a couple of years ago, and Kiss is a radio band and we used to have Smash Hits and we still have Kerrang! and Magic another radio brand...the types and variety of content **we create** (create) ... it’s always presented in the 4Music **tone** (identity).”

Head of Production, 4Music

“the work we’ve been doing at the moment is about how you **make** (create) all those different sub-brands are drawing on particular parts of that master brand.”

Marketing Director, Sky

The data adds further support to the large body of literature (King 1991; Balmer 1995; Ind 1997; Hatch and Schultz 2001), which has identified the prominence and relevance of corporate brands. We can clearly see from the data that the creation of a corporate media brand is seen to have value for UK media organisations. This

supports the existing view that a corporate brand provides competitive advantage (Simoes et al.2005; Balmer and Gray 2005) and that when dealing with intangible offerings more emphasis is placed on the company as a brand (De Chernatony and McDonald 2005). The data also provides additional support to the emerging body of research relating to the relevance of creating corporate brands in a B2B context (Beverland et al. 2007; Koperic and Halinen 2018). A clear company proposition is both marketed and used to build relationships with other businesses.

In the context of media organisations, this data adds to the smaller yet growing knowledge about the importance of media branding (Chan-Olmsted 2011; Siegert et al. 2015). It supports the findings by Förster (2011) which identified that in the UK, TV stations tended to put emphasis on their corporate brand; and that by Singh (2010) and Singh and Oliver (2015) which stipulated the benefit that a corporate brand could have for selling TV formats in a global market. In addition it sheds new insight into the area of B2B branding of media organisations which to date has been very much neglected (Baumann 2015). It identifies that UK media organisations are taking B2B branding (e.g to secure advertising) seriously.

The data also identified the benefit for UK media organisations of adopting the branded house brand architecture approach, whereby the corporate media brand is leveraged into additional services, products and experiences. This supports core brand literature (Keller 1999; Aaker 2004) and media brand literature (Drinkwater and Uncles 1992; Chang 2005; Förster 2011; Doyle 2015) which cites that leveraging a corporate media brand has a number of benefits and can help create a portfolio of brands which provide greater value. This approach to brand architecture provides further insight into how UK media organisations are structuring their brand portfolios

(Wolff 2006; Förster 2011) countering some of the current academic discussion which questions the on-going relevance of having a strong corporate media brand (Chan-Olmsted and Shay 2015). If anything, the data indicates that the corporate media brand is more relevant not less.

In summary, the data supports the strong body of existing evidence which relays both the virtues of creating a strong corporate media brand and for creating media brands which sit independently, yet connected, under the corporate media brand. The branded house architectural concept is very much apparent. It also clarifies any existing doubt that brand management in UK media organisations has progressed beyond being about short term tactical initiatives, and the creation of media brands is very much a strategic remit (Chan-Olmsted 2011; Siegert et al. 2015) and is not showing any sign of diminishing in importance. This insight aligns to the conceptual framework, supporting the notion that brand management involves structured practices.

#### **4.2.3 Development of a media brand**

A media brand, and therefore the role of brand management, is to provide signals of quality, of difference, of credibility, and in doing so ease decision making for audiences and other stakeholders (Lischka et al. 2018). Brand management is about building a trusted relationship between the media brand and its stakeholders (De Chernatony 2010), with the ultimate aim of enabling an advantage over competition (McDowell 2006; Kapferer 2012).

The data revealed that brand management was key for many of the UK media organisations in the sample, to ensure continued relevancy against a backdrop of a changing digital, social and global environment.

This can be seen from the following respondents:

“being quite responsive to the environment around you **makes** (develop) the brand stronger”

Marketing Director, Sky

“**evolving** (develop) it [the brand] as our audience changes, as the music TV viewing landscape change as people’s consumption of music changes... our programming has **changed** (develop) a lot in the subject matter that we cover, based on changing tastes and interests and values held by the audience to sort of things like education, future employment, equality, finance... I think our values have probably **changed** (develop) a little bit. We’ve kind of **responded and changed and evolved** (develop)”

Head of Production, 4Music

“previously the brand values had been developed locally in the UK. So some of the **values** (brand identity) that we had, they didn’t translate in quite the same way, with quite the same sentiment for our offices, in the Middle East for example. So they did **work on** (develop) making sense for the entire company globally”

Senior Strategist, RAPP

In addition to identifying the role of brand management in steering media brands against a backdrop of change, it was also clear from the data that brand management was used to reinforce media brand identity. From the data this was seen to be done by the majority of UK media organisations using both a range of planned communication methods and also by the development of programmes, content and services. To a lesser extent some UK media organisations were also involved in co-branding initiatives to build media brands.

Communication was identified from the data to play a key role in both the development of the brand identity both internally (to employees) and other stakeholders. The following respondents support this:

Firstly in relation to internal communication:

“there was a **PowerPoint deck** (communicate) and how the layers build, this is what we stand for, here’s a proposition, here’s how we communicate externally here’s the **values** (brand identity), this is how it impacts the clients we choose to work with, the people we choose to hire the way we recruit. And then there was a **mood film** (communicate)”

Senior Strategist, RAPP

“So on the back of our passes, it **tells** (communicates) us what our values are”

Senior Product Manager, BBC iplayer

“the marketing team put together a series of **documents** (communicate) about what the brand is, what the tone of voice is.”

Head of Production, 4Music

And planned external communications:

“we are lucky enough to have an internal marketing team and a full creative team. They do promos, brand identity. New brand idents 6 months ago. Most of the outward **communication** (communication) about the brand are brand idents that sit between the programmes. They are around the core channel 4 principles.”

Head of Research, Channel 4

“in the last couple of years Mindshare has become a blueprint as a brand. They do annual **events** (communicate) that are part of ‘who they are’. They get different media owners in the building and it’s a mini **conference** (communicate) and a party at the same time.”

Senior Account Planner, Mindshare

Secondly, the development of programmes and content which aligned to the media brand was identified from the data as ways in which brands were built. This can be seen from the following example:

“Our **brand defining** (strengthen) shows are peppered through the schedule.”

#### Head of Research, Channel 4

Co-branding was identified by a small number of UK media organisations as a brand building approach to sustain and strengthen their media brands:

“we’ve worked quite extensively with brands on co-productions, that process of making those programmes goes both ways, so we’re trying to help reflect their brand accurately and they’re also impacting or influencing the way that we’re **representing** (develop) our own brand.”

Head of Production, 4Music

Overall, the data revealed that brand management was key in the development of media brands, both as a way to ensure relevance in a dynamic market environment and also to convey and strengthen brand perception.

The data supports the existing understanding from branding literature that approaches to brand management have adapted to evolve to a changing market environment (Low and Fullerton 1994; Shocker et al.1994; Biehal and Sheinin 1998). It adds depth to this by identifying ways in which media brands are responding to the current contextual changes (Jones 2012). In particular this research adds pertinent knowledge for UK media organisations who are having to adapt to such a dynamic environment (Oliver 2018; Lowe 2016; Küng 2017) yet where there is limited empirical research exploring branding in this context (Malmelin and Moisander 2014).

The data showed that both internal and external communication methods were used to a build media brands. This corroborates with existing academic knowledge which identifies not only the importance of external communication, but also highlights the

remit of internal branding and the role of employees within this (Tosti and Stotz 2001; Hatch and Schultz 2003). Corporate branding is a means of aligning the strategic vision of the company with its organisational culture and image (Hatch and Schultz 2003) and as part of this alignment, internal branding and communication is key. Examples from the data, including having the media brand values stamped on employees identity cards, showed internal branding practices.

Communicating with employees was evident from the data, supporting existing studies which identified internal communication as a key mechanism used in internal branding (Punjari and Wilson 2017). As internal communication around branding can help build knowledge, passion and loyalty amongst employees (Papasolomou and Vrontis 2006) the data can indicate that this technique is being used by UK media organisations to enhance resonance around their media brands. The importance of engaging employees and getting the right approach to internal communications is understood within a wide body of branding literature, yet there is no evidence of existing research within the context of media organisations. Therefore this study adds insight into this under researched area.

The structured approach adopted by the majority of UK media organisations in the development of their brands, is consistent with existing brand management knowledge (De Chernatony 2010) and aligns with the conceptual framework of this research. Developing and building a media brand by utilising a planned range of communication aligns to the large body of existing literature on brand management (Keller 2009; De Chernatony 2010; Kapferer 2012). Likewise the identification from the data that certain media brands were developed by building an array of supporting content vehicles, such as programmes and indents, supports existing knowledge

about the nuanced nature of media branding (Siegert 2008; Lishka et al. 2018). Co-branding as a brand building device for media brands is an area of limited investigation (Chan-Olmsted and Shay 2015) yet offers great opportunity for differentiation (Baumann 2015) so insight from this data adds further richness to understanding the use of co-branding in media brand management.

Aris and Burghin (2009) made the point that the development of a brand would have to become a key skill for media organisations; this data indicates that this has been borne out and that brand management is now a capability (Oliver 2014) very much in place within the majority of UK media organisations.

#### **4.2.4 Consistency of a media brand**

Brand management is critical in not only creating and developing a brand but also in maintaining consistent behaviours and brand identity (Keller 2003; Simoes et al. 2005). On-going brand equity comes from an enduring value and the brand associations which contribute to this value should be guarded and nurtured carefully over time (Keller 2003). Take this into the dynamic media environment, where the availability of multiple media platforms and the multitude of ways in which stakeholders can see and access a brand, mean that consistency of brand messages is not only critical but extremely complex (Chan-Olmsted and Shay 2015).

This theme identifies that a key role of brand management is about maintaining harmony of media brand identity, leading to consistency of media brand image. This was firstly done by having in place a range of structures and processes across the UK media organisation. This can be seen from the following respondents:

“We have a lot of processes in place as a company to make sure that as we grow then that **consistency** (consistency) is happening.”

MD, Generation Media

“so in terms of brand marketing there’s a CMO and then a brand person looks at **brand guardianship** (protect) and the master brand”

Marketing Director, Sky

“So Mindshare are very hot on their processes to **ensure** (consistency) their branded up”

Senior Account Manager, Mindshare

It also came through from the data that although structures and processes were in place to try to ensure consistency, there was recognition by some that this was an on-going effort:

“we’re really doing a lot of thinking on how do we connect these things up together, how do we **impose those values** (consistency) from a brand perspective. We’re talking about creating **centralised** (consistency) brand hubs where like all of that is documented together ... in that they are pulling together all of the different components across all the different teams so the aims with these hubs is that they’ll hopefully be that **one-stop** (consistency) shop for everybody.”

Senior Product Manager, BBC iplayer

“So if you think about dragging the brand, the master brand into the channel, you then have to apply that in a broadcast system through the voices you use to drive **continuity** (consistency) the way they speak on air, the colours that are applied, how they all then wrap together..”

Marketing Director, Sky

Secondly, it was identified that this was supported by training of employees and the recognition of the important part that employees play in reinforcing media brand values:

“we do a lot of training and things like that to make sure it is **consistent** (consistent).”

MD, Generation Media

“the marketing team **put together** (structure) a series of documents about **what the brand is, what the tone of voice is** (agreement) and they also update those sort of viewer profiles quite regularly we can access those documents at any time for a reminder or if someone new joined my team, I’d probably spend a little bit of time **showing** (training) those documents to them”

Head of Production, 4Music

“So how do we **protect** (protect) the brand? Obviously through the obvious stuff – I think our human beings, without a doubt”

CEO, Bright Blue Day

To conclude, the data revealed that a key role of brand management is about maintaining harmony of media brand identity, leading to consistency of media brand image.

The data identified that, in alignment with current knowledge (Veloutsou and Panigyrakis 2001; De Chernatony and Cottam 2006; Baumann 2015), a coherent and cross company approach to brand management is a requisite to ensure consistent media brand representation. This is underpinned by structures and processes which are cross functional and integrated into the organisational way of working. However the data also indicated that this was a challenge to achieve, something which has been recognised in existing literature (ChalIn-Olmsted and Shay 2005). The data does reveal detail behind that complexity for UK media organisations where the brand can have multiple touch points over the course of a day.

It is also important to recognise existing viewpoints which although acknowledge the need to protect the integrity of the media brand across multiple platforms (Doyle 2105), also understand that UK media organisations are by their very nature creative and therefore they tend to be more freer in their thinking and doing (Baumann 2015) .

The data gives insight to this, identifying the need for the right balance between a structured and layered approach to brand management and the creative way of working.

The data also indicated that as well as structures and processes, UK media employees were crucial in helping to achieve media brand consistency. This supports the extensive bank of research from traditional brand literature which recognises the importance of employees in the branding process and the role they play in consistency of the brand (Balmer and Gray 2003; Hatch and Schultz 2003; Vallaster and de Chernatony 2006). The data also revealed what UK media organisations are doing in order to facilitate this consistency of employees' branding-related behaviour and the training aspects supports existing knowledge. Training is identified as one of the key mechanisms to support consistency of employee behaviour (Punjari and Wilson 2017). The data fits with existing knowledge about how organisations attempt to control employees' behaviour (Gallaughar and Ransbotham 2010; Wyld 2008; Kaplan and Haenlein 2010) yet provides insight for UK media organisations, for which there is absence of knowledge.

Again, the insight from this theme identified the structured practices underpinning brand management; an integral part of the conceptual framework underpinning this research.

#### **4.3 Research Question 2 (RQ2): Does brand co-creation exist in UK media organisations and what is its role within brand management practices?**

This question was about investigating whether brand co-creation exists in UK media organisations and if it does what role it may be playing in brand management

practices. From the data analysis three key themes emerged in relation to this question.

The first theme is the **prevalence** of media brand co-creation in UK media organisations. From the data it was identified that some form of media brand co-creation is happening in the majority of media organisations. However, the term co-creation is not always used to describe the activity, with the majority of UK media organisations using other vocabulary.

The second theme is concerned with the **tactical and strategic** role of media brand co-creation. The data revealed that media brand co-creation activity is either planned or unplanned by UK media organisations. The identification of planned media brand co-creation activities aligns with the conceptual framework which identified that structured brand management practices correspond to brand co-creation activity. If planned, media brand co-creation can have a tactical or strategic role and if unplanned the data suggested that this is restricted to a tactical role. Media brand co-creation activity was identified to be used to support research, content creation and in nurturing future talent. This theme encapsulates the role of managers and the organisation within the co-creation process. Relating back to the research by Essamri et al. (2019) into the role of brand managers in co-creation, the data revealed that managers in UK media organisations contributed to the co-creation of media brands by leading on 'nurturing the brand passion' and on 'partnering', whereby audiences and users were involved in a range of marketing activity and knowledge sharing.

The **rationale and opposition** for media brand co-creation in media organisations is the third theme which was identified from the data. This theme encompasses the motivations as to why media brand co-creation is a consideration for UK media

organisations, and in some cases why it is an activity that is not embraced. This theme draws together the factors which can prevent media brand co-creation having a role in UK media organisations. The findings indicate the creative opposition which exists to media brand co-creation.

#### **4.3.1 The prevalence of brand co-creation in UK media organisations**

We know from existing brand management literature that academics such as Merz et al. (2008) and Ind et al. (2013) consider the process of brand co-creation to be a collaborative one between an organisation and stakeholders, generating value for all those involved. The occurrence and importance of brand co-creation has been researched in a number of contexts (Payne et al. 2009; Hatch and Schultz 2010; Gyrd-Jones and Kornum 2012; Veloutsou and Guzman 2017), yet current evidence (Biraghi and Chiara 2017) indicates organisations may still not be embracing brand co-creation. The intention of this research was to add understanding about the prevalence of brand co-creation in UK media organisations, building on the limited empirical research on media brand co-creation.

From the data it was found that the majority of UK media organisations were engaging in media brand co-creation. For some, they used the actual words 'co-creation' to describe this activity.

This point is illustrated from the following respondents:

“we’re going to be doing something for ‘Game of Thrones’ ..... to fuse the connection with customers, it’s basically **co-creation** (co-creation), them having an understanding of what goes on behind the scenes and giving them the **experience** (personalised experience) that is extraordinary”

Marketing Director, Sky

“So **co-creation** (co-creation) it’s a real hot topic at the moment and we talk about it a lot, in different ways. So, for example, one of the things we take to market as an option for our clients is what we call our ‘fusion approach’ and that is, a proprietary tool that we use for a 2 day workshop with a client... So that is an example of where we **co-create** (co-creation) with our clients and their customers. **Co-creation** (co-creation) is something that we’re heavily encouraging our clients to think about doing.”

Senior Strategist, RAPP

However, it was a minority of UK media organisations that used co-creation terminology to describe their activity. The data indicated that the majority of UK media organisations adopted different language to describe the activity.

Predominately the two adjectives ‘engagement’ and ‘involvement’ were utilised. This can be seen from the following respondents:

“And then they create their own content about that and we can validate it, we can see if other consumers validate it. We can go in and say, “We really like this but can you make it—elaborate or can you make it in to a video?” So it becomes a real-time approach to organisations, **engaging** (co-creation) with them.”

Executive Director, Bulbshare

“there are people obviously genuinely watching here who are **involved** (co-creation) and they’ll maybe write about it as well...I have put forward a couple of ideas to get the audience more **involved** (co-creation) in the actual production of shows”

Head of Production, 4Music”

Although the prevalence of brand co-creation was apparent across the majority of media organisations, a minority of participants did state that co-creation was not happening:

“I can’t even think of an example of **co-creation** (co-creation).”

Chief Strategy Officer, VCCP Media

To summarise, analysis of the data identified three key findings: prevalent occurrence of media brand co-creation in conjunction with using brand co-creation terminology; prevalent yet using different language to describe the activity; and a minority of organisations who question the concept of media brand co-creation.

Overall the data supports the body of research, ranging from the early work of Merz et al. (2009), continuing on to the more current work of Kazadi et al. (2016) and Ind and Schmidt (2020), which identifies the burgeoning occurrence of brand co-creation activity in brand management practices. We can clearly see from this research, evidence that UK media organisations are engaging in media brand co-creation activity, which aligns with the limited literature contextually situated in the media industry (Malmelin and Villi 2017; Bange et al. 2019).

The descriptors of 'engagement' and 'involvement' found in this research to describe the majority of media brand co-creation activity are in partial support of the existing literature which use a range of adjectives to describe brand co-creation. Merz et al. (2009) adopt adjectives such as 'continuous, dynamic and interactive' whereas Ind et al. (2013) convey the words 'active, creative and social'. This research can therefore add to definitions of brand co-creation which use a variety of terminology to aid in the understanding. Yet it also highlights that the actual term 'brand co-creation' has entered the language within some UK media organisations and from this it can be argued that brand co-creation has the ability to become more mainstream in the media brand managers portfolio .

In contradiction with the majority of existing literature, media brand co-creation is perceived by some UK media organisations as not occurring. Although a minority viewpoint, it does link to the work by Biraghi and Gambetti (2017) who highlight the

lack of ability of brand management to shift from the traditional linear approach to a more participatory branding environment.

Overall, this insight partially corroborates with the conceptual framework, which conveyed that brand management practices would support the incidence of brand co-creation activities. From the data, the absence of media brand co-creation activities from a minority of the organisations does however present some challenge to this framework. This challenge can be explained by further findings in 4.3.3 which looks at the rationale for UK media organisations facilitating (or not) media brand co-creation.

#### **4.3.2 The role of brand co-creation within UK media organisations**

The dominate focus in literature to date has been about exploring the role of brand co-creation from the perspective of those consumers who participate in co-creation (Cova and Dallı 2009; Füller 2010; Bange et al. 2019). There has been more limited research looking at the role of brand co-creation from the viewpoint of organisations. Insight into the tactical and strategic role of brand co-creation has come from Ind et al. (2017) who identified its main role as a tactical tool for research purposes, yet it can also (albeit less frequently) have a strategic role, aiding in collaborative innovation. Additional uses of brand co-creation have been identified as helping in the creation of content and in the marketing of a media brand (Mallemlin and Villi 2017). Although current literature implies that brand co-creation is planned by an organisation, there is some recognition (Mallemlin and Villi 2017) that this is not always the case.

This research adds understanding about the role of media brand co-creation in UK media organisations, building on the limited research to date both within and outside of the UK media industry.

From the data it was found that the role of media brand co-creation in the majority of UK media organisations was tactical. The analysis identified that media brand co-creation was being used in a tactical way for two reasons; to aid in research and to help in the creation of content.

The role of tactical media brand co-creation activity was identified to help with research, providing input or feedback on existing organisational ideas.

This point is illustrated in the following respondent quotations:

**“get people in**, users in (planned), and talk about particular product, problems or challenges or things they’re thinking about doing and getting their direct instant **feedback** (input) on what that is...**Managing** (planned) that collaboration and asking for *specific input (input) on specific things.*”

Senior Product Manager, BBC iplayer

**“we do a lot of work** (planned) into speaking to that audience as well, either about the brand or about specific series or programme ...they go to regularly to **discuss** programming (input).”

Head of Production, 4Music

The data also indicated that co-creation was used to create content to support brands:

**“ We’re gonna start creating** brand ambassador roles (planned). So, I mean it’s little kiddies that are gonna be our brand ambassadors, but they sort of **help co-create our social content** (content) in a way.”

Strategy Director, Walker

Although the majority of media brand co-creation activities were planned, some instances were identified from the data which were unplanned and resulted in UK media organisations responding to the activity in order to harness the value. This can be seen from the following respondent:

“You know, a lot of the time with social media we get **feedback** (input) on, “Wish this feature could do this? Wish this feature could do that?” and **we do take all of that onboard** (co-create)...’There’s constant rapport of our ears listening to what people are saying ...**it can come in lots of different ways of how we co-operate together** (unplanned/co-create).”

Senior Product Manager, BBC iplayer

Although from a smaller number of the respondents, media brand co-creation was also seen to have a strategic role in media organisations:

“So the vision is, is that no product or brand—no brand can develop a product or service without **involving** (co-creation) the consumer right from the **start of the value chain** (strategic, planned)... So the work we do with Nestle is across five different markets, in three different continents and it’s with 10,000 different consumers in five different markets, all of which are **co-creating the future** (co-creation, strategic) for Nestle. “

Founder and MD, Latimer

Within those UK media organisations that used media brand co-creation strategically, it was also identified that in a small number of instances the activity was used in the recruitment and development of future talent. This was not evident in tactical media brand co-creation activity.

“**We have got a scheme** (strategic, planned) called “Give Me a Voice” which goes out to **look for young filmmakers** (recruitment) in the UK, and we help to **develop** (develop) them. So, they come to us with an initial idea say and then we’ll help to **develop an idea with them** (co-creation)”

Senior Production Manager, BBC 3

“Where we do **co-creation** (co-creation), is with **recruitment** (recruitment). So we spend a lot of time with university students, with schools, give back

programmes that work with young people. But ultimately what we're doing there is finding out – yes, we get a little bit of fresh eyes on the stuff we're doing – but we're kind of going: '**What do they want out of an employer? (strategic) Why do they want to work for the agency? (recruitment) What do they think we are?'**

Senior Strategist, RAPP

It was also identified from the data that UK media organisations adopt different roles in which to facilitate co-creation. From the data, evidence indicated that UK media organisations predominately focused on the processes around information gathering or joint development of content and marketing material. This can be seen from the following respondent:

"kind of managing that **collaboration** (collaboration) and asking for specific input on specific things".

Senior Product Manager, BBC i-player

Although limited, there were examples of specific experiences and events that were facilitated in order that media audiences and users would feel nurtured and part of something:

"we've done a **few walk on parts** (experiences), we're going to be doing something for 'Game of Thrones' like a really big celebratory **event** (experiences) for lots of VIP customers as part of the end of 'Game of Thrones'"

Marketing Director, Sky

What we can see clearly from the data is that the majority of media co-creation activities are planned and tactical, yet there was evidence that they also had a more strategic role. This is in alignment with the 'co-creation continuum' work by Ind et al. (2017) which identified a scale of co-creation activities from tactical to strategic. The

data also identified that media brand co-creation can be used tactically and strategically in two ways: as a research tool; and to help create content which supports the media brand.

Identifying that brand co-creation is used as a research tool to provide input or develop ideas, concurs with existing literature (Kennedy and Guzman 2016; Ind et al. 2017; Malmelin and Villi 2017). These findings therefore add support that ideation generation, feedback and input is the dominant purpose of media brand co-creation.

Co-creation was also found to help create content to build a media brand. This partially supports the work of Frow et al. (2015) which considered co-creation in designing and producing services and products. The key difference with the findings from this data is that the content which was co-created remained with the UK media organisation and was not something which then created a bespoke product or service for a user. This use of co-creation for brand content creation does however align with the limited literature from the media industry (Malmelin and Villi 2017).

Insight from the data found that strategic brand co-creation activity was identified to have an important additional remit over and above that seen in tactical activity, in that it could be used to involve and nurture future employees and talent. This can be seen in part to support the work from Hatch and Schultz (2010) and their investigation into how Lego utilised co-creation to harness fans to temporarily work in the organisation. It also supports recent academic work by Punjaisri and Wilson (2017) that not only reconfirmed the importance of employees in the branding process, but also identified the need for the Human Resources function of an organisation to become more attune to putting the brand ethos at the centre of the recruitment drive and talent development.

Although the majority of media brand co-creation activities were planned, there was also evidence of unplanned activity. These instances were all tactical in nature and were research orientated involving stakeholders 'providing input'. Although these activities began unplanned, as a result of them UK media organisations put in place structures and processes to deal with them. This concurs with existing literature which identified organisations becoming more active to respond to unplanned co-creation activity (Hatch and Schultz 2010; Malmelin and Villi 2017). It also lends support to earlier research which identified an innovative design process within the brand management system is needed to embrace brand co-creation (Payne et al. 2009; Ind et al. 2017).

#### **4.3.3 Rationale and opposition for brand co-creation in media organisations: what motivates media organisations to facilitate or oppose brand co-creation?**

The rationale for organisations facilitating brand co-creation has been explored by a number of academics and the reasons identified include: better insight (Sawhney et al. 2005); greater connectivity with customers (Ind 2014); enhanced engagement of employees (Hatch and Schultz, 2010) and ultimately competitive advantage (Prahalad and Ramaswamy 2000; Ramaswamy and Guillard 2010). However, academics such as Frow et al. (2015) and Kazadi et al. (2016) continue to call for a greater understanding of brand co-creation from the organisational perspective as they deem current research only pinpoints discreet reasons and does not embrace holistic justification of the brand co-creation concept. In addition there is no research to date exploring the rationale from the perspective of UK media organisations. The factors which can prevent brand co-creation playing a role in organisations have

been considered in a number of contexts (e.g Ramaswamy 2013; Kazadi et al. 2016) yet there is no consideration in the UK media industry.

From the data it was found that the rationale for UK media organisations facilitating brand co-creation was linked to three reasons: responding to the needs of stakeholders; the competitive advantage it could bring by providing better insight and ideas; creating stronger resonance to the media brand by being authentic, reinforcing the media brand identity and in developing future brand positioning.

The majority of participants in the sample who engaged in media brand co-creation activities, cited that it provided them with a way to respond to the needs of stakeholders, in particular audiences, who had an expectation or desire to be closer to the UK media organisation.

This point is illustrated from the following respondents:

“**expectations** (expectation) from our audiences who want to **interact with us** (co-creation)”

Senior Product Manager, BBC I-player

“I don't think that audiences are particularly pitching ideas for the show but audiences are **very much enjoying commenting** (co-creation). **They want to feel counted** (desire).”

Head of Film, ITV

It was also identified that a key rationale for facilitating brand co-creation was the competitive advantage it could bring.

This can be seen from the following respondent:

“The reality is an **economic imperative** (commercial)...So whereas in the past there was a bit more us evangelising about the power of **co-creation** (co-

creation), now the inverse happened which is people who don't get on this model ... **they fail** (commercial). So there is an increasing sort of imperative that's nothing to do with what we need to say or do, it's to do with **what mark the bottom-line says** (commercial)."

Executive Director, Bulbshare

The final reason that came from the data as to why UK media organisations engage in media brand co-creation was concerned with brand management. In particular managing brand authenticity; reinforcement of brand identity; future direction of the brand.

Brand co-creation was deemed to be a way to provide authenticity to the brand, particularly amongst groups which were less understood or the UK media organisation lacked experience of. Examples of this came from the following respondents:

"I'm working on a new show at the moment which is an area that, I mean I know nothing about, urban street wear... In this case, the experts happen to be sort of young like trainer obsessed urban street wearers... **so that they can tell us how to show that world** (co-create) on –screen **so our audiences buy into it and find it credible** (authenticity)"

Head of Production, 4Music

"So, we **co-created** (co-created) with about 20 or 30 people who are experiencing mental health problems and then **they became the people that were in the advert** (authenticity)"

Founder and MD, Latimer

In addition, brand co-creation was seen as a way to reinforce the identity and therefore the image of the media brand. This point is illustrated from the following respondent:

“you want to fuse the connection with your customers, its basically **co-creation** (co-creation) but them having an understanding of what goes on behind the scenes and giving them the experience, that is extraordinary and **it makes the brand stronger** (brand strength)”.

Marketing Director, Sky

And although from a minority of the respondents, the data also identified that brand co-creation was helping develop the future direction of media brands. This can be seen from the following participant when they were discussing how they approach future thinking around the media brand:

“so a lot of those **collaborations** (co-creation) come through things like voice, we were talking around two, three years ago, which is new route to market audiences. What’s **BBC’s role in that space, you know? What does the voice and the BBC look like** (brand positioning)?”

Senior Product Manager, BBC I-player

As well as identifying the role which brand co-creation can play in UK media organisations and how it is facilitated, analysis of the data also categorised factors which can prohibit the use of media brand co-creation.

Those participants who understood the value of brand co-creation, cited resources (time, money and people) and infrastructure as the reasons why brand co-creation was not playing a greater role in UK media organisations. This can be seen from the following respondents:

“I think to do it [**co-creation**] (co-creation) properly costs a lot of **money** (money).”

Senior Account Planner, Mindshare

“how to do it [**co-creation**] (co-creation) right and how to do it [**co-creation**] (co-creation) on an ongoing basis, if you’re really gonna commit to it [**co-creation**] (co-creation), it’s that – it’s **the logistic, it’s operationally how does this work** (infrastructure)”

## Senior Strategist, RAPP

Although a minority, there were however some respondents who did not see the value of the role of media brand co-creation. In those instances what was seen from the data as inhibiting the use of brand co-creation was a closed mindset, protective of the creativity from within the UK media organisation. This can be seen from the following respondent:

“The art of TV making is about surprising audiences and doing things differently. Creative spark about new stuff is really really important and the wisdom of **crowds to get new ideas** (co-creation) is a little bit dangerous as you end up aggregating answers, you want that spark of brilliance like GoogleBox. Those kind of ideas would never bubble up. **You can't crowd source those ideas. There are sparks of creative genius that only come from here** (opposition).”

## Head of Research, Channel 4

It was clear from the data that those UK media organisations that were engaging in brand co-creation had rationale for doing so. This ranged from wanting to respond to the needs of stakeholders; awareness of the competitive advantage it could bring; or due to the positive impact it could have on the brand. These findings answer the call by Frow et al. (2015) for a more holistic consideration of the rationale as to why organisations should engage in co-creation activities. However the findings only partially support this existing research by finding evidence for only five of the nine motivators identified from their research. Rationale of decreasing costs, accessing resources, enabling self-service and speeding the time to market were not found from this data.

The competitive advantages identified align with the main body of existing literature into the rationale of why organisations engage with co-creation, starting with the work

of Prahalad and Ramaswamy (2004) and continuing with the likes of Hatch and Shultz (2010) and Kennedy and Guzman (2016).

In addition, the findings from this data also corresponded to existing literature which cites the benefits to the brand from facilitating brand co-creation. (Vallaster and Lindgreen 2011; Grönroos and Voima 2013; Iglesias et al. 2013). It adds to findings about brand benefits around brand meanings; brand experience and brand engagement affects; and brand intimacy (Ind et al. 2013; Nysveen and Pedesen 2014). Not only does this data add further depth to the existing knowledge about brand benefits of brand co-creation, it also adds new insights about brand authenticity which to date have not yet been researched in the context of brand co-creation. This is an important finding as organisations are under increased scrutiny to provide more authentic brands (Beverland 2009; Fritz, Schoenmueller and Bruhn 2016).

Analysis of the data resulted in the discovery of some key barriers which were in place, inhibiting and sometimes completely blocking media brand co-creation. The operational barriers identified concur with existing academic knowledge about money, time commitment, and the need for a connected infrastructure (Ramaswamy 2013; Ind 2017). However, what was also clear from the data was evidence of a mind-set which was less than open to the concept of media brand co-creation; a mind-set which questioned its legitimacy and role in an industry whose value currency is based on the creative skills of those employed within it. If creativity is the value output of the UK media industry then it could be argued that it is logical that there is opposition to letting others in on this creative generation process. This differs from wanting to maintain control, which existing work (Chan-Olmsted 2011; Van Es

2016) identifies is what can lead to opposition in embracing media brand co-creation in the media industry. Control is about protecting the brand, stopping it from going off into unwanted directions. Creative resistance could be seen as about protecting the ethos and model of the UK media industry.

The findings provide further and new insight into the rationale for co-creation, and offers explanations as to UK media organisations why they should engage with the concept. The findings also indicate the creative opposition which exists to media brand co-creation.

#### **4.4 Research Question 3 (RQ3): What influence does brand co-creation have on brand identity within UK media organisations?**

This question aimed to investigate brand co-creation in relation to brand identity, exploring the influence brand co-creation may have on brand identity within UK media organisations. From the data analysis two themes were identified.

The first theme is concerned with the **existence of a clear brand identity**. From the data it was identified that all UK media organisations felt they had a clear brand identity. Yet there was recognition that the translation of this identity was difficult to convey, with UK media organisations struggling with getting cut through to convey this identity in an environment typified by fragmented audiences and an increasing plethora of platforms from which content can be consumed.

The second theme is concerned with the **co-creation of the extended identity**. The data revealed that within all of the UK media organisations who were facilitating brand co-creation, core brand identity was not being shaped by co-creation. However, there was evidence that the extended brand identity was embellished by

brand co-creation. The use of online and offline spaces for co-creation of the extended brand identity is recognised from the data.

#### 4.4.1 Brand identity existence

Brand identity is extremely important to enable a brand to have clarity over what it wants to stand for (Aaker 2000) and to decide on its key areas of differentiation (Kapferer 1997). Within the increasingly competitive context of the media industry, having a clear brand identity is crucial (Doyle 2015; Singh and Oliver 2015). However, brand identity is relatively underrepresented within media brand research (Malmelin and Moisander 2014; Krebs and Siegert 2015).

From the data all of the UK media organisations in the sample felt that they had a clear brand identity in place for their organisation, channel or media propositions. This also relates back to the findings in Research Objective 1, whereby creation of a brand was identified. The data also showed the importance of having such an identity.

When asked the question about whether they had a strong brand identity, a respondent answered:

“Absolutely... there is a core challenger **philosophy** (identity)”

Chief Strategy Officer, VCCP

And when discussing their brand, this respondent answered:

“I think we have a **distinctive identity** (identity)... channel 4 did something different... We were a crazy alternative to a very staid BBC and a very family centric ITV... core channel 4 **principles** (values). We are abrasive... The actual **values** (values) are well understood... It matters because we want to be distinctive, distinctive **identity** (identity) above the rest”

Head of Research, Channel 4

And when asked to describe the identity, this respondent replied:

“inclusive, positive, modern, friendly”

Head of Film, ITV

However, although identifying the presence of and importance of a clear brand identity, it also came through from the data from some UK media organisations that conveying this identity was becoming increasingly difficult against the backdrop of a changing media environment:

“its much harder to get a sense over to audiences what your channel **identity** (identity) means.”

Head of Research, Channel 4

The data gives insight into the prevalence of brand identity within UK media organisations, indicating that UK media organisations understand the value of a clear brand identity. This aligns with the knowledge from traditional brand research in that having a clear sense of identity is fundamental to a successful brand, as without it a brand is adrift, lacking in purpose and competitiveness (Aaker 2000). In consideration to brand identity research in the context of the media industry, this data adds to the limited existing insight supporting the importance of brand identity (Forster 2007; Singh and Oliver 2015), and provides empirical evidence to discussions which have been predominately conceptual in nature (Siegert et al. 2011). It contributes to the requirement outlined by Malmelin and Moisander (2014) for more empirical research into the area of brand identity, giving new perspective to the embedded strategic nature that brand identity has become in UK media organisations. It also adds

understanding of the complexities involved in branding for media organisations. An increased desire for a personalised approach to consumption of content has resulted in audience fragmentation (Chan-Olmsted 2011; Napoli 2011) with individuals accessing and engaging with content when they want in a way they want, on multiple platforms and devices. These multiple touch points have resulted in a dilution of brand messages and challenges to achieve resonance for a brand (Chan-Olmsted and Shay 2015). This is supported in the data which identified the difficulty in achieving this cut through in a way to convey the brand identity.

#### **4.4.2 Co creation of the extended brand identity**

The traditional viewpoint is that the development and maintenance of brand identity is very much the remit of the organisation (Aaker and Joachimsthaler 2000), with it being constant, providing consistency over the longer term (Csaba and Bengtsson 2006). However, recent research is challenging these traditional assumptions by arguing that brand identity is dynamic and evolving, co-created between and with a range of stakeholders (Da Silveira et al. 2013; von Wallpach et al. 2017). Research by Essamri et al. (2019) into the role of brand managers in brand co-creation, identified that managers contributed to the co-creation of brand identity by leading on three key processes concerned with 'nurturing the brand passion', 'bridging between the identity and the image', and 'partnering'.

From the data there was no evidence that brand co-creation between a UK media organisation and any stakeholder was influencing the core brand identity. Analysis of the data revealed that some media organisations explicitly rejected the claim:

"We do **co-create** (co-create). We do it for tactical initiatives not to help shape our **identity** (identity)."

Chief Marketing Officer, Global Entertainment Group

However what was evident from the data was the extended brand identity (the part which provides further texture to the identity) was more open to change due to co-creation:

“I think like the **tone** (values) in which we present our content is very clear and sort of very well-guarded and protected by us...It's where do you think there is flexibility is where we're learning as well from the audience.”

Head of Production, 4Music

Examples from across the majority of UK media organisations indicated the negotiation of brand meaning by audiences, employees and other interested parties.

One UK media organisation highlighted that co-creation of content then led to the participant writing about their experience and posting this on their own social media sites. This expression of opinion can help shape brand meaning, which ultimately reflects back on the extended brand identity:

“Sometimes they ask for clips that they can share on their own platforms ...there are people obviously genuinely watching here who are **involved** (co-creation) and they'll maybe write about it as well. Like, if they're- if the track they've tweeted for gets played, they'll be like, “Oh yes, thank you 4Music”

Head of Production, 4Music

In addition, an example of brand co-creation where the input was shared on both the social channels of the UK media organisation and the participants own facebook page, where the content received over 1 million views on facebook:

“So, they come to us with an initial idea say and then we'll **help to develop an idea with them** (co-create)and then that gives them a four or five-minute slot on one of our social channels to play out this idea.”

Senior Production Manager, BBC 3

And an example where a UK media organisation actively looks to co-create their extended brand identity with their B2B customers and partners:

“We do a road show to all the big agencies and big clients and speak to them about what is Global – **we invite a lot of feedback** (co-creation) from those stakeholders to guide us on our journey as to what **our proposition** (brand) means”

Chief Marketing Officer, Global Entertainment Group

Negotiation and input on the extended brand identity could also be seen to be coming from employees within a number of the UK media organisations:

“it’s only been in the last year that employee **collaboration** (co-creation) working across different departments, **involving them** (co-creation) with our community of consumers has actually come to the fore and we never ever were talking about that. So that’s a really interesting trend.”

Founder and MD, Latimer

“As staff, all levels, all departments were invited to sort of sign up to **values** (brand identity) brainstorm.”

Senior Strategist, RAPP

And when asked to consider who did influence the shaping and reflection of the brand, this respondent identified employees from across the business:

“customer service, so calling me on the phone, things do go wrong, so that has a **huge impact on brands** (co-creation) in terms of how customer friendly we are.”

Marketing Director, Sky

It was also identified from the data that co-creation of the extended brand identity was taking place in a range of online and offline spaces.

This can be seen from the following respondent who used a combination of online and offline in their brand co-creation practices:

“So on that [**co-creation**] (co-creation) project, we did a combination of on the ground and tech. so we briefed them in person and then off they went back to wherever and we kept in touch with them via the app and they uploaded all their content via the app and then we brought them together at the end of the project.”

Founder and MD, Latimer

And an example of offline activity:

“We kind of have **days with the audience** (co-creation), fixed days which is like speed dating with the audience. So, we can get people in, users in”

Senior Product Manager, BBC iplayer

And online activity:

“put ten Twitter hashtags out into the world and then **ask our audience to sort of tweet and retweet the hashtag** (interaction) essentially for their favourite artist and get them doing other things like... real fans at home filming their own content, telling us why they were the best fanbase in the world”.

Head of Production, 4Music

“It is about constant **interaction** (co-creation) with audience. All presenters all have ipads so that they can look at tweets...Every show has its own social media account”.

Head of Film, ITV

In summary, the data revealed that core media brand identity creation and maintenance still sits in the hands of UK media organisations. This aligns with traditional brand identity theory (Aaker 1996). There was however evidence supporting recent research which argues that parts of the brand identity, the

extended brand identity, was being co-created with audiences, users, customers and employees (Shay and Chan-Olmsted 2015; Kennedy and Guzman 2016; Von Wallpach et al. 2016). From the data there appeared to be two forms of interactions leading to the co-creation of the extended brand identity. Firstly, collaborating around the brand identity and secondly, cultivating the passion around the brand. These two types of interactions facilitate the co-creation of the extended brand identity. They concur with the research by Essamri et al. (2019) around 'nurturing' the brand passion by staging experiences and encouraging a family like community, and secondly around 'partnering' by working with stakeholders on a range of collaborative marketing and knowledge sharing activities. There was however no evidence of 'bridging' by the organisations in which they negotiate between the identity and the actual image created. These processes support the academic viewpoint that brand co-creation this does not leave brand managers powerless (Fisher and Smith 2011) and leadership of the right processes, structures and activities is needed.

The extended brand identity contains elements such as brand personality and visual representations, which are what help build the relationship between the brand and users. It is this brand personality which people connect to and the data indicated that the personality was being influenced by brand co-creation. This aligns with identity theory (Jenkins 2014) which states that identity is continuously being built by interplay between parties. Symbols and other visual representations are also part of the extended identity (Aaker and Joachimsthaler 2000) and from the data there was evidence that the construction of these representations were involving users and audiences as well as the UK media organisation. This identifies new insight around the co-creation of the extended brand identity. There are some stakeholders who can

and do contribute to the extended brand identity by the outward expression of their experiences and feelings (Von Wallpach et al. 2016). This supports the literature stream which is challenging traditional approaches to identity (da Silveira et al. 2013; Iglesias et al. 2013; von Wallpach et al. 2017), advocating that a negotiated and fluid brand identity is now taking place. This body of literature argues that brand identity is not stable and is not solely determined by organisational management. This research supports the notion of the negotiated brand meaning, which is based on subjective interpretations of the identity (von Wallpach et al. 2017). As brand meaning is the accumulation of associations and beliefs that an individual has about a brand (Feldwick 2002; Vallaster and von Wallpach 2013) the data showed that these associations and beliefs can be influenced by other parties not just the media organisation management. Evidence from the data which showed audiences portraying their views of the brand to others, employees opinions being counted, and B2B customers being asked their opinions about the brand, demonstrates support that brand meaning is open to constant negotiation and discussion and is constantly evolving (Iglesias and Bonet 2012; Merz et al. 2009). Therefore this research does suggest that brand identity in the context of UK media organisations is not just constructed by managers, but does emerge through dynamic interactions involving multiple parties (Butler 2010). The data also further supports previous findings (from RQ1 and RQ2) of the role of not just the audience, user and customer in co-creation, but of the employee. How they internalise and translate the brand values is extremely important in both conceptualising brand meaning for themselves and also in how they convey the brand, and therefore influencing the brand meaning for others (Ind 2001; Balmer et al. 2006).

The data also showed that co-creation of the extended brand identity takes place in both offline and online and offline spaces. Online spaces, such as the internet and social media, providing open discursive environments are well researched (Kozinets et al. 2008; Füller et al. 2009; Iglesias et al. 2013; Ind and Coates 2013; Ramaswamy and Ozcan 2016). Evidence from the data supported the view that digitisation and the different forms of social media has resulted in a greater number and type of touch points connecting users, audiences and others to and around the brand (Ind 2014). The data presented examples of ways in which there was interaction in online spaces which adds further insight about posting messages about a brand which is visible to others in their network (Smith et al. 2012); interacting with brands via social media (Rybalko and Seltzer 2010); following and liking brands on Twitter (Kwon and Sung 2011); and interacting with brand-generated content (Naylor, Lamberton and West 2012). There was no evidence of brand communities (Muñiz and O'Guinn; Kozinets 2001) indicating that these either do not exist in the context of the UK media organisations and their brands involved in the research, or that UK media organisations are not engaged in the brand communities around their brands. Contrary to the majority of research into brand co-creation, online was not the only space where brand co-creation occurred. The data indicated that offline spaces were equally important in the co-creation process and this adds new insight that should not be overlooked when managers are constructing co-creation processes and infrastructures (Payne et al. 2009).

## **5 Chapter 5: Conclusions**

### **5.1 Overview**

The aim of this research was to explore brand management practices within UK media organisations with consideration as to how brand co-creation may be influencing brand identity. Four key conclusions have been reached from the analysis of the research findings.

The first conclusion is that structured brand management practices were present in the majority of UK media organisations and that brand management plays a strategic role in creating, developing and maintaining all types of media brands. Most of brands that are managed are corporate media brands, yet sub-brands such as channels, programmes and content are also overseen by brand management. This research confirms and adds depth to existing knowledge which recognises branding as a strategic imperative within the media industry.

The second conclusion reached is that structured brand management practices do facilitate a greater incidence of media brand co-creation. It provides greater knowledge around media brand co-creation, defining both its tactical and strategic nature.

The third conclusion derived from the research is that co-creation does have an influence on media brand identity. The core media brand identity creation and maintenance still sits in the hands of UK media organisations, yet the extended brand identity is being co-created.

Lastly, the research offers original insight by presenting 4 typologies which encapsulate the relationship of structured brand management practices and brand

co-creation activities. These 4 typologies are: The Void, The Voyage, The Apex, The Creative Parapet. This research identifies that UK media organisations operate in 3 of the 4 typologies.

## **5.2 Key conclusions: answering the research questions**

### **5.2.1 What is the role of brand management within UK media organisations?**

This question sought to understand brand management practices in UK media organisations, with consideration as to whether brand management was present; to what extent was it structured and intentional; what were the main elements used in brand management and what was its main purpose.

It can be concluded, in alignment with current knowledge (Aaker 2000; De Chernatony 2010; Chan-Olmsted 2011; Kapferer 2012), that a structured approach to the management of a brand is common practice and prevalent across UK media organisations. This research confirms existing knowledge which recognises that media organisations take brand building and therefore brand management seriously and as an integral remit of their organisations (Ots 2008; Chan-Olmsted 2011; Johnson 2012; Malmelin and Moisander 2014; Lischka et al.2018). Although identifying that a small minority of UK media organisations do not have in place fully structured brand management practices, it can also be concluded that this in alignment with existing understanding of organisations lacking structured brand management approaches (Ahonen 2008; Horan et al. 2011) which identifies not only the ad hoc nature of branding activities but also the desire of those organisations to do branding activity.

It can also be determined that brand management within UK media organisations does play a strategic role in creating, developing and maintaining all types of media

brands. From this research it was clear that the majority of brands managed by UK media organisations are corporate media brands, yet sub-brands such as channels, programmes and content are also managed. This is in alignment with the brand architecture approach of the 'Branded House' (Aaker and Joachimsthaler 2000) whereby sub brands have the same or a different yet identifiable identity to the corporate brand. This supports existing evidence in other contexts (Balmer 1995; Ind 1997; Balmer 2001; Hatch and Schultz 2003) which advocates the creation of a strong corporate brand, with a portfolio sub brands. It also aligns with the research by Singh and Oliver (2015) that conveys the importance of strong corporate media brands.

The research concludes that UK media organisations which also operate in a B2B environment recognise the value of branding to enhance their business relationships. This concurs and adds further evidence to the relatively small body of work which argues the value of establishing corporate brands in B2B contexts (Beverland et al. 2007; Koperic and Halinen 2018) and provides new evidence in the field of media management.

In addition, the research concludes that having a clear sense of identity is prevalent for media brands and the management of the brand identity is done at both a strategic and tactical level. This concurs with the knowledge from traditional brand research (De Chernatony 1999; Aaker 2000) in that having a clear identity underpins successful brands and that it needs to be given strategic importance supported in its implementation by planned tactical initiatives. The outcome of this research adds new knowledge in the area of media brand management as empirical brand identity research is lacking (Forster 2007; Siegert et al. 2011; Singh and Oliver 2015).

This research confirms and adds depth to existing knowledge which recognises branding as a strategic imperative within the media industry (Chan-Olmsted 2011; Malmelin and Moisander 2014) and that UK media organisations can gain competitive advantage through branding (Lischka et al. 2018). Although Krebs and Siegert (2015) asserted that brand strategy and brand management have received the most interest from media brand researchers, the main discussions have been rather narrow, looking at the management of brands from the perspective of marketing tools. This research emphasises that brand management does include the use of marketing tools such as communication, co-branding and research, but it also identifies that brand management has a clear strategic remit. This research concurs with Chan-Olmsted (2006, 2011) that brands are integral to the strategic future of media organisations and provides rationale that an evolving digital, social and global environment is the impetus for this focus. This research answers the need for a much greater consideration of the strategic nature of brand management (Malmelin and Moisander 2014). It does this by furthering understanding of the strength in building a corporate media brand and sub brands; the nature of B2B branding for media brands; and the ubiquitous nature of brand identity and the importance placed on it by UK media organisations.

To conclude, brand management is an integral part of the remit of the majority of UK media organisations. It is strategic, tactical and structured. The original conceptual framework which brought together the thinking about structured brand management practices is supported and strengthened from the research. This is shown on Figure 9 which transposes onto the original conceptual framework the position of each of the UK media organisations in the sample in relation to their approach to brand management practices and facilitation of brand co-creation activities.

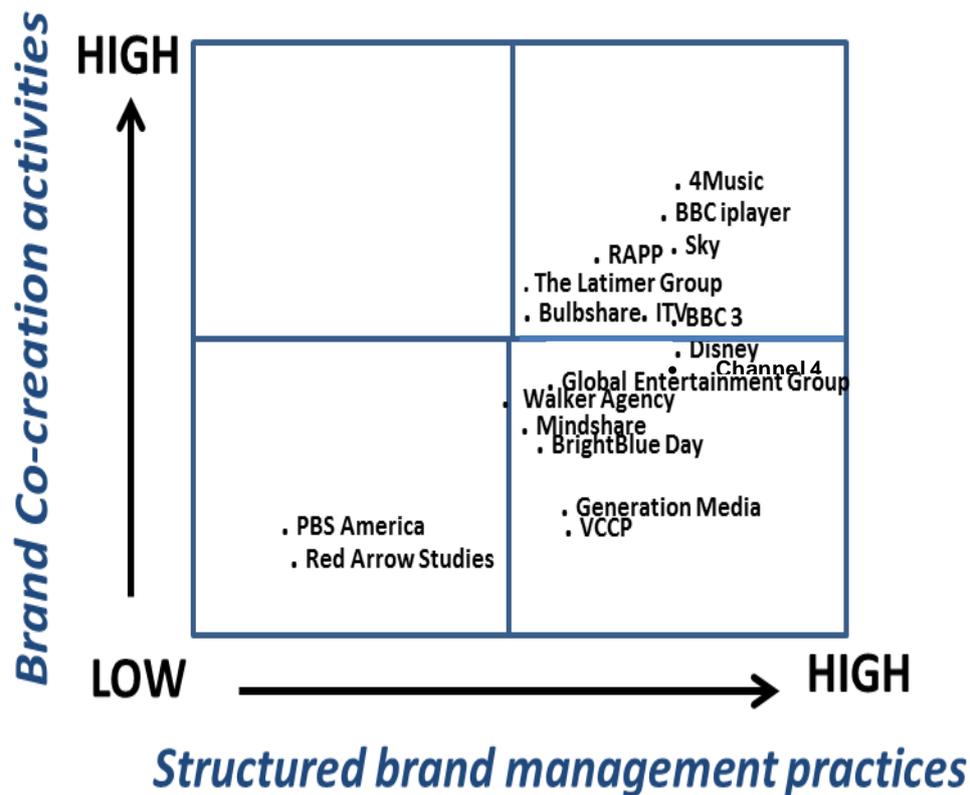


Figure 9: transposition onto the original conceptual framework of each of the UK media organisations in the sample in relation to their approach to brand management practices and facilitation of brand co-creation activities

Aris and Bughin (2009) identified that brand management, in the dynamic and complex media industry, was key for organisational success. From this research it can be concluded that on the whole, the UK media industry has embraced this requirement.

### 5.2.2 Does brand co-creation exist in UK media organisations and what is its role within brand management practices?

This question was about investigating whether brand co-creation exists in UK media organisations and if it does what role it may be playing in brand management practices.

It can be concluded from this research that brand co-creation activity is occurring in brand management activity of UK media organisations. This confers with the wide body of existing brand co-creation research (Merz et al. 2009; Kazadi et al. 2016; Ind and Schmidt 2020), and the limited academic knowledge in media industry (Ots and Hartmann 2015; Malmelin and Villi 2017; Bange et al. 2019). Yet this research adds greater empirical evidence in the context of the UK media industry as it was conducted across a wide variety of media organisations rather than adopting the singular organisation case study approach of previous media industry research.

This research confirms that media brand management provides a framework for organisational processes which underpin media brand co-creation; brand co-creation activities are facilitated as part of brand management. Media brand co-creation does not occur unless structured brand management practices are in place.

This aligns with the original conceptual framework (Figure 3) which argued that structured brand management practices will facilitate a greater occurrence of brand co-creation activity. Figure 9, which transposes onto the original conceptual framework the position of each of the UK media organisations in the sample in relation to their approach to brand management practices and facilitation of brand co-creation activities, not only shows the prevalence of structured brand management practices but presents the linkage to brand co-creation activities. Therefore, it can be concluded that UK media organisations do require structured brand management practices if they are to facilitate brand co-creation activities. Without structured brand management practices, brand co-creation activities do not occur.

On further understanding as to the nature of the media brand co-creation activities it can be concluded that the majority of media brand co-creation activities are planned

and are of a tactical nature, however brand co-creation does also play a more strategic role. This aligns with the increasingly strategic nature of branding in media organisations and concurs with Ind et al. (2017) who identified a scale of brand co-creation activities from tactical to strategic. From the research it can be argued that ideation generation, feedback and content creation were the main purposes of media brand co-creation and these were led by the organisation by instigating collaborative initiatives. This supports existing knowledge (Kennedy and Guzman 2016; Malmelin and Villi 2017) around the purpose of brand co-creation. However, media brand co-creation was also identified to play a more strategic role in the recruitment and development of future talent as well as in collaborative innovative around the future of a media brand. UK media organisations facilitate brand co-creation activity by putting in place activities and structures to both 'cultivate' a feeling of passion and connection to the brand, as well as to instigate opportunities to 'collaborate' on a number of research and content generation activities.

In considering where media brand co-creation activities occurred, it is concluded that both offline and online spaces were used to facilitate media brand co-creation. The use of the online space is supported by previous academic discussion about how technological advances provide digital social spaces ideal for co-creation (Kozinets et al. 2008; Füller et al. 2009; Iglesias et al. 2013; Ind and Coates 2013; Ramaswamy and Ozcan 2016). Use of the offline space, for example hosting ideation days with customers and users, is receiving less attention in the brand co-creation research yet it can be argued from this study that offline spaces have a role to play in where to facilitate brand co-creation.

In addition to identifying the type of media brand co-creation activity and where that activity may occur, the research also draws important conclusions about who plays an important role in media brand co-creation. The research emphasises the crucial role that employees within UK media organisations play in both brand building and brand co-creation. This corroborates existing knowledge about the importance of employees within branding (Hatch and Schultz 2003). However the research provides further insight into the involvement of employees in the branding process, confirming that the key mechanisms to employee engagement around a brand are internal communication and training. Although this supports findings by Punjari and Wilson (2017), it can be inferred that this is a new area of insight within the context of media organisations. Branding and the Human Resources (HR) process within media organisations were identified as becoming more closely aligned, with consideration to both areas in recruitment, workshops and training. This concurs with studies in the area of HR (Costello and Oliver 2018) which identify that HR functions also need to adapt and evolve to the changing media environment, embracing the voice of internal stakeholders. This identifies that branding is becoming an organisational wide consideration, further justifying its strategic role.

### **5.2.3 What influence does brand co-creation have on brand identity within UK media organisations?**

This question aimed to investigate brand co-creation in relation to brand identity within UK media organisation, looking at the influence brand co-creation may have on brand identity.

Brand identity was found to be something that all UK media organisations placed great importance on which concurs with the current, yet limited, media brand identity knowledge (Forster 2007; Siegert et al. 2011; Singh and Oliver 2015). The key

conclusion reached was that the core media brand identity was not being co-created, yet the extended media brand identity was being influenced by co-creation. The negotiated meaning happening in the extended brand identity was occurring from brand co-creation activities. UK media organisations which facilitate a greater number of brand co-creation activities were identified as seeing a greater influence on their extended brand identity. This occurrence can be found in the top right quadrant of Figure 9.

Although this supports recent academic argument which advocates that brand identity is to some extent fluid and that it is negotiated by a range of stakeholders (da Silveira et al. 2013; Iglesias et al. 2013; von Wallpach et al.2017), it gives much richer detail, confirming what part of the brand identity is actually co-created. This study confirms that the extended brand identity, in the context of the media industry is not just constructed by managers, but does emerge through on-going interactions involving multiple parties (Iglesias and Bonet 2012; Merz et al. 2009). Interactions occur which involve collaborating around the brand identity and secondly in cultivating the passion around the brand. These two types of interactions facilitate the co-creation of the extended brand identity and concur partially with the research by Essamri et al. (2019). The conclusion from the research found that the extended identity makes the brand more dynamic and relatable, adding further richness and a greater connection to the media brand. This concurs with Aaker and Joachimsthaler (2000) and their initial thinking about the purpose of the extended brand identity.

It was also concluded that the extended identity brand identity, in the context of UK media organisations, is not just constructed by managers and audiences, but does emerge through dynamic interactions involving multiple parties such as employees.

This concurs with existing academic knowledge (Ind 2001; Balmer et al. 2006; Butler 2010) which identifies the multi stakeholder role in brand co-creation.

#### 5.2.4 New typologies: encapsulating the relationship of structured brand management practices and brand co-creation activities.

A key conclusion from this research was a synthesis of key findings into 4 typologies which encapsulate the relationship of structured brand management practices and brand co-creation activities. These 4 typologies are: The Void, The Voyage, The Apex, The Creative Parapet. This research identifies that UK media organisations operate in 3 of the 4 typologies. This matrix is illustrated in Figure 10 below.

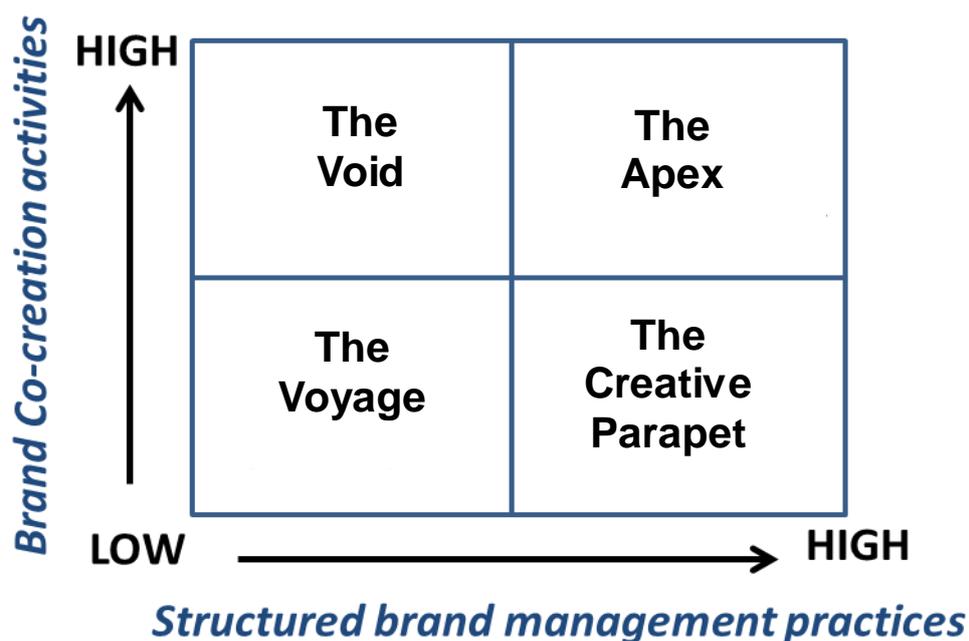


Figure 10: Typologies which encapsulate the relationship of structured brand management practices and brand co-creation activities.

Models, frameworks and typologies are useful ways to articulate succinctly and easily findings that reflect both a current state and can be used to organise future directions (Kapferer 2012). They are found extensively in brand management literature (see for example, Kapferer 1992 'Brand Identity Prism'; Aaker 1996 'Brand Identity System');

De Chertontony 1999 'Brand Identity Model'; Aaker and Joachimsthaler 2000, 'Brand Architecture typology'; Iglesias et al. 2017 'Brand value co-creation model'; Greyser and Urde 2019 'Corporate Brand Identity Matrix') yet within the literature about media branding and media brands there is a lack of empirical and conceptual models to guide academics and practitioners ((Malmelin and Moisander 2014; Krebs and Siegert 2015). This matrix answers a need amongst media brand management researchers for a model specifically in the context of the media industry.

The 4 typologies within the matrix: The Void, The Voyage, The Apex and The Creative Parapet reflect the different positions that UK media organisations may find themselves in regarding how they are approaching their media branding in relation to the new area of brand co-creation. It is the view that this matrix could be used by media organisations to identify their current position and understand what that may mean. It is argued that the ultimate position that Media organisations wish to find themselves in is 'The Apex' which realises the benefits of having structured brand management activities which facilitate brand co-creation activities, and which leads to customers and users actively involved in co-creating the extended brand identity.

#### **5.2.4.1 The Void**

From the research it was concluded that brand co-creation does not occur unless structured brand management practices are in place. In the absence of brand management, brand co-creation is not facilitated. From the sample no UK media organisations were involved in brand co-creation activities unless they firstly had in place structured brand management practices. From the research it was therefore found that high instances of co-creation could not occur without a structured active brand management process. This position can be found in the top left quadrant of Figure 10 labelled 'The Void' whereby there is a lack of presence of any UK media

organisations. This conclusion concurs with Ind (2014) in that brand managers still need to set the direction for the brand, to still manage it, but in an alternative way which allows for participation.

#### **5.2.4.2 The Voyage**

This position within the matrix is typified by those UK media organisations which do not have highly structured brand management practices and as a consequence are facilitating low levels of brand co-creation activity. The Voyage position can be found in the bottom left quadrant of Figure 10 whereby UK media organisations recognise the importance of branding and have a desire to do more, yet do not have the capabilities (Oliver 2014). From the research there were a minority of UK media organisations found in this position. It is taken that they are on a 'voyage' in terms of their branding activity, both in terms of having structured brand management practices and facilitating brand co-creation activity. This 'voyage' is articulated clearly in the quote from the General Manager at PBS who stated:

“we’re still quite early in our **journey** (voyage) as a brand”

General Manager, PBS America

They are on a journey regarding branding and still do not have in place highly structured brand management practices. They lack branding capabilities and hence are facilitating low levels of co-creation activities.

#### **5.2.4.3 The Apex**

The top right hand quadrant in the matrix is named 'The Apex' and is where UK media organisations were found that had highly structured brand management practices in addition to facilitating a high number of brand co-creation activities. Organisations which were found in this position were seeing that the interplay of

negotiated meaning was happening in their extended brand identity; the extended brand identity was being co-created. The core brand identity is not impacted by co-creation, yet the extended brand identity *is* influenced by the interaction between the different stakeholders. Being in this position should lead to benefits being realised for all parties concerned. For the media organisation this includes greater connectivity with customers (Ind 2014); enhanced engagement of employees (Hatch and Schultz, 2010); media brand benefits (Ind et al. 2013; Nysveen and Pedesen 2014; Mallemelin and Villi 2017) and ultimately competitive advantage in the media industry (Prahalad and Ramaswamy 2000; Chan-Olsted 2011). It is argued that 'The Apex' is the most attractive position for media brands as the mutual positive outcomes for all stakeholders should lead to stronger and more competitive media brands.

#### **5.2.4.4 The Creative Parapet**

Contrary to previous academic arguments who stress that brand co-creation exploits or over relies on participants (Cova and Dall'Aglio 2009; Cova et al. 2015) or who argue that the biggest barrier to brand co-creation is that organisations want to retain control (Ind and Schmidt 2019), this research concludes that for some UK media organisations relinquishing creativity or admitting that outsiders can have useful creative skills is the main legitimate concern. This occurrence can be found in the bottom right quadrant of the typology framework, illustrated in Figure 10. The findings suggest that tensions around media brand co-creation exist and that media organisations are putting up a defence parapet to prevent external creative involvement. Conflict occurs over operational aspects (costs, time, money), yet it is the resistant attitudes which are of particular interest in the media industry. These attitudes questioned the legitimacy of collaboration in a creative field. This can be seen from the quote from the Head of Research at Channel 4:

You can't crowd source those ideas.  
There are sparks of **creative genius that only come from here** (opposition).”

Head of Research, Channel 4

In this situation, those UK media organisations did have structured brand management systems in place yet consciously pushed back against brand co-creation. This does differ from wanting to maintain control of the media brand (Chan-Olmsted 2011; Van Es 2016) or wanting to minimise other causes of tensions in the media industry (Banks and Deuze 2009; Holdgaard and Klastrup 2014), asserting instead that creative resistance occurs as this is deemed the remit of a creative industry. This does concur with the view of Ots and Hartmann (2015) who identified that media brand managers are still finding it challenging to understand how they can engage with consumer creativity in ways that benefits both parties. For media organisations, which are seen to be built on creativity, opening up and relinquishing creative control, can be challenging. Relinquishing creativity leads to issues including accountability of ideas, concerns over the role of the creative employee and tension between the users views and the media brand. Although brand co-creation is now possible within this new collaborative environment, encouraging and allowing users and audiences to collaborate in the development of media brands presents challenges for media organisations beyond just how they manage their brands. At the heart of brand co-creation is the idea of relinquishing control, letting it go. However, when control is shared or ceded, this represents a significant change in the fundamental assumptions that underpin brand practice. When the conventional notion of brand management is being disrupted then of course this will in evidently cause discomfort for media brand management practices. Questions were raised by media professionals as to why they should let outsiders in on the creative process, challenging that this devalues their own contribution and expertise.

Although tensions around working practices and professional vulnerabilities linked to audience involvement are not new (Hesmondhalgh 2015; Deuze 2016), it is argued that this research provides new insight into brands which have creativity at their core. For UK media organisations, which are seen to be built on creativity (Malmelin and Virta 2017), it can be concluded from this research that brand co-creation is seen as a threat to the creative ethos of the media industry. The value of the media industry is based on creativity and therefore it can be argued that facilitating ways in which others actively engage and participate around a creative brand can potentially damage this creative value.

### **5.3 Original contributions to knowledge**

Making an original contribution to knowledge is significant as it underlines the purpose of a thesis and ultimately is the basis upon which a PhD is awarded (Phillips and Pugh 2010). It is argued that an original contribution can be made in several ways, taking into account the many different forms in which knowledge can be defined as new. Taking these various forms of originality into consideration, this research is seen to make an original contribution to knowledge in three ways.

Firstly, from a contextual perspective, this research provides empirical knowledge about the UK media industry. Although branding and brand management research has advanced in the media industry it is still a growing area with a clear underrepresentation of empirical work (Malmelin and Mosiander 2014; Siegert et al. 2015; Bryant and Mawyer 2016) and an over reliance on branding academic knowledge from outside the media industry (Rohn 2018). This research adds contextual knowledge in the areas of media brand management, media brand identity and media brand co-creation, and in doing so adds new, and necessary, knowledge

about media brands and media branding (Chan-Olmsted 2011; Siegert et al. 2011; Ots and Hartmann 2015; Malmelin and Villi 2017; Krebs and Lischka 2017; Ferreira and Zambaldi 2019; Bange et al. 2020).

Secondly, this research provides additional knowledge to existing academic understanding of brands and branding. It adds further insight into how brands are created, developed and maintained; the concept of brand identity; and the area of brand co-creation, adding to the body of academic literature such as that by Aaker 2000; Merz et al. 2009; De Chernatony 2010; Kapferer 2012; da Silveira et al. 2013; Iglesias et al. 2013; Kazadi et al. 2016; Ind and Schmidt 2020. For example it adds additional understanding of the type of activities involved in brand management; supports further the importance of brand identity; and gives more knowledge about the role of brand co-creation, the reasons why an organisation may (or may not) facilitate it, who gets involved in brand co-creation and where, and the type of activities in place.

Thirdly this research provides completely original thinking in the development of 4 new typologies which looked at the juxtaposition of structured brand management practices and brand co-creation activities (see Figure 10). The development of the 4 new typologies: 'The Void', 'The Voyage', 'The Apex' and 'The Creative Parapet' are unique in the academic field. This new knowledge adds an empirical model which can be used by other media brand academics and media brand practitioners. In addition, identifying that relinquishing creativity to others is a challenge in an industry where creativity is at its core, is fresh thinking to the argument against brand co-creation.

These contributions add new knowledge in an original way, offering new insight for media brands and branding, brand management, brand co-creation and brand identity.

#### **5.4 Implications for industry**

This research took place within organisations across three of the largest sectors within the UK media industry. Although it has been recognised that the findings from this study cannot be generalised, the findings do have practical implications for the UK media industry. Firstly, UK media organisations can take from this study the importance of branding and brand management, and the understanding that managing a media brand should be seen as a strategic consideration. It is key to reinforce to the UK media industry the importance of having a clear brand identity, from which the brand can be developed and built. Guidance can be given as to understanding the strength in building a corporate media brand and having a portfolio of sub brands. This provides practical guidance, especially to those operating in B2B settings, who have multiple relationships to manage. This research also has real implications for the UK media industry in both understanding the concept of brand co-creation and the advantages to facilitating it. By providing knowledge as to the benefits of brand co-creation and how it can be best facilitated, this could move the discussion forward for those that are concerned over the creative loss. By furthering understanding and providing evidence for the UK media industry about the strategic concept of branding and the contemporary considerations of brand co-creation, this will enable an industry that is better informed and therefore better placed to make organisational decisions.

#### **5.5 Limitations**

Firstly, it is recognised that although this is a small, in-depth study, utilising interviews with 20 participants UK media organisations, the findings cannot be generalised across other industries. A second limitation of the research is that it took a management viewpoint as opposed to that of other stakeholders. This research was conducted from the perspective of those that work in a UK media organisation and either have direct responsibility or influence on the media brand. Although this was the intention of the research, it does mean that the audience, user, consumer or any other stakeholder viewpoint was not taken into consideration. Finally, the research was conducted amongst UK only media organisations, and although many of them were global organisations with footprints in many other countries, it was only the experiences and practices of those working in UK organisations which were sought. Therefore the findings cannot be generalised across media organisations into other countries.

## **5.6 Areas for future research**

Although providing an array of interesting insights and a new matrix with 4 new typologies, there is still an opportunity for further research.

Using the methodology, research could be conducted in media organisations in other sectors, in other countries, or across different countries to see what can be added to the original findings. Other industries, where there has been more brand co-creation research, would still benefit from more perspective from the organisational side. A further consideration around the methodology would be to approach the data collection and analysis through a brand architectural lens; perhaps purposively looking at media brands at different levels of the branded house or exploring those media organisations who are demonstrating a house of brands approach.

It is hoped that other researchers will take the key conclusions and original findings and connect them with their own experiences and begin new research projects. This could be done by taking the 4 typologies and transferring them to other settings (Daymon and Holloway 2011). In addition, further investigation could also be undertaken around each of the typologies to further enrich knowledge. For example, the extended brand identity could be further researched in connection with brand co-creation to understand the detailed impact on the different extended identity facets of personality, visual and relationship. In addition, further research could be undertaken to gain richer insight into the relinquishing of creativity within organisations. This would be particularly pertinent for industries where creativity is integral to their success.

Finally, future research could investigate the viewpoint of audiences and other stakeholders. This would add a rounded viewpoint to the research, adding knowledge to the general branding literature as well as in the field of media brand management.

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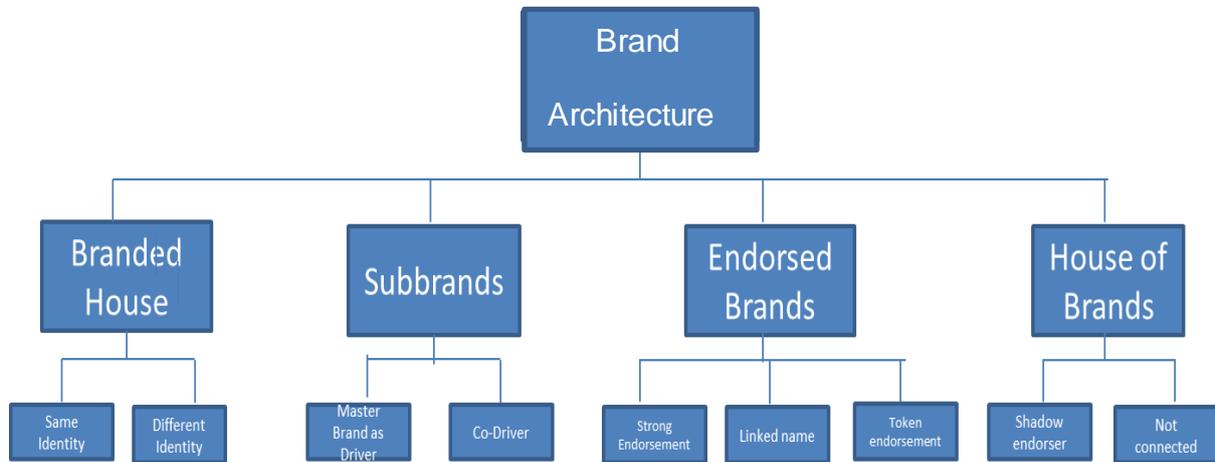
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## 7 Appendices

### 7.1 Appendix 1: Table showing inherent and contemporary characteristics of the media industry (authors own)

<i>The media industry</i>	
<b>Inherent characteristics</b>	<b>Contemporary characteristics</b>
<p>~ complexity of product nature</p> <p>Experience and credence good (Lowe 2016; Küng 2017)</p>	<p>~ personalisation based on consumers own preferences (type, schedule, access) (PWC 2020) leading to audience fragmentation (Chan-Olmsted 2011; Napoli 2011)</p>
<p>~ duality of marketplace</p> <p>Compete in three different markets: recipient (consumer), advertising (advertising agencies) and content (other networks) (Bode 2010; Baumann 2015)</p>	<p>~ proliferation and convergence of distribution channels (Drinkwater and Uncles 2007; Doyle 2020)</p>
<p>~ variety of stakeholders (Lowe 2016)</p>	<p>~ technological advances, impacting production, distribution and consumption (Doyle 2010; Albarran 2018; PWC 2020)</p>
<p>~ impact on society, culture, politics, economics (Picard 2002)</p>	<p>~ intense competition from new and different players (Küng 2017; Albarran 2018; PWC 2020; Oliver and Picard 2020)</p>
	<p>~ changes to modes of advertising, opening up new advertising channels and challenging traditional revenue models for media organisations (Albarran 2018; Deloitte 2020)</p>

## 7.2 Appendix 2: Brand Architecture typology (Aaker and Joachimsthaler 2000)



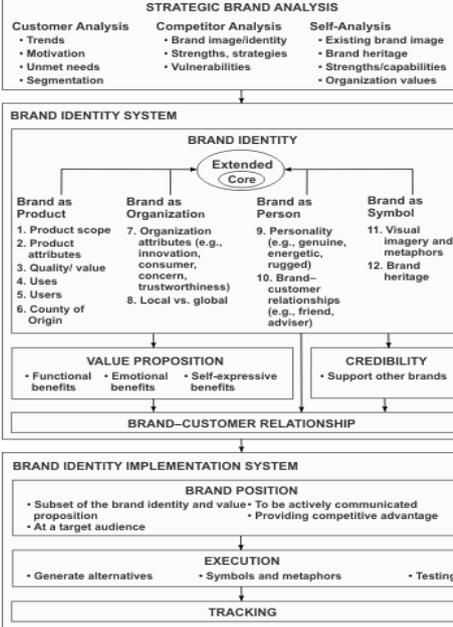
**7.3 Appendix 3: synthesis of the different brand management viewpoints**

<b><i>Key Academic Source(s)</i></b>	<b><i>Brand management concept</i></b>
Trout and Ries (1986)	Brand positioning
Aaker (1996) Kapferer(1997) De Chernatony (1999)	Brand identity
Aaker (1997) Aaker and Joachimsthaler 2000	Brand architecture
Fournier 1998 Muniz and O'Guinn 2001	Brand relationships
Merz et al. (2009), Ind (2014)	Brand Co-creation

**7.4 Appendix 4: Table showing the brand Identity dimensions, frames of reference and elements (Aaker 1996)**

<b>Brand Identity</b>				
<b>Dimensions: Core – Extended - Essence</b>				
<b>Frames of reference</b>	<b>Brand as product</b>	<b>Brand as organisation</b>	<b>Brand as person</b>	<b>Brand as symbol</b>
<b>Elements</b>	<ul style="list-style-type: none"> <li>- Product scope</li> <li>- Product attributes</li> <li>- Quality/value</li> <li>- User experience</li> <li>- Uses</li> <li>- Country of origin</li> </ul>	<ul style="list-style-type: none"> <li>- Organisational attributes (e.g innovator, follower)</li> <li>- Local v global reach</li> </ul>	<ul style="list-style-type: none"> <li>- Personality</li> <li>- Relationship between brand and consumer</li> </ul>	<ul style="list-style-type: none"> <li>- Visual imagery</li> <li>- Brand heritage</li> </ul>

## 7.5 Appendix 5: key brand identity models

<b>Academic source</b>	<b>Overview of the brand identity model</b>	<b>Visual of the model</b>
Kapferer (1992)	<p><b>Brand Identity Prism:</b> Brand identity is represented in a hexagonal prism reflecting a brand's physique, personality, culture, relationship, reflection and self-image. The six edges of the prism are clustered into two dimensions: perception by the sender or receiver; determined internally and externally</p>	 <p>The diagram shows a hexagonal prism with six faces. The top face is labeled 'PICTURE OF SENDER' and the bottom face is 'PICTURE OF RECIPIENT'. The left vertical edge is 'EXTERNALISATION' and the right is 'INTERNALISATION'. The top-left face is 'PHYSIQUE', top-right is 'PERSONALITY', bottom-left is 'RELATIONSHIP', and bottom-right is 'CULTURE'. The bottom-left face is also labeled 'REFLECTION' and the bottom-right is 'SELF-IMAGE'.</p>
Aaker (1996)	<p><b>Brand Identity System:</b> Brand identity consists of a core, extended identity, and a brand essence. These are informed by four dimensions: brand as product which reflects product-related associations; brand as an organisation which focusses on organisational associations; brand as a person which includes aspects such as personality; the brand as a symbol, with visual imagery, metaphors and heritage.</p>	 <p>The flowchart starts with 'STRATEGIC BRAND ANALYSIS' which includes Customer Analysis (Trends, Motivation, Unmet needs, Segmentation), Competitor Analysis (Brand image/identity, Strengths, strategies, Vulnerabilities), and Self-Analysis (Existing brand image, Brand heritage, Strengths/capabilities, Organization values). This leads to the 'BRAND IDENTITY SYSTEM' which is divided into four dimensions: Brand as Product (1-6), Brand as Organization (7-8), Brand as Person (9-10), and Brand as Symbol (11-12). These dimensions feed into 'VALUE PROPOSITION' (Functional, Emotional, Self-expressive benefits) and 'CREDIBILITY' (Support other brands), which together form the 'BRAND-CUSTOMER RELATIONSHIP'. This relationship leads to the 'BRAND IDENTITY IMPLEMENTATION SYSTEM', which includes 'BRAND POSITION' (Subset of brand identity and value, To be actively communicated proposition, At a target audience), 'EXECUTION' (Generate alternatives, Symbols and metaphors, Testing), and finally 'TRACKING'.</p>

<p>De Chernatony (1999)</p>	<p><b>Brand Identity Model:</b> Brand identity consists of a range of dimensions: brand personality, culture and relationship, vision, brand positioning and brand presentation</p>	<p>The diagram illustrates the Brand Identity Model. At the top is 'Presentation: reflecting Stakeholders' aspirations -self images'. Below it are 'Positioning' and 'Personality'. In the center is 'Brand vision' and 'Culture' (Artifacts, Values-core, -peripheral, Mental models). Below that is 'Relationships' (staff to staff, staff to customers, staff to other stakeholders). A box labeled 'BRAND IDENTITY' encompasses Presentation, Positioning, Brand vision, Relationships, and Personality. An arrow points from this box to 'Reputation' on the right.</p>									
<p>Greyser and Urde (2019)</p>	<p><b>Corporate Brand Identity Matrix:</b> The (corporate) brand identity consists of a core that describes the brand promise and core values, and eight additional dimensions (culture, competencies, personality, communication expression, key offerings, relationship with stakeholders and positioning) that define mission and vision</p>	<table border="1"> <tr> <td data-bbox="943 801 1098 958"> <p><b>Value proposition:</b> What are our key offerings and how do we want them to appeal to customers and non-customer stakeholders?</p> </td> <td data-bbox="1098 801 1252 958"> <p><b>Relationships:</b> What should be the nature of our relationship with key customers and non-customer stakeholders?</p> </td> <td data-bbox="1252 801 1406 958"> <p><b>Position:</b> What is our intended position in the market, and in the hearts and minds of key customers and non-customer stakeholders?</p> </td> </tr> <tr> <td data-bbox="943 958 1098 1115"> <p><b>Expression:</b> What is unique or special about the way we communicate and express ourselves, making it possible to recognise us at a distance?</p> </td> <td data-bbox="1098 958 1252 1115"> <p><b>Brand core:</b> What do we promise, and what are the core values that sum up what our brand stands for?</p> </td> <td data-bbox="1252 958 1406 1115"> <p><b>Personality:</b> What combination of human characteristics or qualities forms our corporate character?</p> </td> </tr> <tr> <td data-bbox="943 1115 1098 1272"> <p><b>Mission &amp; Vision:</b> What engages us, beyond the aim of making money (mission)? What is our direction and inspiration (vision)?</p> </td> <td data-bbox="1098 1115 1252 1272"> <p><b>Culture:</b> What are our attitudes and how do we work and behave?</p> </td> <td data-bbox="1252 1115 1406 1272"> <p><b>Competences:</b> What are we particularly good at, and what makes us better than the competition?</p> </td> </tr> </table>	<p><b>Value proposition:</b> What are our key offerings and how do we want them to appeal to customers and non-customer stakeholders?</p>	<p><b>Relationships:</b> What should be the nature of our relationship with key customers and non-customer stakeholders?</p>	<p><b>Position:</b> What is our intended position in the market, and in the hearts and minds of key customers and non-customer stakeholders?</p>	<p><b>Expression:</b> What is unique or special about the way we communicate and express ourselves, making it possible to recognise us at a distance?</p>	<p><b>Brand core:</b> What do we promise, and what are the core values that sum up what our brand stands for?</p>	<p><b>Personality:</b> What combination of human characteristics or qualities forms our corporate character?</p>	<p><b>Mission &amp; Vision:</b> What engages us, beyond the aim of making money (mission)? What is our direction and inspiration (vision)?</p>	<p><b>Culture:</b> What are our attitudes and how do we work and behave?</p>	<p><b>Competences:</b> What are we particularly good at, and what makes us better than the competition?</p>
<p><b>Value proposition:</b> What are our key offerings and how do we want them to appeal to customers and non-customer stakeholders?</p>	<p><b>Relationships:</b> What should be the nature of our relationship with key customers and non-customer stakeholders?</p>	<p><b>Position:</b> What is our intended position in the market, and in the hearts and minds of key customers and non-customer stakeholders?</p>									
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<p><b>Mission &amp; Vision:</b> What engages us, beyond the aim of making money (mission)? What is our direction and inspiration (vision)?</p>	<p><b>Culture:</b> What are our attitudes and how do we work and behave?</p>	<p><b>Competences:</b> What are we particularly good at, and what makes us better than the competition?</p>									

## 7.6 Appendix 6: email to known contact requesting their participation in the research

**From:** [Melanie Gray](#)  
**To:** [REDACTED]  
**Subject:** Your expertise - interview for PHD research  
**Date:** 10 January 2019 14:25:00

---

Hi [REDACTED]

Hope all well with you. I see you have a new job with RAPP; great stuff and a change from Bournemouth!

The reason I'm getting in touch is to see if you would be up for being interviewed as part of my PHD research.

I am, for my research, exploring the area of stakeholder and customer involvement in the creation of communication content, and what that possibly means for the brands involved. With your work background and expertise in the Marketing and Advertising arena, I think this is something you will have an appreciation of and could add some good insight to my work. I am not looking for any right answers in this research, but merely looking to explore this area (to even see if its actually happening), with the view to bring more depth to its understanding in both academia and hopefully industry.

I would really appreciate it if you were willing to be interviewed about this. I wouldn't look to take up more than @45mins of your time and would be happy to come to your offices or a location that is good for you.

If you could let me know, that would be great.

Kind Regards  
Mel

**Melanie Gray**  
**Head of Education**  
Senior Lecturer in Marketing  
Specialist in Media Brands

Tel: 01202 966102  
[mgray@bournemouth.ac.uk](mailto:mgray@bournemouth.ac.uk)

## 7.7 Appendix 7: email to potential participant following introduction from colleague or friend

**From:** [Melanie Gray](#)  
**To:** [REDACTED]  
**Cc:**  
**Subject:** RE: It's been a while  
**Date:** 24 January 2019 15:06:00

---

Hello [REDACTED]

Following on from Stu's initial introduction I thought I would get in contact with you myself. I am, for my PHD, exploring the area of stakeholder and customer involvement in the creation of programmes and channel content, and what that possibly means for the Media brands involved. From an understanding of your background and expertise I'm thinking that your knowledge could provide some good insight to my work. I am not looking for any right answers in this research, but merely looking to explore this area (to even see if its actually happening),with the view to bring more depth to its understanding in both academia and hopefully industry.

I would really appreciate it if you were willing to be interviewed about this. I wouldn't look to take up more than @45mins of your time and would be happy to come to your offices or a location that is good for you.

Look forward to hearing from you

Regards

Melanie

**Melanie Gray**  
**Head of Education**  
Senior Lecturer in Marketing  
Specialist in Media Brands

Tel: 01202 966102  
[mgray@bournemouth.ac.uk](mailto:mgray@bournemouth.ac.uk)

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**From:** Stuart Armon  
**Sent:** 21 January 2019 13:35  
**To:** [REDACTED]  
**Cc:** Melanie Gray  
**Subject:** It's been a while

Hi [REDACTED]

I hope this finds you well and that you are easing back into the New Year with the minimum amount of stress!

My colleague Mel, cc'd here, who is a member of the Advances in Media Management research group here at BU, is close to completing a very interesting PhD which explores how the involvement of audiences/consumers and other stakeholders is influencing

## 7.8 Appendix 8: Interview Guide

### *Interview Guide*

#### **The title of the research project**

*Exploring the Role of Brand Co-creation in Brand Management*

*Practices of UK Media Companies*

#### **Research aim**

Explore the role of brand co-creation on brand identity in UK media organisations

#### **Objectives**

1/ Gain insight into the brand management practices that underpin the *creation,*

*development and protection* of brand identity in UK media organisations

2/ Identify whether, and in what form, brand co-creation exists within UK media

organisations

3/ Gain an understanding about the stakeholders who get involved in brand co-creation

within the UK media industry

4/ Examine the influence brand co-creation has on brand identity within UK media

organisations

5/ Gain insight as to whether UK media organisations that have a planned approach to

the

management of brand identity also embrace the notion of brand co-creation

#### **Before starting**

Before we begin can I check that you have read through the information sheet that I sent you

through about this research and your involvement within it?

If you haven't read the form I have a copy here [pass over participant information sheet]

Did you have any questions about it/what you read?

Can I ask you to sign this form [hand over participant agreement form] which states that you

agree to be involved in the research and ensures that:

You can pull out at any time during/after up until data is analysed

All that we discuss and what you say will be treated in the strictest confidence

I'm going to use two devices to record our conversation [show both devices]. Reason being

that I would hate one to fail so I want a back up! [place devices in area that allows recording

without being obtrusive]

Begin.....

### **Settling in questions**

Tell me about yourself

o Who do you work for and what do they do

- o Position
- o What that involves
- o How long been at organisation

### **Brand Identity questions**

Tell me about your *brand* [insert appropriate word e.g TV show/channel/companies that you develop media communications for]

o What is their 'thing'/do they have a clear character/uniqueness/identity/ethos

– what is it about

o Can you summarise that identity/character

How do you/they 'look after' what they are about

o Is there a formal way of developing and then looking after/protecting the ethos

### **Yes/No**

#### **Yes**

- Tell me about this/how is it done
- Does it involve a certain way of doing things
- Are certain people involved
- What you describe is it structured/thought about

#### **No**

- Why do you think that is?

What does that mean for the [insert appropriate word depending upon what type of brand exploring]

o How does the *brand identity* evolve

o Who decides on what it is and the direction it takes

### **Getting clarity about brand co-creation**

When I use a phrase such as brand co-creation what does that mean to you?

o Anything?

o Tease out further/explain more

### **Asking about brand co-creation in their organisation**

Have you seen/experienced any activities that have involved other people e.g audiences/other firms, getting engaged with your brand?

### **Yes/No**

#### **Yes**

Give examples – activity type, how many

Is that because you have planned it/them?

#### **YES**

o Why did you do it?

o What kind of opportunities did you put in place for this to happen?

o How did you do it?

take me through how you made it work right from the initial idea to do

it all the way to the end when something was 'done

o what processes were required to make it work

e.g IT, website, twitter account set up???

Did anything prevent you?

What would need to be done to make it easier?

o What did you get out of it?

o What did the other stakeholders [audiences/other companies] get out of it?

o Is this now a normal part of how you are going to manage your TV

show/brand/channel

o Did it/do you think it impacts what your 'channel/TC show/company/brand'

stands for [brand identity]?

In what way?

o Does it change/alter/have any impact on the values of the [brand] – what they

are about/what they stand for

o Do you think it has a difference to how the [brand] sees itself

**NO**

If you didn't plan it how did it come about?

Why did you think that happened?

Did it/do you think it impacts what your 'channel/TC show/company/brand'

stands for [brand identity]?

o In what way?

o Do you think you are now going to put in place activities such as this?

When audiences/other stakeholders interact with your [brand] does it shape your

identity in any way

Does it impact your identity

Do you think it changes what your [brand] is about

o How does that happen/can you explain how your identity is impacted by

others participating in your brand

**NO**

Why not?

o What is inhibiting this?

Does your firm/TV programme/channel involve audiences in what you do?

o In what way

Does your firm/TV programme/channel involve other stakeholders in what you

do?

o Who

o In what way

Do you think that brand co-creation is happening more widely in the Media Industry  
[define

industry e.g TV broadcast, world of media agencies/communication, depending upon  
participant]?

**Yes/No**

**Yes**

- In what way?
- Why?
- Do you think this a good thing?
- What impact do you think it has/is having on [brands]

**No**

- Why not?
- Does it matter?
- Do you think that's changing?

Is there anything else you would like to add that you think would be useful for the  
research?

Thank you for your time

## 7.9 Appendix 9: Participant Information Sheet

You are being invited to take part in a research study. Before you decide whether or not to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully. Please ask if there is anything that is not clear or if you would like more information.

### **The title of the research project**

*Exploring the Role of Brand Co-creation in Brand Management Practices of UK Media Companies*

### **Who is organising/funding the research?**

The researcher is Melanie Gray, a senior lecturer at Bournemouth University. The research study is carried out and funded as part of a part-time PhD, whilst employed at Bournemouth University.

### **What is the purpose of the project?**

This research explores the ***role of brand co-creation and the influence that has on brand management within organisations in the UK media industry***. The research is exploratory in nature and will be based around interviews with senior managers in UK media organisations.

### **What is brand co-creation?**

Brand Co-creation involves organisations opening up the brand to encourage interaction with and about the brand amongst a wide network of stakeholders. These stakeholders include the organisation, audiences and other parties such as partners and the media. Co-creation involves collaboration on the brand in an active and social way, creating value for all those involved. An example of this may be in the way that an organisation facilitates it so that audiences can have an active part to play in the direction of a TV script for a well-known TV show or when a brand actively encourages the participation of consumers in the shaping of an advertisement about the brand.

A point worth noting is what brand co-creation *is not*. It is not about firms conducting market research amongst customers in order to purely aid the organisations understanding about a brand, nor is it about firms allowing customers to customise products and services. These

activities are firm-centric, allowing customers to be involved but very much on the terms specified by the enterprise. Co-creation is about firms *wanting* to have participation from stakeholders and those stakeholders *choosing* to get involved with the branding process, but on their terms.

### **Why have I been chosen?**

You are being asked to participate in this research because of your role as a senior manager at your organisation with potential insight into the area being researched

### **Do I have to take part?**

It is up to you to decide whether or not to take part. If you do decide to take part, you will be given this information sheet to keep and you will also be asked to sign a participant agreement form. As a voluntary participant in this study, you will agree to take part in an in-depth interview to discuss the role of brand co-creation in UK media organisations. You can withdraw from participation during the interview at any time and without giving a reason. If you decide to withdraw we will remove any data collected about you from the study. Once the interviews have finished you can still withdraw your data up to the point where the data is analysed and incorporated into the research findings or outputs. At this point your data will become anonymous, so your identity cannot be determined, and it may not be possible to identify your data within the anonymous dataset. Withdrawing your data at this point may also adversely affect the validity and integrity of the research. Deciding to take part or removing yourself from the interview process will not impact your current or future relationships with the researcher or anyone else affiliated with Bournemouth University

### **What would taking part involve?**

You will be interviewed face-to-face, which will last between 30 - 45 minutes to collect in-depth responses to fulfil the research aim and objectives of this research paper. During the interview, you will be asked a series of questions related to the research aim and objectives of the research title stated above. You are invited to express your opinions, thoughts and share any relevant knowledge that may contribute to the subsequent research findings. If at any point you do not wish to answer any specific question(s), you are free to decline without question.

### **What are the advantages and possible disadvantages or risks of taking part?**

Whilst there are no immediate benefits for those people participating in the project, it is hoped that this work will add to the existing body of academic literature on the role of branding, brand co-creation and media management. The research is seen to have potential practical uses for media organisations who are interested in developing their brand management practices against a context of an evolving media landscape and a changing approach to brand management. A short practitioner–focussed synoptic report will be available to participants. Aside from giving up your time to be interviewed, there are no anticipated risks or costs involved in partaking in this study.

Ethics approval has been granted by Bournemouth University to carry out this study and follows the BU Research Ethics Code of Practice Policy and Procedure 2017.

### **What type of information will be sought from me and why is the collection of this information relevant for achieving the research project’s objectives?**

You will be asked for information, views and opinions on the research topic. The interviews will be transcribed and used for data analysis purposes relevant to the research aim and objectives.

### **How will my information be kept?**

All the information we collect about you during the course of the research will be kept strictly in accordance with current data protection legislation. Research is a task that we perform in the public interest, as part of our core function as a university. Bournemouth University (BU) is a Data Controller of your information which means that we are responsible for looking after your information and using it appropriately. BU’s Research Participant Privacy Notice sets out more information about how we fulfil our responsibilities as a data controller and about your rights as an individual under the data protection legislation. We ask you to read this [Notice](#) so that you can fully understand the basis on which we will process your information – a copy is attached to this information sheet for your reference

*Publication*

You will not be able to be identified in any external reports or publications about the research without your specific consent. Otherwise your information will only be included in these materials in an anonymous form, i.e. you will not be identifiable. Research results will be published as part of the researchers PHD and other identified suitable publications.

#### *Security and access controls*

BU will hold the information we collect about you in hard copy in a secure location and on a BU password protected secure network where held electronically.

Except where it has been anonymised your personal information will be accessed and used only by appropriate, authorised individuals and when this is necessary for the purposes of the research or another purpose identified in the Privacy Notice. This may include giving access to BU staff or others responsible for monitoring and/or audit of the study, who need to ensure that the research is complying with applicable regulations.

#### *Sharing and further use of your personal information*

As well as BU staff working on the research project, we may also need to share personal information in non-anonymised form with transcription services who will be translating the audio recordings from the interviews into written format.

The information collected about you may be used in an anonymous form to support other research projects in the future and access to it in this form will not be restricted. It will not be possible for you to be identified from this data. Anonymised data will be added to BU's Data Repository (a central location where data is stored) and which will be publicly available.

#### *Retention of your data*

All personal data collected for the purposes of this study will be held for 5 years after the award of the researchers PHD . Although published research outputs are anonymised, we need to retain underlying data collected for the study in a non-anonymised form for a certain period to enable the research to be audited and/or to enable the research findings to be verified.

#### *Disclosure of company sensitive information*

During the course of the interview if the interviewee deems that they have disclosed company sensitive information then the researcher can assure that this data would be completely anonymised or where required can remove this data up to the point at which it is analysed, at which stage it may be difficult to identify the data amongst the wider set.

## **Will I be recorded, and how will the recorded media be used?**

The audio recording made during this interview will be used only for analysis and the transcription of the recording for a range of academic outputs. No other use will be made of it without your written permission, and no one outside the project will be allowed access to the original recording. You are entitled to request a copy of the audio recording and transcription if you wish to do so.

## **Contacts for further information**

### **Researcher**

Melanie Gray, BA, PGCE, FHEA  
Senior Lecturer in Marketing Communications  
Bournemouth University  
Faculty of Media and Communication  
Tel: + 44 1202 966102  
Email: [mgray@bournemouth.ac.uk](mailto:mgray@bournemouth.ac.uk)

### **Supervisor**

Dr. John Oliver  
Associate Professor  
Bournemouth University  
Faculty of Media and Communication  
Tel: + 44 1202 965319  
Email: [joliver@bournemouth.ac.uk](mailto:joliver@bournemouth.ac.uk)

### **In case of complaints**

Any concerns about the study should be directed to John Oliver, (see above for contact details). If your concerns have not been answered by John Oliver, you should contact Professor Iain MacRury, Deputy Dean Research and Professional Practice, Bournemouth University by email: [researchgovernance@bournemouth.ac.uk](mailto:researchgovernance@bournemouth.ac.uk).

Thank you once again, for taking the time to read this information sheet and participating in this research study. I look forward to discussing this topic with you.

Please keep a copy of this participation information sheet for your records.

## 7.10 Appendix 10: Participant Agreement Form



### *Participant Agreement Form*

**Full title of project:** *Exploring the Role of Brand Co-creation in Brand Management Practices of UK Media Companies*

**Name, position and contact details of researcher:** Melanie Gray, Senior Lecturer in Marketing Communications  
(tel: + 44 1202 966102; email: [mgray@bournemouth.ac.uk](mailto:mgray@bournemouth.ac.uk))

**Name, position and contact details of supervisor:** Dr. John Oliver, Associate Professor (tel: + 44 1202 965319; email: [joliver@bournemouth.ac.uk](mailto:joliver@bournemouth.ac.uk))

In this Form we ask you to confirm whether you agree to take part in the Project. We also ask you to agree to some specific uses of your identifiable information, which we will only do with your consent.

You should only agree to take part in the Project if you understand what this will mean for you. If you complete the rest of this Form, you will be confirming to us that:

- You have read and understood the Project Participant Information Sheet version 1.1 and have been given access the BU Research Participant [Privacy Notice](https://www1.bournemouth.ac.uk/about/governance/access-information/data-protection-privacy) (<https://www1.bournemouth.ac.uk/about/governance/access-information/data-protection-privacy>)
- You have had the opportunity to ask questions;
- You understand that:
  - Taking part in the research will include being recorded (audio), on the basis that these recordings will be deleted once transcribed.

- Your participation is voluntary. You can stop participating in research activities at any time without giving a reason, and you are free to decline to answer any particular question(s).
- If you withdraw from participating in the Project, you may not always be able to withdraw all of your data from further use within the Project, particularly once we have anonymised your data and we can no longer identify you.
- Data you provide may be used in an anonymised form by the research team to support other research projects in the future, including future publications, reports or presentations.

***Consent to take part in the Project***

**Yes**

**No**

**I agree to take part in the Project on the basis set out above**



_____	_____	
_____	_____	
Name of Participant	Date	Signature
_____	_____	
_____	_____	

Name of Researcher

Date

Signature

## 7.11 Appendix 11: example reflection of interview from notes

**Participant:** Senior Product manager BBC iplayer

Media industry: TV broadcast

Date: Tuesday 22/01/2019

Setting: in a café of her choice – lunchtime

Notes: venue was not good to conduct an interview – it was lunchtime and really busy therefore v noisy. This worried me as uncertain of ability to capture what was being said. Used two devices (phone and recording device) throughout and held them both near to us in order to capture conversation. Emma was very articulate and considered in her answers. Had worked in the TV arena for @6 years, 3 at BBC and previous at Sky so knew the industry v well. Being from a marketing background (Emma is a graduate of the BA Marketing degree at BU) meant she understood what I was asking regards brands, brand identity, values etc. Overall I felt the interview went well with some relevant answers to all the areas I was exploring.

***Key insight: BBC v clear about their brand identity yet at times find it hard to manage . Some evidence of co-creation – audiences, internal employees. Had the view that BBC want to get to get closer to its audiences and this would impact on brand identity – relevance of the brand would be key. But it was difficult to do it at times. Trying different things with different audiences to get them involved.***

***Good quote: there's that constant rapport of like our ears listening to what people are saying but also us kind of managing that collaboration and asking for specific input on specific things***

This interview gave me confidence in progressing with the other interviews.

## 7.12 Appendix 12: Two full interview transcripts

	Timecode	Speaker	Transcript – Head of Production, 4Music
1	00:00:00	S1	...know what I'm doing. That's fine. Okay, okay. So you saw my documentation, everything. (Overlapping Conversation) why, okay, okay. So this is just to give you a bit of context to sort of the...what the project is and everything.
2	00:00:11	S2	Yeah.
3	00:00:11	S1	But for the interest of this, would you mind giving me your name and position-
4	00:00:13	S2	Yeah, of course. Uh, so I'm xxxxxxxx.
5	00:00:16	S1	Okay.
6	00:00:18	S2	Um, working at 4Music.
7	00:00:21	S1	And they're fully owned now by Channel 4, that's right, isn't it?
8	00:00:23	S2	Yes, very recent development.
9	00:00:24	S1	Yeah, very recently. January, wasn't it?
10	00:00:26	S2	Um, yeah, it's a couple of weeks ago, although I think the contract actually came into place at the end of December.
11	00:00:32	S1	Right, okay.
12	00:00:33	S2	So in theory, we're a month in now.
13	00:00:36	S1	Right, okay.
14	00:00:36	S2	But yeah, so we were a joint venture between Channel 4 and Bauer Media.

15	00:00:40	S1	Yeah, Bauer Media, yeah.
16	00:00:41	S2	Um, now, solely Channel 4.
17	00:00:43	S1	Solely owned, yeah, and yo- am I right in thinking it's specialised in terms of the music sort of programmes and...?
18	00:00:49	S2	Yeah, so it's- so there's seven music channels...
19	00:00:52	S1	Right, okay.
20	00:00:53	S2	...um that we look after um, one of which is 4Music um, the only channel we have on free view.
21	00:01:00	S1	Right, okay.
22	00:01:01	S2	The remainder of the six channels are all um cable and satellite only.
23	00:01:06	S1	Right, okay.
24	00:01:06	S2	Um, and I would just point out that um, it's quite a new time for us as well. 4Music has recently moved from being a music channel to an entertainment channel.
25	00:01:17	S1	Right, okay.
26	00:01:18	S2	Which means the split now, it was kind of- I don't know exactly what the split was before, but now, the split I think is 60-40, entertainment-favoured, so lots more...
27	00:01:33	S1	60% entertainment and 40% music kind of, right?
28	00:01:35	S2	Yeah, roughly, roughly.
29	00:01:35	S1	Okay, okay, yeah.
30	00:01:37	S2	When I look into our schedules, I feel like we may not be even using 40% with music.
31	00:01:42	S1	Right, okay.

32	00:01:43	S2	So more long-form shows...
33	00:01:46	S1	Right, okay, okay.
34	00:01:47	S2	...more acquisitions...
35	00:01:48	S1	Oh okay.
36	00:01:49	S2	But it also means that obviously um, I'm looking after production here um, original production because (Overlapping Conversation)
37	00:01:56	S1	Right, okay.
38	00:01:57	S2	Um, it also means that we're starting to rethink the types of programmes that we make.
39	00:02:02	S1	Right, okay.
40	00:02:03	S2	Um, in terms of fitting that new channel structure.
41	00:02:07	S1	Okay, okay.
42	00:02:08	S2	So we're making a little bit less music content.
43	00:02:11	S1	Right.
44	00:02:11	S2	And a little bit more sort of long-form entertainment.
45	00:02:14	S1	Okay. And the sort of same- I'm presuming the same target audience, kind of, yeah? Kind of more-
46	00:02:19	S2	Yeah, target audience hasn't changed.
47	00:02:19	S1	Yeah.
48	00:02:21	S2	So we're 16 to 34s...
49	00:02:24	S1	Right, okay.
50	00:02:25	S2	...in terms of our audience, but we try- when we're creating programming, we're kind of think- we aim like quite specifically at

			a 16 to 24 audience.
51	00:02:34	S1	Right, okay, okay.
52	00:02:36	S2	As the kind of key part in that range.
53	00:02:40	S1	Yeah, and that's the main channel therefore in terms of that...right, okay.
54	00:02:44	S2	Yeah.
55	00:02:45	S1	So probably, if you like, kind of a lot of our conversation might be focused around that channel because it's what makes sense. Do you- sort of looking at that channel and therefore obviously where it sits in with the stable of Channel 4, does it have quite a clear ethos, what it's about, it's brand, if you want to call it that?
56	00:03:03	S2	Yeah, definitely. If we're- I mean each of the seven channels has a lot of work done to it on branding and kind of mapping out our audience and we do a lot of work into speaking to that audience as well, either about the brand...
57	00:03:22	S1	Right.
58	00:03:23	S2	...or about specific series or programme.
59	00:03:25	S1	Okay.
60	00:03:26	S2	Um, and we utilise um something that Channel 4 do, which they call it tribes, where they have a sort of contact list of viewer, viewers who have...
61	00:03:38	S1	Yeah.
62	00:03:38	S2	...different profiles that they go to regularly...
63	00:03:41	S1	Okay.
64	00:03:41	S2	...to discuss programming.

65	00:03:42	S1	Okay.
66	00:03:42	S2	As I've slightly veered off point there, haven't I? So in terms of 4Music...
67	00:03:46	S1	Yeah.
68	00:03:46	S2	...um, yes, very strong brand, ethos...
69	00:03:51	S1	Right, okay.
70	00:03:51	S2	Uh, which we do quite a lot of work on regularly.
71	00:03:56	S1	When you say, 'work on', work onto what manner? Keep it as it is or keep it on its kind of direction or to- to change it, evolve it?
72	00:04:05	S2	Um, I think probably two key things: one, to just ensure that the brand tone and message is- continues to be clear.
73	00:04:17	S1	Right, okay.
74	00:04:18	S2	And that we're, you know, reaching the right people.
75	00:04:22	S1	Mm-hmm.
76	00:04:22	S2	And secondly, on a- to pick up a point you mentioned, evolving it as our audience changes, as the music TV viewing landscape changes...
77	00:04:32	S1	Right, okay.
78	00:04:33	S2	...as people's consumption of music changes.
79	00:04:35	S1	Yeah.
80	00:04:36	S2	Um, and I guess now again, with our changes to entertainment...
81	00:04:41	S1	Yes.

82	00:04:42	S2	Um, just reiterating to ourselves almost, you know, what the 4Music brand is in this time of change, so...
83	00:04:50	S1	Right, okay, okay. So there's two aspects on that, it's in terms of like you sort of say, it's got- it's got quite a clear in terms of personality and in terms of what it stands for, and is a quite structured ways in terms of how that is managed throughout the like kind of, you know, the production company, um, to make sure that tone of voice comes through quite clearly, for example.
84	00:05:12	S2	I think the key departments involved in ensuring that are production and marketing.
85	00:05:19	S1	Right, okay.
86	00:05:19	S2	So um...
87	00:05:21	S1	How do you work together with them then?
88	00:05:22	S2	So we have an internal marketing and design team...
89	00:05:26	S1	Right okay.
90	00:05:27	S2	...so marketing and design sort of fall under the same umbrella um, and all the design across our channels is marketing-led.
91	00:05:37	S1	Right, okay.
92	00:05:38	S2	Um, and very much um adheres to channel branding...
93	00:05:42	S1	Right, okay.
94	00:05:43	S2	Tone of voice...
95	00:05:44	S1	Okay.
96	00:05:44	S2	Viewer profile...
97	00:05:45	S1	Okay.

98	00:05:45	S2	They're very structured...
99	00:05:46	S1	Okay.
100	00:05:47	S2	...in their approach, and I'd say in production um, it's where- it's quite informal...
100	00:05:54	S1	Okay.
100	00:05:54	S2	...the way you approach it. We're quite fluid and flexible and we have to- you know, we're writing scripts everyday, so tone of voice is something that we're thinking about constantly (Overlapping Conversation)
100	00:06:05	S1	Right, okay.
100	00:06:07	S2	And then also, audience...what the brand will appear like to an audience is something we think about a lot just in terms of sho- format development...
100	00:06:20	S1	Right, okay.
100	00:06:21	S2	Um, talent bookings...
100	00:06:22	S1	Oh yeah, yup.
100	00:06:23	S2	...which talent is right for our audience...
100	00:06:24	S1	Yeah.
111	00:06:25	S2	...and for our channels and then also with- right through to presenters. Presenters really need to be the human embodiment, really of our sort of tone of voice and brand.
111	00:06:33	S1	Yeah, right, okay.
111	00:06:35	S2	So it's there and I talk about the brand and tone of voice with the team probably on a daily basis.
111	00:06:45	S1	Right, okay.

11	00:06:45	S2	Um...
11	00:06:46	S1	Are there formal documents that support that or... <b>dare I</b> say, I mean obviously it sounds like you- you embody it internally, but how do you all know about and how do you make sure that you keep on that, as it were?
11	00:06:58	S2	the marketing team put together a series of documents
11	00:07:04	S1	Right, okay.
11	00:07:05	S2	Uh, about what the brand is, what the tone of voice is...
11	00:07:08	S1	Okay, okay.
12	00:07:09	S2	...and they also update those sort of viewer profiles quite regularly.
12	00:07:12	S1	Right.
12	00:07:12	S2	Um, where you're just sort of painting a picture...
12	00:07:16	S1	Yes, nice profiles, yeah, yeah.
12	00:07:18	S2	Yeah, exactly.
12	00:07:19	S1	Yeah.
12	00:07:20	S2	So that's work that they do um...they probably do that maybe once a year.
12	00:07:29	S1	Right, okay.
12	00:07:30	S2	They'll look at and update if necessary.
12	00:07:31	S1	Yeah, sort of sight refresh kind of thing, yeah.
13	00:07:33	S2	Yeah um, but in terms of other departments, we can access those documents...
13	00:07:37	S1	Yeah.

13	00:07:38	S2	At any time for a reminder or...
13	00:07:40	S1	Right, okay.
13	00:07:40	S2	...if someone new joined my team, I'd probably spend a little bit of time showing those documents to them...
13	00:07:46	S1	Okay.
13	00:07:46	S2	...and just talking through the various sort of channel brands so that they understand before they step into actually creating the content.
13	00:07:56	S1	Yes, and see that's therefore in terms of that creation of the content, is it, if you like, kind of yes, you've sort of mentioned in terms of the tribes and the insight you can gain from obviously potential audiences, etc., do they step forward and get, if you like, more involved in the creation of the content? Obviously, you're production so, if you like, that's your remit, do you do it either like by yourselves or are audiences getting involved more in that kind of production of your content?
13	00:08:28	S2	Yes, it's actually really important for us. I've made a few notes. It's quite- because it's actually- I think we do a lot more than a lot of broadcast brands.
13	00:08:37	S1	Right.
14	00:08:38	S2	Um, we're very into- or in recent years anyway, we've really got into user-generated content.
14	00:08:45	S1	Okay.
14	00:08:47	S2	Or user-generated sort of schedule control which I'll explain a bit (Overlapping Conversation)
14	00:08:53	S1	Yeah, please do, yeah.
14	00:08:55	S2	Um, I've just written down some (Overlapping Conversation)
14	00:08:56	S1	No, yeah, that's great, that's fantastic, thanks for this.

14	00:08:58	S2	If I'm on the right (Overlapping Conversation)
14	00:09:01	S1	And I'll- I'll kind of- I'll- I'll dig a bit deeper if I- if I can, but yeah, that's fantastic.
14	00:09:03	S2	Yeah, also steer me elsewhere if it doesn't feel relevant but so each year we run an internship scheme here.
14	00:09:12	S1	Right.
15	00:09:15	S2	Um, we advertise it during the summer and then the placements happen in the autumn, but as part of the annual campaign leading up to the promo that we run to advertise for applicants...
15	00:09:26	S1	For the interns, yeah.
15	00:09:28	S2	...we run a series of sort of group creative days across the country with essentially our audience.
15	00:09:36	S1	Right.
15	00:09:36	S2	Um, and we invite them to pitch ideas for the promo.
15	00:09:41	S1	Oh right, okay.
15	00:09:42	S2	...and <b>creative</b> , and that's a sort of- it's a sort of competitive- it's setup as a competitive sort of pitching process. They give us their ideas and then we choose what we feel is the strongest one.
15	00:09:55	S1	Yes.
15	00:09:57	S2	And then we- we make it.
15	00:09:59	S1	So just on that, if I can just take a bit to build on that, so say, for example, um, uh, myself, I put forward an idea and you sort of, "Oh, that's a really good one. We'll take that." Would I then- then my involvement, if you like, stop after you've said. "Oh, thanks very much, you've like won the- the kind of, the pitch," or would you- would I get more involved in terms of helping work with you to do that, how does that work?

16	00:10:22	S2	So at this stage, we haven't got to the point where the people who give us the ideas are making the content. What we do at the moment is we let them know and give them a sort of prize and we invite them to the final stages...
16	00:10:42	S1	Right, okay.
16	00:10:43	S2	...um, of creation, so they'll come and watch it, view and edit...
16	00:10:46	S1	Oh okay.
16	00:10:47	S2	...um, and just give us their sort of feedback or review...
16	00:10:50	S1	Right, yeah, yeah, yeah.
16	00:10:50	S2	...and at that stage...
16	00:10:53	S1	That's really interesting, actually. Yeah, it's really engaging.
16	00:10:56	S2	Yeah. It goes down- it goes down really well, it's just quite a bit- it's just a nice thing to do. It would be lovely to get them involved in the production of it. Maybe something for future years but um, that is something that ends up going out...
16	00:11:11	S1	Yes.
17	00:11:11	S2	On socials but also broadcast as well, so you know, they can look at that and think, "Oh, I (Overlapping Conversation)
17	00:11:16	S1	Kind of was part of that, yeah, yeah.
17	00:11:19	S2	Um, and when those um interns are here as well, they kind of film video content um of their time here, what they've learnt-
17	00:11:27	S1	Right, okay, okay.
17	00:11:28	S2	And kind of experiences which we also publish across our um-
17	00:11:31	S1	Right, okay.

17	00:11:32	S2	...across some of our platforms.
17	00:11:33	S1	Yeah.
17	00:11:34	S2	Uh, so generally just social. Um...
17	00:11:37	S1	So they're kind- they're not exactly employees completely, but they're kind of internal, um and therefore kind of creating things jointly with yourselves to sort of...am I right in thinking to almost more what the experience is like here?
18	00:11:52	S2	Yeah.
18	00:11:52	S1	Yeah, okay.
18	00:11:52	S2	Essentially, and what it's like to work for us, I guess.
18	00:11:55	S1	Okay, yeah.
18	00:11:56	S2	Um, so that's- that's one thing. Um, then we've got like a little bit of a range of um user-generated content.
18	00:12:04	S1	Right.
18	00:12:05	S2	Um, two series we run here, one called 'YouNews', there's one called 'Video Crush', both of which are 100% now. We've been through a few different iterations of it, but it's- it's sort of like 100% user-generated now in terms of our contributors self-film all of their content in their own space.
18	00:12:28	S1	Right, okay.
18	00:12:28	S2	Um, they give us all of their own opinions um, and thoughts on a subject. We provide the subjects...
18	00:12:39	S1	I was going to sort of say, do you set some context to what they've got to do, so almost go out there on social media or another method to sort of say, "We're looking for X," and it's quite...am I right?
19	00:12:50	S2	Well, for the sake of clarity, the way it runs is we- we cast the

			show, first of all.
19	00:12:55	S1	Right.
19	00:12:56	S2	So we have a team of researchers finding the right people to take part, and then we generally make these sort of one episode per week, so at the start of each week, the producer of the series will set a series...it might be that they're talking- in the case of 'YouNews', they give us their views on topical stories, news stories.
19	00:13:24	S1	Right, okay, okay.
19	00:13:24	S2	So the producer chooses the news stories (Overlapping Conversation)
19	00:13:28	S1	Oh right, yes, yes.
19	00:13:28	S2	...that they want them to cover or an option of news stories. They'll send those across and they'll maybe just, in bullet points, underneath each story, just ask a few...I guess you could call them leading questions.
19	00:13:41	S1	Right, okay.
19	00:13:41	S2	Uh, just to kind of- so in that where we are sort of steering the kind of response area that we're looking to get back.
19	00:13:50	S1	Yes, yes, yeah. Sort of navigating it so it doesn't go too, if you like, kind of sort of user-generated but within a...even like a little more facilitated way?
20	00:14:00	S2	There's a few, yeah, boundaries I guess in place, which is kind of steering them in a certain direction, so in that sense, it's not fully freeform but what they then- how they then answer those questions or respond to the topic or the subject matter is not sort of controlled in any way by us.
20	00:14:20	S1	Okay, right.

20	00:14:21	S2	So they self-film at home, they have a few days to do it and then they send their material across to us and then we sort of reserve the right to edit that as necessary for our show, but it's all their content.
20	00:14:38	S1	At that stage, just sort of- and I do talk because I think that's quite an interesting one, when they send it in, if you like, kind of- and obviously you sort say, "Thanks very much," but is that- almost like the end of the dialogue with them or- or do you then kind of actually when you're editing, have a little bit of a two-way conversation in terms of what's being done or kind of...?
20	00:14:55	S2	Um, no. I think the conversation continues in the sense that that same cast will generally be involved across a whole series run.
20	00:15:05	S1	Right, okay.
20	00:15:06	S2	So once they've sent us their stuff for episode one, they sometimes ask how we're getting on with it.
20	00:15:11	S1	Right.
20	00:15:11	S2	Sometimes ask for clips that they can share on their own platforms.
20	00:15:15	S1	Okay, okay, yeah.
21	00:15:16	S2	But then we'll be starting to talk to them about episode two at that point and kind of moving onto the next story, so I think, like, to be...for the sake of research, it can be like really honest about how it works, so yeah, they don't have any control once it's sent to us.
21	00:15:33	S1	Okay, okay.
21	00:15:34	S2	Um, and then whoever is producing it crafts the stories and sort of chops their answers up essentially...
21	00:15:39	S1	Right, yeah.

21	00:15:40	S2	...and put them back in a different order.
21	00:15:41	S1	Yes, yeah, that makes sense.
21	00:15:43	S2	Um, so yeah, that's the sort of limit to the-
21	00:15:47	S1	Yeah.
21	00:15:48	S2	Uh, contribution there. Same for 'Video Crush', they're just talking about videos. They're reviewing music videos...
21	00:15:55	S1	Right, okay, okay.
22	00:15:56	S2	...instead there, but one thing that might be interesting, I'm not sure, is we- we also- we used to have a presenter on this format.
22	00:16:05	S1	Right.
22	00:16:05	S2	It was someone in-house, someone from our side of the situation...
22	00:16:08	S1	Yes, yeah, yup.
22	00:16:10	S2	...um, navigating viewers through the viewers' opinions.
22	00:16:13	S1	Oh okay.
22	00:16:14	S2	And that- it felt a little bit um...I don't know, kind of conceited to me. Like, it took away from the fact that it was the viewer's show.
22	00:16:22	S1	Right, okay.
22	00:16:23	S2	So on the last series um, I've kind of like switched that up so that the- the contributors present it as well.
22	00:16:31	S1	Right.
23	00:16:31	S2	Um, so... and then we do heavily steer them, but we just get some of the contributors- the stronger contributors to sort of film a little bit extra which is just kind of like navigating us through the

			subject matter or like telling other viewers where they can go to get involved, that sort of thing. The job that our presenter (Overlapping Conversation)
23	00:16:54	S1	Would do, would have done, yeah, yeah.
23	00:16:55	S2	Yeah, before, so...
23	00:16:56	S1	Okay, okay. No, they're really good examples. It would be good if you got anymore. (Laughs)
23	00:17:00	S2	It's like my homework. Um, we have um a format um, it largely runs in the summer, so we generally refer to it as 'Everybody Wants Summer', uh but we also kind of use this format um during topical events, so um with the royal wedding last year, we- we made an episode, a one-off episode of 'Everybody Wants Harry and Megan' or, you know, whatever might crop up.
23	00:17:26	S1	Yeah, yeah.
23	00:17:29	S2	Um, and this is kind of- it's- it's contributor-based but it's essentially viewer video requests.
23	00:17:36	S1	Right.
23	00:17:36	S2	So in theory, giving viewers the opportunity to like decide which music plays on the channel.
23	00:17:42	S1	Oh okay.
24	00:17:43	S2	Um, so the way this works is we send (Overlapping Conversation) uh a shooting team out...
24	00:17:48	S1	Right.
24	00:17:48	S2	Um, who we normally go to high sort of foot-tread areas...
24	00:17:55	S1	Yeah, yeah.
24	00:17:56	S2	Uh where young people hang- or where our target audience

			hang out.
24	00:17:59	S1	Right.
24	00:17:59	S2	Um, whether at home or abroad and we had a team of people, kind of getting them in, like kind of pulling them over to our um, to our film crew, um and we- we give them a sort of long list of videos that they can pick from.
24	00:18:19	S1	Oh okay, okay.
24	00:18:21	S2	Um, of maybe between one and maybe a hundred tracks.
24	00:18:25	S1	Oh right, okay, okay.
25	00:18:26	S2	It's a quite broad choice.
25	00:18:27	S1	Quite broad, right, okay, yeah.
25	00:18:30	S2	To- for them to make. Uh, they choose the track and then they request it on camera.
25	00:18:36	S1	Right, okay.
25	00:18:36	S2	So that works.
25	00:18:39	S1	So it's, if you like, kind of um, it's controlled to an extent by yourselves but obviously the programme wouldn't get made in the way it does unless those audiences, consumers, were involved in the process around that.
25	00:18:56	S2	Yeah.
25	00:18:56	S1	Yeah, okay.
25	00:18:57	S2	Uh, I think the idea internally as well is to kind of reflect the viewers' world and reality on the screen, so we might like one of the shows might be at Alton Towers and they might feasibly go and spend the day at Alton Towers or last year we went to sort of a sunny beach in Bulgaria which was just a very popular...

25	00:19:21	S1	Right, okay.
26	00:19:22	S2	...resort for 18 to 30s, somewhere that they maybe are going. You know, so it's just trying to like reflect the world of our viewer on the screen.
26	00:19:31	S1	Yes, kind of- yeah, you know, that makes absolutely sense. And is that something that you sort of see happening more, just in terms of actually with your- with your um, programmes um, the format in which the production of them, that rather than being, if you like, internally-led, there's going to be more involvement, if you like, with audiences, do you think?
26	00:19:52	S2	Um, I think realistically, anything audience-related is- is- in my experience, is it's quite difficult and time-consuming, so while I think it's really important for us to maintain a certain segment of our programming, as a sort of like ring-fence a segment of it to that because I think it's really important, I can't see us sort of going, you know, like full pelt with it.
26	00:20:24	S1	Right. Open the doors to the organisation.
26	00:20:25	S2	Yeah, yeah.
26	00:20:26	S1	Kind of like come in and sit with us kind of.
26	00:20:29	S2	Well, I mean they're- you know, I'm much more involved in the...in sort of the commissioning process now um, and I have put forward um a couple of ideas to get the audience more involved in the actual production of shows.
26	00:20:47	S1	Right, okay.
26	00:20:48	S2	So whether something like that could happen in the future, I think it's more...what would be most likely in that sense is obviously getting young, talented people who might not have door open for them...
26	00:21:03	S1	Right, yeah.

27	00:21:04	S2	...um, to get involved in this industry, so it's less about reflecting the audience on- on screen and I guess more about um giving our audience opportunities to...
27	00:21:17	S1	Right.
27	00:21:18	S2	Learn the craft or like- or to flex their creative juices.
27	00:21:24	S1	Yeah, with potentially therefore kind of- um- if assumption's right from what you're sort of saying almost to kind of actually build the capabilities of a viewer of whether to- on-team or kind of wider within the industry.
27	00:21:35	S2	Yeah, I guess sort of um...we're very big on supporting new talent here, whether it's on-screen talent or off, so I think it's kind of...and, well, and our desire to stay in touch with the audience is such that in a- in the absolutely ideal world, you would get...you would go to your audience to create your content, um, because there's no better reflection of what they want to see on screen or something that- you know, come from their head essentially, so I think it's a really interesting area to sort of tap.
27	00:22:13	S1	What support prohibits- sort of in an ideal world, so therefore what prohibits that's ha- with that happening?
27	00:22:19	S2	Oh- oh sorry, sorry.
27	00:22:22	S1	(Laughs)
27	00:22:24	S2	Um, so lots of things, I guess.
27	00:22:29	S1	Right, okay.
28	00:22:29	S2	So payment and contracts and all of the sort of legal stuff.
28	00:22:34	S1	Right, okay.
28	00:22:35	S2	Um, budget stuff and then kind of time and resource...
28	00:22:43	S1	Right.

28	00:22:43	S2	...finding these people, making sure they've got the right skills to make whatever content it is we might be thinking about or the right kind of personality and look and camera-sawy abilities to actually appear on-screen.
28	00:23:05	S1	Yeah.
28	00:23:08	S2	Um, and...yeah, I think it's just that sort of not- you know, ultimately, we're a television company, so a lot of people that watch our TV channel aren't really maybe cut out for being on the screen.
28	00:23:25	S1	Yeah, yeah, yeah.
28	00:23:26	S2	You know, they're not ideal on-screen talent...
28	00:23:28	S1	No.
29	00:23:29	S2	Um, and they may not be interested in it behind the scenes either, so um, yeah, it's finding the people that are I guess amongst- amongst those.
29	00:23:39	S1	Yeah. Do you think there's a- there's a- do you think there's an appetite among TV stations, channels, to do that or do you think it is because of those barriers that you've mentioned there?
29	00:23:50	S2	I think like...I can't speak for other companies because I've worked here for quite a long time now but I think partic- like especially in our own company, ever since Youtube has become such a driving force in our audience's lives, you know, a lot of them will go to Youtube to consume content.
29	00:24:12	S1	Yes.
29	00:24:14	S2	Um, in often ahead of our TV channels, um, so you kind of...I mean we went through and we're still going through a little bit like a sort of phase of being really keen to bring Youtubers um in and train them up as presenters to sort of like sort of tap into that world I guess um and kind of reflect...I think we're all very keen to stay in touch um with what's like a very quickly-evolving...

29	00:24:47	S1	Oh isn't it just, yeah.
29	00:24:48	S2	...area, um and you know, I'm 33...
29	00:24:54	S1	That was- that was an omission. (Laughs) (Overlapping Conversation) You sound apologetic.
29	00:24:58	S2	(Overlapping Conversation), there is a change since I was um a teenager or in my early 20s.
29	00:25:05	S1	Yeah, yeah, tell me about it. (Laughs)
30	00:25:07	S2	Just the way things are consumed and I need- want and need to stay on top of that as a programmer um, so the kind of- I think the most effective way of doing that is either immersing yourself in the audience's world or like speaking to them and getting the ideas from them um and reflecting that on-screen somehow, so I think it will get bigger.
30	00:25:34	S1	Right, okay, okay.
30	00:25:36	S2	Um, it's a very attractive prospect.
30	00:25:40	S1	Yeah, no.
30	00:25:41	S2	Um, to get them involved is just working out the kind of logistics around it.
30	00:25:47	S1	Yes, the how kind of aspect of it, yeah.
30	00:25:49	S2	Yeah.
30	00:25:50	S1	Do you think also in terms of thinking about obviously audiences getting more involved and obviously you've given- sorry, I'm conscious that you might not have finished all your examples-
30	00:25:58	S2	No, yes, go for it.
30	00:26:00	S1	No please-

31	00:26:00	S2	No, I've got a couple more.
31	00:26:01	S1	Oh please, yeah.
31	00:26:02	S2	(Overlapping Conversation) relevant they are, but we've got a format called 'Tweet to Beat' which is a live voting concept essentially.
31	00:26:10	S1	Okay.
31	00:26:10	S2	So it's just a playlist though.
31	00:26:12	S1	Right, okay.
31	00:26:13	S2	There's no sort of presented content.
31	00:26:15	S1	Okay.
31	00:26:16	S2	Um, but viewers tweet...anyone watching the channel in real-time tweet between two choices of which song they want to play next while the previous song is playing. Um, so they are sort of directly and instantaneously affecting...
31	00:26:34	S1	Right, okay.
32	00:26:35	S2	...or controlling the schedule.
32	00:26:37	S1	Yes, yes.
32	00:26:39	S2	So- only from tr- only- you know, it's a choice of two tracks.
32	00:26:42	S1	Right, okay.
32	00:26:43	S2	It's not like a really wide...
32	00:26:44	S1	Like wide, yeah.
32	00:26:46	S2	...remit, um...
32	00:26:47	S1	And how long has that poll gone on? I mean is like an- is that like an hour or something, to a point of- right, okay.

32	00:26:50	S2	Yeah, I think it's an hour but we've gone through a few... we've been through a few like sort of iterations of this.
32	00:26:55	S1	Yes, yeah.
33	00:26:56	S2	So there was a time when there was like a whole range of tracks they could choose from.
33	00:27:00	S1	Okay.
33	00:27:01	S2	I think it's like between six or ten and they would just go on and sort of carousel on the screen with the numbers.
33	00:27:07	S1	Oh right.
33	00:27:08	S2	They needed to tweet or the word you needed to tweet to get that track on. So it's a concept that's been around for a couple of years here that was rated really well.
33	00:27:17	S1	Right, okay.
33	00:27:18	S2	Um, like viewers love sort of doing that kind of thing.
33	00:27:22	S1	Why do you think- why do you think that is?
33	00:27:25	S2	I don't know. (Laughs) Um, I think fandoms are quite fervent these days.
33	00:27:33	S1	Okay, okay.
34	00:27:34	S2	Particularly on Twitter. I mean that's- I mean, I haven't got to it yet but there's another example I'm going to get onto which capitalises on fanbases on Twitter.
34	00:27:42	S1	Right, okay.
34	00:27:43	S2	Um, but we find that like a lot of people that end up tweeting or retweeting a hashtag for, say, a Justin Bieber track, they're not even watching the channel. In a lot cases-
34	00:27:53	S1	Oh right, okay.

34	00:27:54	S2	It's just like, "Oh, something- we've got to do something for Justin Bieber," and so they'll be like, "Yeah, we'll do anything," and- and then it'll just get retweeted. Sometimes like sort of internationally like around the world...
34	00:28:04	S1	Oh, my word. Seriously?
34	00:28:05	S2	Um, which- but it's still affecting our programming because every tweet gets counted.
34	00:28:10	S1	Right, okay.
34	00:28:12	S2	Um, so I think that is- I think that's a factor for sure.
34	00:28:16	S1	Right, okay, okay.
35	00:28:17	S2	Um, but there are people obviously genuinely watching here who are involved and they'll maybe write about it as well. Like, if they're- if the track they've tweeted for gets played, they'll be like, "Oh yes, thank you 4Music."
35	00:28:29	S1	Right, okay, okay.
35	00:28:30	S2	So I guess feeling like they've genuinely played a part.
35	00:28:33	S1	Right, okay.
35	00:28:34	S2	Um in sort of steering, you know, um, one artist over another.
35	00:28:40	S1	And that loop therefore, you've got obviously kind of Twitter involved in that and obviously your own channel kind of um allowing that mechanism and then am I right in thinking there's obviously an infrastructure that links back to kind of...is it a machine sitting there and therefore kind of putting the next track on or the next video on? It's not a person sitting in a little room...
35	00:29:00	S2	Um so it's...it's a combination of both, really. So there's- I mean I'm not- I'm not wildly aware of the technology behind it but we have a sort of contract with a sort of software company um that specialises in processing um sort of Twitter-based votes and software and then it sort of like immediately puts all these stats

			together.
35	00:29:27	S1	Yeah, yeah.
35	00:29:27	S2	Um, and the software sort of speaks to our <b>Viz</b> system, <b>Viz</b> is sort of like the system that controls all of the on-screen graphics which is monitored. When these live vote-based programmes go out, there is an actual person...
35	00:29:45	S1	Okay.
36	00:29:46	S2	...monitoring uh, monitoring that and making sure it's all working.
36	00:29:50	S1	Yes, yeah. Not going for a coffee for an hour then kind of come back and say, "What's happening?"
36	00:29:55	S2	Yeah, exactly, yeah, because it- like, in the early days especially, it broke a lot. Um, so, yeah, that's- the data gets processed by an external company um and then feeds back into...in real-time pretty much into our sort of graphics software and then there's sort of like bars on the screen that are like giving you percentages and then sort of the voting, like the counting ceases about sort of...I think it' must be about 15 seconds before the end of the track and then that gives enough time for the scheduling software...
36	00:30:34	S1	To kind of kick in and yeah, yeah.
36	00:30:34	S2	Yeah, whatever it might be. So um...
36	00:30:37	S1	So technology, very- very enabler there, isn't it?
36	00:30:40	S2	Yeah, very much so.
36	00:30:40	S1	Yeah, yeah.
36	00:30:42	S2	I don't think that you can have someone in like kind of counting (Overlapping Conversation)
36	00:30:43	S1	No, could you imagine that kind of like- kind of like what

			happened there (Laughs)
37	00:30:46	S2	Yeah, gosh, I know.
37	00:30:48	S1	That would be bad, yeah.
37	00:30:51	S2	Um, so yeah that's a really popular one. We also did this- we have a daily live show here, Trending Live, it goes out just on the other side of this wall, basically.
37	00:30:59	S1	Next door, yeah.
37	00:31:01	S2	Um, they don't do this anymore but it used to be a two-hour show and the second hour of the show was like fully controlled by the audience.
37	00:31:08	S1	In what way?
37	00:31:09	S2	So- similar thing. It's mainly a playlist but the presenters would pop up every now and again and just kind of like round up what had been happening...
37	00:31:18	S1	Yes.
37	00:31:19	S2	Like, who- which- which sort of like versus situation was coming up next (Overlapping Conversation)
37	00:31:24	S1	Right, okay.
38	00:31:25	S2	Or Zayn Malik, I don't know, like make sure you get voting, so kind of like (Overlapping Conversation)
38	00:31:30	S1	Yes, yes, yeah.
38	00:31:31	S2	And they'd also read out tweets and things like that.
38	00:31:33	S1	Right, okay, okay.
38	00:31:34	S2	So there have been some...you know maybe five or ten minutes previously so all quite like very topical.

38	00:31:40	S1	Yeah.
38	00:31:40	S2	Um, yeah, so again, it was the viewers controlling the playlist.
38	00:31:45	S1	Playlist, yeah.
38	00:31:47	S2	And then...so talking of those Twitter fanbases, we had an annual series that ran for about four years um, a huge cost actually, it was quite a big campaign called 'Last Fan Standing'. It was our sort of like um audience-led hunt to sort of crown the most mad uh.... enthusiastic fanbase on the planet essentially, so we'd sort of choose um 10 very proactive fanbases at the start of the campaign um...
38	00:32:26	S1	Often music artists, I presume in here?
39	00:32:28	S2	Artists, yeah, and then we would make some content to sort of like kick that campaign off, put ten Twitter hashtags out into the world um and then ask our audience to sort of tweet and retweet the hashtag essentially for their favourite artist um and get them doing other things like...uh certain shows within that campaign were user-generated so real fans at home filming their own content, telling us why they were the best fanbase in the world.
39	00:33:03	S1	Oh okay.
39	00:33:04	S2	And why they loved the artist so much.
39	00:33:07	S1	Right.
39	00:33:08	S2	Um, and encouraging other audience members to get involved and vote.
39	00:33:12	S1	Yeah.
39	00:33:13	S2	Um, to crown then the winner.
39	00:33:15	S1	Right.
39	00:33:16	S2	Um, so we'd have like hour-long shows that were user-

			generated.
39	00:33:20	S1	Over like a period of sort of- you know, like-
40	00:33:23	S2	Like a three or four-week campaign.
40	00:33:24	S1	Okay, right, okay.
40	00:33:26	S2	Um, and then the- the final- I mean throughout that, sometimes we'd invite audience members in, fans in...
40	00:33:32	S1	Oh right.
40	00:33:32	S2	...um to have sort of battles where they sort of sit in a room and we'd film it and they'd sit in a room and maybe like have an argument about why they're a better fanbase um, why their artist cares about their fans more, whatever it might be.
40	00:33:47	S1	Yeah.
40	00:33:48	S2	And sort of lots of little challenges and things as well, so you know, just sort of silly stuff. Um, I can't think of an example but uh maybe like a skills test.
40	00:34:00	S1	Right.
40	00:34:00	S2	Um, and just- just...you know, it didn't affect the overall vote but just as a way to kind of put mini-challenges in along the way and pit the sort of fan groups against each other.
40	00:34:13	S1	Right, okay. And the final decisions therefore in terms of who was crowned, was that therefore all down to the audiences?
41	00:34:20	S2	Yeah, absolutely. Like, purely down to Twitter votes. Um, so the results show invariably would um just run through the final order. Um, and we'd invite sort of an audience member like from each fanbase or maybe two um onto the final show as well to discuss the campaign and- and how they'd found it and um and then just to react in real-time sort of like to the results.
41	00:34:49	S1	Right, okay. You said you'd stopped doing that. Was that-

			and you mentioned cost, was that the reason why?
41	00:34:56	S2	Um, I think we'd sort of found...I mean we're moving away from campaigns in general.
41	00:35:06	S1	Right.
41	00:35:07	S2	Since the change to entertainment.
41	00:35:09	S1	Oh okay.
41	00:35:10	S2	Um, because we used to work in a way in which all programming worked across all seven channels.
41	00:35:18	S1	Okay.
41	00:35:19	S2	Um, so we could put a lot of money into something that would work and get played across the board...
41	00:35:24	S1	Yeah, multiple times, yeah.
42	00:35:25	S2	...uh, but now, the kind of programmes we need to make for 4Music are quite different in nature. They wouldn't work on the other music channels.
42	00:35:33	S1	Right, okay.
42	00:35:34	S2	So it's just kind of thinking of ROI and, you know, is it worth making, a big campaign for the six channels that don't get the same figures and ratings as 4Music and I think we did actually struggle a little bit as well with the quality of contributors we were able to find on that show and after a while, I think- I don't know whether people sort of like got jaded with it or maybe sort of fanbases changed and evolved in that sort of four-year period...
42	00:36:08	S1	Right okay.
42	00:36:08	S2	...they became less kind of trigger-happy. I'm not- yeah, we did- we really struggled to find people to take part in the final series.

42	00:36:18	S1	Okay, okay, yeah.
42	00:36:20	S2	Um and whether that's because of their fear of how they'd be presented because it was a very tongue-in-cheek like, "Look at these mad fans."
42	00:36:27	S1	Right, okay, okay.
42	00:36:29	S2	Um, that could have played a part I suppose, but...
42	00:36:34	S1	All the examples you've given, obviously with audiences getting involved, some to a lesser extent than others, kind of- do you think that impacts like the- like the Cha- the Channel 4 and the- specifically that channel's brand? Do you think like it has...those- those audiences having an involvement and like influences what the brand stands for or do you think the brand's very clear and it only engages with audiences that totally and utterly reflect what it wants to be about?
43	00:37:07	S2	Um, yeah, that's an interesting question, isn't it?
43	00:37:10	S1	Yeah, it's kind of whether it's a bit of a rounded experience.
43	00:37:13	S2	Yeah, I think- I think we are really clear on what the brand is and particularly tonally...
43	00:37:19	S1	Right.
43	00:37:20	S2	Um, so I think like the tone in which we present our content is very clear and sort of very well-guarded and protected by us. It's where do you think there is flexibility is where we're mak- we're learning as well from the audience.
43	00:37:37	S1	Right, okay.
43	00:37:38	S2	So it might be that we...and in fact we do, I've been here nearly ten years and the- the types and variety of content changes with a changing audience, but it's always presented in the 4Music tone.

43	00:37:54	S1	Right, okay.
43	00:37:55	S2	So...
43	00:37:56	S1	Has the 4Music tone evolved or is that kind of, if you like, quite set in like you sort of said, just in terms of tone? Is- as a kind of, you know, a way, an image, has that evolved with audiences getting more engaged in what you do or do you think that's stayed quite static, just what you therefore do around it's changed?
44	00:38:21	S2	Yeah. Hmm...you're going to get me thinking. I- I kind of think the tone is...the- the tone has remained...
44	00:38:33	S1	Right.
44	00:38:33	S2	Quite strong throughout, but our programming has changed a lot in the subject matter that we cover, the topics we cover have changed based on sort of like changing tastes and interests and values held by the audience. Um, so I think our values have probably changed a little bit.
44	00:38:55	S1	Right, okay, okay.
44	00:38:57	S2	Um and perhaps like the breadth of topics we cover and perhaps our treatment as well actually of certain topics that I guess in the past, there was a tendency to sort of not cover anything very serious uh and kind of a tendency to poke fun at anything that was, but I think now...
44	00:39:21	S1	And was that one of your values? Do you think...not- I mean I don't mean- but (Overlapping Conversation)
44	00:39:26	S2	Like tongue-in-cheek, definitely, a value- uh a sort of- you know, a tone, a tonal point and I think witty is still there, um, but I think we- we wouldn't treat serious topics in that way anymore um and I don't think we'd be afraid to cover them.
44	00:39:46	S1	Right, okay, okay.

44	00:39:48	S2	Um, I think audiences take those topics more seriously now.
44	00:39:52	S1	Right, yeah.
45	00:39:53	S2	Um, and I think their threshold for...I don't know, the things they're interested in and sort of issues-based stuff means so much to a lot of our audience now that was kind of not so much there in the past.
45	00:40:10	S1	Yeah, yeah.
45	00:40:11	S2	Um, so perhaps- I think we've kind of responded and changed and evolved...
45	00:40:17	S1	Yes.
45	00:40:18	S2	...um on that (Overlapping Conversation)
45	00:40:19	S1	Yeah, sort of a bit of an ethos kind of...yeah...
45	00:40:21	S2	Yeah, I think values might be the best way of putting it. Tonally, I think we're still quite similar, but- but year, maybe- maybe we kind of paired like...kind of just pulled back a little bit on...
45	00:40:34	S1	Yeah, that's kind of- that's quite an interesting look at things, actually.
45	00:40:39	S2	Yeah.
45	00:40:39	S1	I don't think you necessarily have to lose that wittiness or that kind of area to also be able to kind of evolve like sort of say from the aspects of values.
46	00:40:49	S2	Yeah. Yeah, I think that's- I think...that- I mean I may sort of like think differently with a bit more time but I- I- yeah, I- I think off the bat, that's...you know, it's still irreverent, witty, a bit silly, but now we're sort of able to be serious and a bit more grown up at times and talk about things that matter...
46	00:41:17	S1	Right, okay.

46	00:41:17	S2	...um, move away from the purely trivial.
46	00:41:21	S1	Okay.
46	00:41:21	S2	Um, so I think in that regard...
46	00:41:23	S1	Yeah.
46	00:41:23	S2	...which I think is something that's, you know, based on all of our research as well is something that has changed within our audience as well.
46	00:41:30	S1	Right.
46	00:41:30	S2	We think it's just changing attitudes.
46	00:41:32	S1	Yes, yeah.
47	00:41:33	S2	Um...particularly to sort of things like education, future employment...
47	00:41:39	S1	Yeah.
47	00:41:40	S2	evolving it [the brand] as our audience changes, as the music TV viewing landscape change as people's consumption of music changes... our programming has changed a lot in the subject matter that we cover, based on changing tastes and interests and values held by the audience to sort of things like education, future employment, equality, finance... I think our values have probably changed a little bit. We've kind of responded and changed and evolved
47	00:41:56	S1	Yeah, no, I think that's quite an interesting one. Are audiences, if you like, the only stakeholders that, if you like, think have an impact on the channel's brands? Are there other key stakeholders that do have an interested or active role to play in the evolution of the brands?
47	00:42:18	S2	Um, I think in terms of our organisation um, it's not just production forming programming ideas um, or forming uh the overall schedule. Um, I would say that across departments, we

			all feed in. We have a very collaborative approach...
47	00:42:37	S1	Right, okay.
47	00:42:38	S2	Um, to original content that production are making but then also to acquisitions that are coming in.
47	00:42:43	S1	Right, okay.
47	00:42:44	S2	Um, and obviously a lot of our content is playlist-driven so we have a whole music team who likes builds, shapes certain pockets of the schedule um, and they feed very much into titling of shows...
47	00:42:59	S1	Right.
48	00:43:00	S2	Um, the sort of tone of the playlist at various day parts and times.
48	00:43:06	S1	Okay.
48	00:43:07	S2	So I think...and we have a content meeting as well every week to discuss everything.
48	00:43:13	S1	Yeah.
48	00:43:13	S2	Um, including like which talent we should work with...
48	00:43:16	S1	Right, okay.
48	00:43:17	S2	Um, and what we should be doing with that talent. So I think we kind of invite um opinions from across the whole company.
48	00:43:26	S1	Right, a lot of other internal stakeholders therefore kind of, you know, like get involved in that, yeah, yeah.
48	00:43:32	S2	Yeah, and it's sort of like empowering people who aren't creatives to be a part of that sort of...
48	00:43:37	S1	Okay.

49	00:43:38	S2	...creative process, really...
49	00:43:40	S1	Yes, yeah.
49	00:43:41	S2	And just kind of give us any ideas and things like that that might help um shape the programming.
49	00:43:48	S1	Right, okay
49	00:43:49	S2	And we're actually just in the process of setting up a sort of tab on our internal drives, sort of internal document sharing platform um, where anyone in the company can submit...
49	00:44:03	S1	Oh, right.
49	00:44:03	S2	...programme ideas.
49	00:44:05	S1	Oh okay.
49	00:44:05	S2	Um, format ideas and know that like we'll look at them...
49	00:44:10	S1	Oh okay.
50	00:44:10	S2	...and feed back...
50	00:44:12	S1	Right.
50	00:44:12	S2	...and if we like them, maybe develop them.
50	00:44:14	S1	Oh right, okay.
50	00:44:15	S2	That's quite a nice thing.
50	00:44:16	S1	Yeah, it is, like engagement across the company yeah, yeah. Any other stakeholders? Obviously even external ones that you sort of kind of get quite a bit of influence?
50	00:44:25	S2	Uh, we do a lot of AFPs, ad-funded programming.
50	00:44:29	S1	Right, okay.

50	00:44:30	S2	Um, so we've worked quite extensively with brands um who- on co-productions, really.
50	00:44:37	S1	Oh right, okay.
51	00:44:38	S2	I say co-productions, they fund them, etc.
51	00:44:40	S1	Right, okay.
51	00:44:41	S2	Um, and then their level of involvement sort of is on a sliding scale um, in terms of whether, you know, how much like financial input they're putting into...
51	00:44:52	S1	Right, okay.
51	00:44:52	S2	...a programme, but I think that kind of the process of making those programmes kind of goes both ways, so we're trying to help reflect their brand accurately.
51	00:45:02	S1	Yes.
51	00:45:03	S2	we've worked quite extensively with brands on co- productions, that process of making those programmes goes both ways, so we're trying to help reflect their brand accurately and they're also impacting or influencing the way that we're representing our own brand...
51	00:45:11	S1	Yeah.
51	00:45:11	S2	...through these shows as well...
51	00:45:13	S1	Yes, yeah.
52	00:45:13	S2	So I think, you know, that's sort of a two-way...
52	00:45:18	S1	Yeah. Is there quite a synergy in terms of the brands therefore, in terms of organisations that want to work with you and likewise, yeah.
52	00:45:25	S2	Yeah, I think so. It needs to be the right fit.

52	00:45:27	S1	Yes.
52	00:45:27	S2	Um, again, both ways, although, you know, for us, we're looking for brands that mean something to our audience...
52	00:45:36	S1	Yeah.
52	00:45:37	S2	Um and will sort of be a household brand in the age group we're looking at. Um, and the reverse really.
52	00:45:45	S1	Yes.
52	00:45:46	S2	It's kind of brands with the same audience targets.
52	00:45:49	S1	Yeah, yeah, yeah.
53	00:45:51	S2	Um, so we teamed up with people like Got2b, River Island, Guitar Hero, Netflix, Rimmel, a speaker brand called Ultimate Ears...
53	00:46:02	S1	Right.
53	00:46:02	S2	Um just some examples, just like showing- that's all in the same area.
53	00:46:07	S1	Yeah, with the same audiences as well, aren't they, yeah.
53	00:46:11	S2	Yeah, so they're keen for us to sort of...well, they're keen to be associated with something like cool that we're doing that will, in turn, make their brand by association...
53	00:46:20	S1	Right. Do they just sponsor the programme then or do they...is it a little bit more than that?
53	00:46:25	S2	Uh, we offer both here.
53	00:46:27	S1	Right, okay.
53	00:46:27	S2	So sponsorship makes up a huge um part of our like income here.

53	00:46:32	S1	Yeah.
54	00:46:33	S2	Um, sponsorship is literally just badging...
54	00:46:37	S1	Just get the money, badge it, yeah.
54	00:46:38	S2	Yeah, so just sponsorship bumpers either side of whichever show or day part they're sponsoring. Um, AFPs are a lot more involved.
54	00:46:47	S1	Right, okay.
54	00:46:48	S2	Um, and that can slide from sort of giving us money to- to make a series which they co-produced with us. You know, that- we're- we're the creators...
54	00:46:58	S1	Yeah, you're the production side, aren't you, yeah, absolutely.
54	00:47:00	S2	But they very much have a lot of control over or a lot of input and opinion (Overlapping Conversation) over the show that we're making together.
54	00:47:08	S1	Right, okay, yeah.
54	00:47:11	S2	Um, and...I mean I worked on um a two-year series with Got2b and so I know from experience exactly how much we kind of interact.
54	00:47:25	S1	Oh okay.
55	00:47:25	S2	It's constant and...
55	00:47:26	S1	Right, okay.
55	00:47:27	S2	Just to give you an example, we used to do a style piece with Got2b every month to every month to kind of show off their hair products.
55	00:47:32	S1	Right.

55	00:47:33	S2	Um, and they would- they'd want to sign off on the choice of model um, the hairstyle itself...
55	00:47:40	S1	Right.
55	00:47:40	S2	...the products we use for the hairstyle, the stylist we got in to do the style...
55	00:47:44	S1	Oh okay.
55	00:47:45	S2	...outfits we got the models to wear, the location that we filmed it in. Kind of- and then the edit is really sort of very (Overlapping Conversation)
55	00:47:52	S1	Intertwined, right, okay, okay.
56	00:47:54	S2	Uh, we'd have to go through several rounds of feedback on our edits until they were sort of happy and they were happy mainly that their products were being kind of shown in- in the best possible way.
56	00:48:07	S1	Yes, yeah.
56	00:48:09	S2	Um, so they're very close partnerships, those ones.
56	00:48:13	S1	Yeah. Do you think your brand influences their brand in terms of what they're stand from more than the other way around?
56	00:48:22	S2	Not in terms of like our internal um sort of dealings with them.
56	00:48:29	S1	No, no.
56	00:48:30	S2	Um, I think it's very much seen as a, "We're giving you money."
56	00:48:34	S1	Yes.
56	00:48:34	S2	I mean we have our standards as well.
56	00:48:36	S1	Yeah, no, no, absolutely, yeah, yeah.

57	00:48:37	S2	We have the final sort of call but we just work closely with them, but I think then that relationship changes a little bit once the content goes out.
57	00:48:46	S1	Yeah.
57	00:48:48	S2	Um, and obviously we've hopefully made a really great show that's rated really well with our audience and then at that point, we can go back and say, "Well, look what we've- you know, maybe done for your brand." It's associated now with like a- you know, great pop stars doing amazing live performances or, you know, um, whatever it might be.
57	00:49:12	S1	Yeah, yeah, no.
57	00:49:14	S2	So I think that's where that comes into play, and obviously these brands are coming to us most of the time.
57	00:49:18	S1	Yes, yes, exactly.
57	00:49:19	S2	Uh because they want to be associated with the content that we're making.
57	00:49:23	S1	Yeah.
57	00:49:23	S2	Um, so yeah, a little bit of both, I guess.
57	00:49:28	S1	Yeah.
58	00:49:28	S2	Um, and we do take it a step further sometimes as well and- and have- and sort of work with brands on product placement.
58	00:49:35	S1	Right, yeah.
58	00:49:36	S2	Well, Got2b's an example of that where they use the actual hair products in our style.
58	00:49:41	S1	Yeah, it is product placement from that, but obviously what they do with you is slightly wider than just- just that product placement or just like sponsorship side, you know, the kind of classic kind of marketing remit, so yeah, yeah. So audiences,

			other brands, internal, any other key stakeholders, do you think?
58	00:49:59	S2	Uh, I think particularly when we were a joint venture with Bauer, we worked quite closely with Bauer, they sold our ad space.
58	00:50:07	S1	Right, okay.
58	00:50:08	S2	Um, so they were quite involved in what we were making um and we, in turn, were involved quite heavily the other way, like pitching um to brands for sponsorship, etc., and they would often bring us, um, campaigns or brands that were looking to make shows...
58	00:50:31	S1	Right, yes.
58	00:50:32	S2	...and then we would pitch back. There's also the sort of talent and resource share that went on with Bauer, so um they get a lot of really big key talent in um to their radio brands.
58	00:50:44	S1	Right, okay.
59	00:50:45	S2	Um which we don't always have access to so um they often share time...
59	00:50:52	S1	Right.
59	00:50:52	S2	Um, with talent um and we often provide sort of like crew on the ground for them in return, so I think there's just like a little- that's kind of a bit of a creative partnership I suppose.
59	00:51:06	S1	Yes, yeah.
59	00:51:06	S2	Like, it did affect what ended up on screen. Um, I guess...I mean that side of things has gone away a little bit now but Channel 4 now are like sort of stepping up. They've- they've always been more involved in the- in our organisational structure.
59	00:51:22	S1	Yeah, yeah.
59	00:51:23	S2	Um, and they look after like our emails and um post-

			production and things like that, but I think now, they're step- they're going to be stepping up creatively as well and they're actually going to be influencing particularly the kind of long-format positions that we have on our channels.
59	00:51:37	S1	Right okay.
59	00:51:37	S2	They're going to be doing a lot more content sharing.
59	00:51:40	S1	Right, okay, okay.
60	00:51:41	S2	Second runs of shows.
60	00:51:43	S1	Yes.
60	00:51:44	S2	Um, on 4Music and yeah, I think they're going to be quite heavily involved in...
60	00:51:49	S1	Right, okay, okay.
60	00:51:51	S2	...working with us on what the brand is.
60	00:51:53	S1	Right, okay.
60	00:51:54	S2	The future of the brand.
60	00:51:55	S1	Future, yeah.
60	00:51:56	S2	Um, especially, you know, it's called 4Music, it's no longer strictly a music channel.
60	00:52:00	S1	Yeah.
61	00:52:00	S2	I kind of imagine that will be looked at at some point.
61	00:52:04	S1	Yeah. You would imagine that, would you, yeah? Just that kind of external i- you know, image. It's got a name associated with it that doesn't reflect everything else that's behind it.
61	00:52:11	S2	That's it. I think it's already confusing audiences. We get quite a lot of messages or, you know, social media posts about, you know, "Why are you called 4Music? There's no music." Um,

			that's bad. So I imagine that's...it's probably going to undergo quite a big...
61	00:52:31	S1	A big change.
61	00:52:31	S2	...change in the not too distant future.
61	00:52:35	S1	Yes.
61	00:52:35	S2	Um, and then yeah, I guess we'll be like sort of looking to audiences again to help us...
61	00:52:40	S1	Yeah.
61	00:52:43	S2	...redefine.
61	00:52:43	S1	Redefine the space out of it, yeah. Just to finish off, obviously I'm conscious of your time...
62	00:52:48	S2	No, it's fine.
62	00:52:48	S1	No, this has been great. Um, is in terms of do you think kind of like- you just touched on it, sometimes you're looking ahead, looking at the future; two things, do you think has that stakeholder engagement with those audiences or the companies, is going to get more so kind of actually people wanted to get involved with the channels that you've got, for starters?
62	00:53:11	S2	Um, I guess it depends who the stakeholders are. Um, I think so. I think...I think Channel 4 would be more involved, number one
62	00:53:21	S1	Yeah, yeah.
62	00:53:23	S2	I think with Channel 4's association with our brand, we're already noting- noticing a slight like pickup in interest...
62	00:53:33	S1	Right, okay.
62	00:53:33	S2	...just in what we're doing uh from other stakeholders. Um, I guess you could call them brand's talent.

62	00:53:40	S1	Right, okay.
62	00:53:41	S2	Um...um...yeah, I- I guess that's kind of...I guess that's kind of it. Oh and- and just from a production point of view um, when we're looking for locations and things like that, um it's kind of the association with Channel 4 which helps us get through the door with those types of things.
62	00:54:08	S1	Yes, yes.
63	00:54:10	S2	Um, so I think people kind of more interested in being involved in what we're doing.
63	00:54:15	S1	Right, okay.
63	00:54:16	S2	Um, and maybe like being a part of it.
63	00:54:18	S1	Okay.
63	00:54:19	S2	Um, which...I mean yeah, I'll be interested to see how that translates with the audience as well, if they'll um sort of think similarly.
63	00:54:30	S1	Yeah.
63	00:54:31	S2	Um...
63	00:54:32	S1	And back to the audience sort of side, just- just to finish off for me, do you sort of- do you sort of see this- the area of kind of co-creation, co-involvement increasing or is there like perhaps, but there's restrictions to it?
63	00:54:47	S2	Yeah, I- I think probably that. Um, yeah, I'm not 100% sure what the future strategy will be just because of the timing right now.
63	00:54:57	S1	Yes.
64	00:54:57	S2	It's a little bit unclear, but I- we have no plans to curb the sort of user-generating or participatory (Overlapping Conversation). Whether there'll be more of it, maybe more of us going into the

			community to talk directly to the audience...
64	00:55:24	S1	Okay.
64	00:55:25	S2	...or trying to kind of find...kind of tap their brains a little bit, whether that will translate to them being on-screen is something I don't see increasing necessarily.
64	00:55:35	S1	Yeah, no, no, yeah.
64	00:55:39	S2	Um, but I- I think there'll be continued efforts and maybe greater efforts to find out what makes our audience tick...
64	00:55:50	S1	Right, okay.
64	00:55:50	S2	In- in some way.
64	00:55:51	S1	Yeah.
64	00:55:52	S2	Um...yeah, whether it's bringing them in- or I mean, I'm working on a new show at the moment which is in an area that...I mean I just know nothing about, sort of urban street wear.
64	00:56:06	S1	Right. I was going to say it's not really my forte. (Laughs)
65	00:56:08	S2	I mean I'm struggling a little bit. I'm fine when it comes to, you know, creating the format of the show and the structure and an entertaining script and everything, but we are looking directly in that world to bring people in to actually help develop that with us.
65	00:56:26	S1	Right, okay. Oh, right, okay.
65	00:56:27	S2	Actually, in theory, I guess that's sort of like looking at experts in their field. In this case, the experts happen to be sort of young um just like trainer-obsessed...
65	00:56:39	S1	Urban street wearers. (Laughs)
65	00:56:41	S2	...people. Yeah, exactly, who may just be our audience they don't need any special media training or anything.

65	00:56:45	S1	No, no, no, no, it's- but it is like the people like you need to sort of get with, as it were.
65	00:56:51	S2	Yeah, and hopefully- and so that they can tell us how to show that world on-screen so our audiences buy into it and find it credible.
65	00:56:58	S1	Yes, yeah.
65	00:56:59	S2	Um, so I guess like in that sense, it's just finding the right way of involving the audience, I think.
65	00:57:05	S1	Yes, yeah.
66	00:57:05	S2	Um, but we're definitely like all ears as a brand to that.
66	00:57:09	S1	Right, okay.
66	00:57:10	S2	Like- like we are always chasing what- what our audience will be into, what's new for them and um and the best way of doing is to just like talk to them.
66	00:57:23	S1	Yes, yeah, no, abso- is there anything during the last 50 minutes that you sort of think, "Oh, I haven't been able to kind of put that forward," or kind of, "We haven't talked much about that," which you think is a really key point you want to make or do you think we've...?
66	00:57:36	S2	Yeah, um...just checking that I've got through all of my notes.
66	00:57:40	S1	Thanks so much for doing as well. I really appreciate the effort that's gone in there.
66	00:57:42	S2	No, no, it's fine. If it helps gather thoughts.
66	00:57:44	S1	No, some of the examples, they were fantastic, so I really do appreciate that, thank you.
66	00:57:47	S2	No worries. Um...no, I think that's it, really. I guess the only other small point to mention is that some of our other channels, the music channels, are magazine brands. Um, so in terms of

			stakeholders...I was actually quite heavily involved in bringing Heat Magazine. We launched a Heat TV channel a couple of years ago.
66	00:58:13	S1	Ah, was that because of under the- them- under the-
67	00:58:16	S2	Bauer, yeah.
67	00:58:16	S1	Yeah, yeah.
67	00:58:17	S2	some of our other channels, the music channels, are magazine brands. We launched a Heat TV channel a couple of years ago, and Kiss is a radio band and we used to have Smash Hits and we still have Kerrang! and Magic another radio brand...the types and variety of content we create ... it's always presented in the 4Music tone
67	00:58:33	S1	Yes.
67	00:58:33	S2	...were hugely influential in um developing our content with us.
67	00:58:39	S1	Right, yeah.
67	00:58:40	S2	Um, and- to the point where some of the people from Heat like appeared on screen as (Overlapping Conversation) as well.
67	00:58:45	S1	Okay, okay.
67	00:58:47	S2	Um, so we're not doing anything like that right now although we're still running radio brands as TV channels.
67	00:58:53	S1	Yes.
68	00:58:53	S2	Um, Kiss and Magic and Kerrang! being the ones. But yeah, I guess that's- it might be worth thinking about.
68	00:58:59	S1	Yeah, yeah, I know.
68	00:59:00	S2	You know, this collaboration across platforms.

68	00:59:03		(Irrelevant Conversation)
68	00:59:07	S1	We're finished now. Thank you very much. (Laughs) On that note, if you can think of anybody that you might think, "Actually, they'd be quite a good contact to speak to," if I email you afterwards one obviously to say thank you anyway...
68	00:59:17	S2	Yeah, absolutely.
68	00:59:18	S1	If you got any contacts that you sort of think...because that would be just different- different points of views would be fantastic.
68	00:59:22	S2	Yeah, okay.
68	00:59:23	S1	Thank you, let me just-
68	00:59:24	S2	And if you do want to continue talking for a little bit, we can pop up to a table or some sofas or...
69	00:59:31	S1	I'm conscious of your time, if you're- (Audio Cut)

	Time code	Speaker	Transcript – Senior Product Manager, BBC i-player
691	00:00:01	S1	That one's started as well. Okay, right. So xxxxxxxxx, okay. And where do you work xxxxx- so just for this.
692	00:00:09	S2	I'm at the BBC.
693	00:00:10	S1	Right, and what's your role at the BBC?
694	00:00:12	S2	I'm a Senior Product Manager for iPlayer.
695	00:00:	S1	Right, okay. Excellent, okay. So you know obviously the reasons of why I've asked you to participate in this. So just tell

	14		me now, obviously the BBC, um, explain to me some terms of them as a brand. Do they have, uh, a clear brand identity and if so, what is it?
696	00:00:32	S2	So I guess, um, the BBC's been around for a really long time. We're almost getting up to 100 years. So, you know, in terms of prestige it's got a role in almost everyone in the UK's life. Someone's had a connection, big or small, with the brand at some point, um, and therefore there's a lot of heritage there, um, and a lot of memory and association with the brand, sometimes good, sometimes bad which you have to already kind of sit up against.
697	00:01:02	S1	Right, okay.
698	00:01:02	S2	So the perception is predisposed. You know, most—most people interact with the BBC when they're zero, you know, with CBeebies or whether that's, you know, watching TV or listening to the radio in your car, like those kind of life stages that kind of takes you all the way through to when you're retired, sitting on your armchair in front of the TV during the day. And so, um, yeah, there's a lot to kind of contend with, um, and—and likewise, it kind of submits itself as part of society, you know. It's, um, a kind of public service-based organisation that's kind of funded by licensed fee payers and therefore kind of, our shareholders are (overlapping conversation) you know, which is quite a rare model (overlapping conversation) in society (Overlapping Background Noise). Um, and therefore there can be some expectations with that from our audiences, um, see of us, want to interact with us, how they value us, et cetera, you know. There's—there's lots of different sides of the coin and there's also lots of resentment about having to pay a license fee for services they don't see much value from. And then there's the opposite end of the spectrum where people really kind of rally towards us sort of like impartiality that you don't have with shareholders, they're going to have some control or agenda in what our output is. So, I guess from a brand perspective there's lots of different facets from it. And....

699	00:02: 39	S1	What's the key values- if you just sort of- sort of describe what the BBC's key- what it stands for, what it's about, what it's kind of, you know, couple of key words that sort of summarise the ethos of the BBC, what would you say they are?
700	00:02: 53	S2	Well, you say that. At the back of my pass, you can tell me what they are.
701	00:02: 57	S1	Oh, really? It's here? (Chuckles)
702	00:02: 58	S2	Yeah, so will you grab my pass out of my coat pocket? So on the back of our passes, it tells us what our values are, so first is about trust.
703	00:03: 08	S1	Right, okay.
704	00:03: 09	S2	So it's really, really important that that's the foundation of the business, that everything, trust amongst each other but also trust to the audience that they give us, you know, that we're going to....
705	00:03: 20	S1	So that's conveyed internally and externally as well so that it's a value that's held in terms of kind of not just simply [inaudible 00:03:27] but actually a really important [inaudible 00:03:29] of what you're about.
706	00:03: 31	S2	Yeah, fundamental approach of the organisation is based on that. The second one is audiences, so like we' were saying, we're, you know, our shareholders are our audience and therefore, it's fundamental that they're the core part of everything that we do and that they're the kind of heart of all of our output, you know. In comparison to commercial organisations, sometimes is it the audience they're putting first or is it the bottom line?
707	00:03: 56	S1	Yeah, yeah, that's very true.

708	00:03: 57	S2	Um, some challenges there where for us, see, it's really about what do the audiences want, how can we best serve them and that kind of real public service ethos is the second one. Err, the third one is about quality, you know. You know, we really want to make- you know, it's not about just putting loads of stuff out there. It's actually about really being, um, have lots of integrity on what we're doing, making sure the output is it's the best quality as we can produce, you know, whether that's bitesize helping children and kind of learn and revise or whether that's news or whether that's, you know, the best drama, we've got the best British talent, British scriptwriters.
709	00:04: 36	S1	So best quality, integrity, yeah, big words, yeah.
710	00:04: 40	S2	And creativity. So that kind of plays on, you know, we really want to be that hub of British creativity across lots of different industries but kind of really, you know, got some really firm roots in broadcasting, in journalism, and really trying to push the boundaries about, um, what that output could be and kind of really trying to retain that start-up creativity feel even though we're a hundred-year-old organisation...
711	00:05: 08	S1	Yes, large, large....
712	00:05: 10	S2	...large, you know, with lots of policies, lots of stakeholders, et cetera, and still trying to retain that ability to kind of create. Um, and then, err, last one, well, the last one is respect. So respect internally but also externally. You know, we've come up with a lot of like big [inaudible 00:05:30] statements like Jimmy Savile and these types of things and it's really, really important that we respect one another but also, respect our audiences and like third parties that we work with and kind of, um, not only just be best practice in what our output is but also in our ways of working.
713	00:05: 48	S1	Okay. And the fact that it's only at the back of your pass i.e. your values. So as it translates in terms of what the brand is and what they call it that outside, is there a formalised structure in

			terms of the way the BBC brand is managed? Um....
714	00:06:04	S2	Yeah. So, um, I think... um, the BBC is quite unique in that- in its structure because there's not many organisations like you have the master brand BBC but then you also have BBC News, BBC iPlayer, BBC Sounds, so there's lot of brands within but they have their own of cloak of identity that's connected to the master brand but also, they're distinctive and different .... those sub-brands are extensions of the master and nothing can really conflict with what were overall actually trying to do
715	00:06:31	S1	What do you mean by that? Like the programmes themselves, is that what you mean and the kind of...?
716	00:06:33	S2	Well, say for example you have the master brand BBC but then you also have BBC News which is, you know, a brand onto itself.
717	00:06:40	S1	Yeah, yeah. BBC iPlayer.
718	00:06:42	S2	BBC iPlayer, you know, um, BBC Sounds, our new, um, music, audio broadcasting app. Um, so there's lot of like brands within them that then have their own kind of cloak of identity that's connected to the master brand but also, they're distinctive and different to whatever its going to service, and [inaudible 00:07:03] brands, so Radio One, BBC One, BBC Three, CBeebies.
719	00:07:09	S1	The programmes, yeah.
720	00:07:11	S2	Yeah, so there's lots of branding layers within it. In terms of structure, we kind of, um, align ourselves with the business structure so, um, the businesses are kind of separated by, err, content output so everything from BBC One, BBC Sport, um, BBC iPlayer, is a collective group of brands that are managed.
721	00:07:34	S1	Okay, right.

722	00:07: 35	S2	Um, then we have, um, radio, education, and children's together as a....
723	00:07: 42	S1	That's quite interesting. Yeah, okay.
724	00:07: 44	S2	Um, and then we have [inaudible 00:07:45]. Um, and then, um, actually... and then we have kind of, um, err, a sector of the team which I kind of sit alongside which is specialised on BBC Online. So again, it's kind of an umbrella within itself that it kind of has some links to the master brand but it kind of also is that digital first experience. At the moment, our organisation is in a big migration of trying to go from being quite broadcast-led, and that goes back to the heritage of the brand, and to really trying to stop focusing in on being the digital verse and shouting about that a bit more. I think it's always been a subsidiary service to our main outputs but now it's- this is our main output.
725	00:08: 37	S1	It's innovative, isn't it?
726	00:08: 38	S2	Yeah.
727	00:08: 39	S1	So in terms of that, so you've got a master brand and there is also the kind of some individual brands which sit underneath that umbrella, but is there kind of quite clear processes and ways of working towards keeping the brand ethos, the brand values that you've talked about, if you like, consistent? Is there- do you have to do certain things or are you aware of certain ways of working that, you know, the kind of- is there an identity guide? Is that, you know, kind of, this is the brand image, et cetera, or not really?
728	00:09: 07	S2	Um, personally I think it's something that we can do a lot better if, um- because there's so much soloing and independence amongst those kinds of subsidiary brands, um, it's quite hard I think for the master brand then to kind of be able to encompass all.

729	00:09: 26	S1	Right.
730	00:09: 27	S2	I think, um, most of the identities of those sub-brands are extensions of the master and nothing can really conflict with what were overall actually trying to do.
731	00:09: 37	S1	Yes.
732	00:09: 38	S2	Um, but I think there's, um, we do- err, like I say in this transition of going digital, we're really doing a lot of thinking on how do we connect these things up together, how do we impose those values from a brand perspective but also from a product perspective., um, talking about creating centralised brand hubs where like all of that is documented together but it's still in quite an archaic model of PDF documents that don't get updated that often, don't really get read that often, and so....
733	00:10: 10	S1	That's [inaudible 00:10:10] infrastructure, isn't it, where to be- you can't change sort of that overnight whatever you got a new <b>start-up</b> of 10 years old then the system is easier to change I'm presuming. The BBC obviously has- since that had been in place for donkeys' years so it's quite hard to change, yeah.
734	00:10: 27	S2	And I think also, you know, um, it's- who's working on the brand is so widespread so, you know, me and iPlayer, [inaudible 00:10:38], yeah, I've worked with the brand but also so does the developer up in Manchester, working on the mobile app, like thinking about the [inaudible 00:10:45].
735	00:10: 49	S1	Would you have quite strong an effort- how did you know and how does that that developer know in terms of that everything you do almost needs to link back and make sure that nothing [inaudible 00:11:00] against that initial ethos, how do you know that?
736	00:11: 04	S2	A lot of it is about relationship building, and so- so my role is really to embed myself within those products and its [inaudible 00:11:12] to try and help, you know, manage the brand <b>and have</b> list of experience, um, rather than just [inaudible 00:11:20] just

			<p>very pinpointed and focused on a specific feature or a specific thing and the thing, you know, on that wider context, that wider [inaudible 00:11:29] journey so a lot of my role is about making that <b>look complete</b>, really trying to think about that. Um, but like I say, we're, ... in that they are pulling together all of the different components across all the different teams so the aims with these hubs is that they'll hopefully be that <b>one-stop</b> shop for everybody. Yeah so, um, it's got- the UX building blocks will be on that site but also, you know, all the brand assets and all the marketing assets, you know, "What does the social media template that like? What does the button look like on the product," all of those physical components but also the kind of more softer brand side of like whether they are value....</p>
737	00:12:09	S1	<p>So is this an on- is this an online- so is this an online hub? Right, okay.</p>
738	00:12:13	S2	<p>Online hub. So, the point of PDFs is that it's something that's living and breathing rather than something you do every two years...</p>
739	00:12:22	S1	<p>Yes, yeah.</p>
740	00:12:23	S2	<p>...roll out and then it kind of slowly fizzles out of people. Well a mixture- people just have it ingrained to their minds and start to fall into these factors, the temptations and then it starts to break down again and that's when you have to do the job of renewing it.</p>
741	00:12:41	S1	<p>Yes, yeah.</p>
742	00:12:42	S2	<p>Um, but the aims with these hubs is that they'll hopefully be that one-stop shop for everybody. So you can go in as a marketer or as a product developer or as a UX designer, or as customer service [inaudible 00:12:55].</p>
743	00:12:55	S1	<p>Yes, absolutely.</p>

744	00:12: 57	S2	How do I respond to this type of comment, you know, that I've got on the app review forum, or on social media? [inaudible 00:13:03] being able to like really, um, have a place where the brand lives.
745	00:13: 09	S1	Right, and is that in development now or is that just an idea that's kind of coming through?
746	00:13: 13	S2	Um, it's, err, in that sprinkle [inaudible 00:13:17] between being an idea to actually now it's starting to get built so we've done, as you can imagine, a lot of work on trying to think about how does that look...
747	00:13: 27	S1	Yeah, yeah.
748	00:13: 28	S2	...because I think, you know, PDFs do serve a purpose, um, but likewise no one's really pulled away things together before and how do you make an interface that's easy and accessible that I don't get hit with a full library of everything and I just want to a very particular book off the shelf (overlapping conversation).
749	00:13: 47	S1	(Overlapping Conversation). So, coming- I mean you mentioned it quite a little bit earlier [inaudible 00:13:51] sometimes that amongst the, um, the values that kind of [inaudible 00:13:54] that, if you like, the audiences or different stakeholders have a really important remit to play. But when I saw [inaudible 00:14:01] in terms of progression, well what does that mean or anything to you in terms of involvement with iPlayer or BBC? What do you think about that?
750	00:14: 16	S2	Err, it's....
751	00:14: 17	S1	There's no right or wrong to it.
752	00:14: 18	S2	Yeah. I think it's a tricky one to [inaudible 00:14:20] in the like, um, we do a huge amount of research and a lot of, um, audience engagement. We kind of have, um, days with the audience, fixed days which is like speed dating with the

			audience. So, we can get...
753	00:14: 32	S1	Oh, really?
754	00:14: 33	S2	...people in, users in, and talk about particular product, err, problems or challenges or things they're thinking about doing and getting their direct instant feedback on what that is.
755	00:14: 46	S1	Almost like an extension of focused groups kind of?
756	00:14: 49	S2	Kind of, but also it's a really good way of getting a read on like- because they can also just voice things that they want to do, that we think- they think you should be doing or not doing well (chuckles) you know, and therefore it's really good to read so there's kind of- more forced things that are us directly trying to get that feedback but then also, you know, world of social media, we get a lot of feedback all of the time and not just from social media. We get phone calls and emails through and we have, um, a daily report of every contacts that come into [inaudible 00:15:24] all of the marketing department see it. So, people are upset that the squirrel is not in Bake Off, we get an email of the people that have emailed in about that so there's that, you know, there's that constant <b>rapport</b> of like <b>artists</b> listening to what people are saying but also us kind of managing that collaboration and asking for specific input on specific things.
757	00:15: 50	S1	And what about just in terms of [inaudible 00:15:51] step further so in terms of like, um, you know, yourselves or kind of, um, programme managers or other areas that are kind of, um, within the business, if you're like actively thinking, "Okay. We want to work with audiences or with other stakeholders...." you know, who they may be you can tell me, to actually create something, be that programme or be that something whether it's digital-wise that kind of will enhance our brand offering, um, has that yet started to happen? You know, have you sort of seen an initiative where let's- whether it's- we've got- I mean there's an initial idea but rather us develop it and then ask audiences we've got- I mean there's an initial spark of an idea of, "Let's create it

			together,” is that something that’s started to happen?
758	00:16: 41	S2	Yeah, I definitely think, and we have, err, where we- we have a specific R&D department so a lot of those collaborations come through things like voice, we were talking around two, three years ago, which is new, err, kind of route to market audiences. What’s BBC’s role in that space, you know? Who across the business [inaudible 00:17:03] product development-wise, marketing-wise, you know? What does the voice and the BBC look like? Those kinds of those things so that’s one example.
759	00:17: 14	S1	So sort of just hit me through that a little bit more. So what do you mean by that in terms of the voice and how has that kind of manifested itself?
760	00:17: 22	S2	So with the development of devices like Amazon Alexa and google chrome, um, I guess for us it’s really trying to think about rather than, “Here’s what our propositions are. How do we funnel it through into that experience?” it’s saying, “Well what’s the best thing for that experience and how can the BBC serve a role in those devices?” You know, um, not only just the specific voice devices but we also know that it’s starting to get embedded in, err, what we would call like our usual techs, so you know your Amazon Fire at home...
761	00:17: 57	S1	It’s so complex.
762	00:17: 58	S2	...I know it’s so complex, sorry. I’m sorry if it’s too jargony.
763	00:18: 00	S1	No, no, I mean just everybody- it’s just so fast moving it’s like quite frighteningly, yeah.
764	00:18: 06	S2	So you know Amazon fire TV, you know, traditionally we kind of know how to operate in that space but when, you know, you’ve got a voice, you know, control...
765	00:18: 15	S1	Activation. Yeah, yeah.

766	00:18: 16	S2	...and you say, "Show me [inaudible 00:18:18]," what does that mean? What does that look like? How is that surfaced? You know.
767	00:18: 22	S1	Right, okay. So when your developing that or thinking that through, your thoughts, and literally they didn't get audiences involved or...?
768	00:18: 33	S2	Err, definitely across hand business stakeholders.
769	00:18: 37	S1	Right, okay. So (overlapping conversation).
770	00:18: 38	S2	(Overlapping Conversation) really wide spreading, you know.
771	00:18: 43	S1	So, co-creation from the perspective, you can turn to those internal stakeholders?
772	00:18: 47	S2	Yeah.
773	00:18: 47	S1	Right, okay, okay.
774	00:18: 48	S2	But then also, a lot of audience testing and audit and you know, we're going to develop BBC Skill which is effectively a area of Amazon Alexa that you can get to that's all about BBC [inaudible 00:19:03] wherein in a voiced world, um, and just kind of work out what audiences want, what would they- you expect to ask, you know, especially [inaudible 00:19:15] it's completely new behaviour as to [inaudible 00:19:18]. Most people can set a timer, ask for the news or maybe what the weather is. So, it's trying to work out what those fundamentals are but also wider than that. What- as BBC, we have a big role to teach people how to use it and what do we want that to look like, and then also as a public service provider we like to pride ourselves as the best practice for the industry so what does that look like, you know.

775	00:19: 45	S1	Okay. Okay. Right. So those ideas come from that and I know you- so that's quite an interesting one sometimes that potential co-creation happening which is internal stakeholders. Any others that you can co- oh, and if they're not happening, that's also really interesting whether it's audiences, consumers, or the stakeholders, the business might sort of- say you work with I presume lots of [inaudible 00:20:07] companies. Again, is it one of those where you tend to lead a remit of what you want to happen and then, you know, that's how- that gets worked up and then you ask for a feedback or is this more, "Let's work it together," ethos happening yet or not?
776	00:20: 28	S2	Um, I think, err, there are moments of that for sure. Um, I'm trying to think of direct examples. Um, I guess it's- it never feels as formal as that...
777	00:20: 42	S1	Right, okay.
778	00:20: 43	S2	...because to just go out to the audience and be like, "What do you want?" makes them blurt out, "I don't know," so a lot of it is audiences getting directly in touch with us to suggest things. You know, a lot of the time with social media we get feedback on, "Wish this feature could do this? Wish this feature could do that?" and we do take all of that onboard and then obviously it's, err, it's mainly a stage of prioritisation and things.
779	00:21: 06	S1	Is that the main way they contact yourselves in terms of that social media <b>forum</b> ...?
780	00:21: 11	S2	Err, it varies by audience...
781	00:21: 14	S1	Right, okay.
782	00:21: 14	S2	...so younger audiences get on Twitter, tell us what they think, or we do a lot of social listening because a lot of the time they don't necessarily come directly to tell us what they think.

783	00:21: 25	S1	Okay. Oh, what do you mean by that then? What's social listening from your perspective?
784	00:21: 27	S2	So, um, we have loads of tools in the place that basically let us kind of scan- without being too creepy but, err, it's an industry thing, [inaudible 00:21:37] thing, just to understand, you know, if people are talking about Bodyguard, what are they saying about Bodyguard, you know, the positive, the negative. Are there elements in the storyline that they really liked, didn't like? Um....
785	00:21: 49	S1	Oh, okay. Right, okay.
786	00:21: 51	S2	And we can do that in our way of this rather than be like, "What did you think?" and people are like, "Oh, yeah," you know, it's very British to be like, "Yeah, yeah, it's fine," or like, "It's so bad," but there's nothing really in between and it's hard to get a true gauge of those. Something like social listening can let you kind of....
787	00:22: 08	S1	Sort of peer in without being too intrusive?
788	00:22: 10	S2	Exactly, yeah.
789	00:22: 10	S1	Right. Okay. Okay.
790	00:22: 12	S2	And also lets us see what press and stuff are saying too which then influences audiences as well.
791	00:22: 18	S1	Oh, okay. Okay.
792	00:22: 20	S2	Um, so yeah, there's a lot of that kind of stuff. I'm trying to think of an example where audience member says we've done it. Um, a lot of things around accessibility are really useful.
793	00:22:	S1	Right, okay. Give me....

	31		
794	00:22: 31	S2	So, you know, um, I think as an organisation we really pride ourselves in trying to be as accessible as [inaudible 00:22:38] but its sometimes it's really hard, you know, if you- we don't have a blind employee in the office or someone that's part-blind or their family members or friends, it's really hard to be able to understand what that experience is like [inaudible 00:22:51]. And so- and sometimes there's quite a lot, um, co-creation with those types of members of the public, just kind of really trying....
795	00:23: 00	S1	Sort of engaging what they really meet, and do you have sort of your like, um, forums or mechanisms to do that? Is that quite- well, I don't mean formalised but obviously it's a way of working.
796	00:23: 11	S2	Yeah.
797	00:23: 12	S1	Right, okay.
798	00:23: 12	S2	Um, and then likewise we've got our youth panel so....
799	00:23: 18	S1	(Laughs) Emma, surely you're part of that anyway.
800	00:23: 20	S2	I wish, I wish. I'm not in the 16s to 24 age bracket anymore. So....
801	00:23: 26	S1	That's so funny.
802	00:23: 27	S2	Most of them are, you know, apprentices or people that have a connection with the BBC. But that's a panel of I guess it's not true audience members but it's a good gage of like what that demographic is thinking and being able to show kind of rough parts of stuff that they like. If this....
803	00:23:	S1	Is this going to work? What do you reckon? Yeah.

	48		
804	00:23: 49	S2	What do you think? Like- and often something we really fall victim to is coming across quite cringe with that audience, being like at a <b>disco</b> like trying to be cool, not really happening, so like having those kinds of forums in place to really try and make sure we're getting <b>everything right</b> .
805	00:24: 08	S1	Are those forums therefore if you like- are the people recruit- we don't- when I say recruiting in terms of how do they get if you like onto those forums? Have they elected themselves through some medium?
806	00:24: 18	S2	Err, it's kind of a volunteer-based event, yeah. Um, I mean sometimes people are specifically elected if there's a specific, you know, especially if it's a really specific demographic. So if you're only trying to get, err, an understanding of ethnic minority, you might want specifically approve specific people, but for the most part it's just, you know, invite a lot of people and therefore you get quite a good balance, and obviously we still struggle with things like rural areas in the UK which is something that we often get feedback about from the audience members it doesn't feel or look like- it's very London-centric.
807	00:25: 01	S1	Urban-centric, yeah, yeah.
808	00:25: 03	S2	That's what we're trying to do so yeah, there's lots of different initiatives. I think things, um, in the industry are really interesting as well like Netflix new Black Mirror episode where you're choosing the storyline.
809	00:25: 16	S1	Exactly yeah.
810	00:25: 17	S2	Um, I mean there's things like that where it kind of just- some of it is <b>indicating</b> , some of it is quite interesting, and same with AR and VR, we've been doing lots of research into- if at all we have a role in that space, what that looks like and the editorial responsibilities within that space as well, you know, and things

			are a lot scarier when you watch them in VR.
811	00:25: 41	S1	They are, aren't they? And very different. It must mean....
812	00:25: 43	S2	Or emotional, you know. If someone's, you know, you've got a documentary and someone's looking at you in the eye in VR telling you about, you know, refugees in Syria...
813	00:25: 51	S1	It's a bit more of a connection, isn't it?
814	00:25: 52	S2	...it's way more emotional so there's lots of things there where we kind of, yeah, collaborate with audience members and also just the plethora people that we have business to try and [inaudible 00:26:05] that knowledge, yeah.
815	00:26: 07	S1	Okay. And on that note is in terms of, um, do you think all that engagement, that collaboration, those words you've used, do you think it, um, has an impact on the BBC's brand <b>dye</b> - you know, the values, the ethos we're talking about, do you think it, um, disrupts those values, do you think it reinforces them, do you think it extends them or do you think it will, if you like, kind of just going- doing it back in such a structured way that it's all aligned with those values?
816	00:26: 37	S2	I think on most part it's aligned with those values. I think there's some times where we haven't done it well and that's probably where it compromises some of those, um, but I think for the most part, it lives up to the values. I think everyone in the business is very- is there to help the audience [inaudible 00:26:55] in an organisation to find what they're actually like. "Well, what's the best for them?" Like, you need to, you know, we've been going through this big transition of, um, getting people to sign in on BBC to really be able to start personalising that experience and making it more relevant for you as an individual, you know.
817	00:27: 13	S1	I do know that when I pay. (Chuckles) Yeah, yeah. But it's very true, that, actually, yeah.

818	00:27: 16	S2	So, you know, obviously there's algorithms there but also, you know, it's that relationship and connection. I think, um, for the most part it does live up to those values. Um....
819	00:27: 28	S1	So, it doesn't, if you like, kind of add, if you like, um, err, a different edges to the values? Um, does it make you think it's a brand or we- maybe it's- our brand is evolving in this way because of what, um, those who are outside the brand who are getting involved in the brand are saying or doing or do you think it's, if you like, kind of you've got your values and therefore every- you're doing, if you like, is just reinforcing those with the people who's getting involved?
820	00:28: 01	S2	I think we're in a eyes wide open at the moment for our business where I think traditionally we've been kind of a broadcaster. We do a thing. We give you the thing. Watch the thing. We're moving to the point where that just doesn't work and it- I think that also works for brand values too, you know. Yeah, we think we're about right. I mean those are pretty broad values that I told you about. I don't think anyone will be like, "That's a bad thing to do. Like don't recreate it."
821	00:28: 28	S1	Yeah. Don't do the trustworthy (overlapping conversation).
822	00:28: 31	S2	I think also there's that element of relevance, you know, just lots of people who don't, um, have a relationship- who don't feel like they have a relationship with our brand don't feel relevant and so even though you can have those values, how do you build that relationship with someone?
823	00:28: 48	S1	Right, okay, okay.
824	00:28: 49	S2	Um, and I think we're- when I say eyes wide open, you know if those values need to change because what we're doing at the moment isn't right for that like audience then I think we're open to be able to shift those because I think for us it's all about securing that next generation of like digital first people and I'm saying that I'm one of them. I don't have many on TV. You know, I watch

			<p>everything online so, you know, yeah, how that transformation I think, we're now at a stage where the business is like, what do we need to do to be able to secure that, that audience [inaudible 00:29:31] um, because yeah, if we keep just doing trust worthy productions, I'm making this up, but like watchdog, 10:00 news, they're ultimately- at that point that audience will disappear.</p>
825	00:29:45	S1	<p>Because you're sourcing that- if it's- if those aren't relevant to them, we've got to sort of evolve accordingly to what those audience are saying. Oh, that's really interesting. Emma, I'm just going to check my [inaudible 00:29:57] just to make sure that I've covered everything [inaudible 00:29:58]. Okay. All right. Okay. (Pause) And sort of, if you like, kind of just before we sort of- I'll let you add anything else you want to add, if I just double-check, do you think from what we've talked about just in terms of audiences or the stakeholders being interested in, getting involved in, wanting to have a voice, do you think that's going to increase in terms of in the media space or do you think kind of, "Nah, audiences are not that bothered." What do you think, from a brand and marketing perspective which is you, your expertise really?</p>
826	00:30:38	S2	<p>Yeah. Err, I think it's fundamental.</p>
827	00:30:41	S1	<p>Right, okay. Okay.</p>
828	00:30:42	S2	<p>And I think with, your naive if you're going out, they'll be like, it doesn't- I know what they think, at least in my industry, in my sector. I mean gut feel is, that's probably across the board I think and the generation coming up, you know, Generation Z and X, and Ys, um, and millennials, it is- is, um, kind of moving from that point of consumerism. Like "I go into the shop, I buy some butter, I buy it because it tastes good or the packaging looks sexy," to, "Well what does that butter organisation stand for? Like, you know, are you being ethical? Are you caring about the environment? Are you caring about the plastic packaging?" It's like there's more about that kind of, you know, tricks to follow of what you're trying to do and I think there has to be a dialogue,</p>

			you know. So, we can produce dramas but then if everyone thinks like that's way off piece or like so irrelevant or, you know, really, um, you know, we had a documentary about menopause and there's more like it's just....
829	00:31: 53	S1	Really? It was really interesting? (Laughs)
830	00:31: 54	S2	Well it was really interesting but then some people were like, "This doesn't train my expe- it's not got my <b>pattern</b> ," so I think there has to be that dialogue in order to get a better thing continuously.
831	00:32: 05	S1	So it's become quite an individual experience as well I would say, isn't it, now as well. Yeah, that's really interesting, really interesting. And quite honestly, we're coming to an end. I'm also very conscious of your time. Is there anything else, you sort of think you want to add that we- on this area called brand co-creation to you sort of think actually you haven't- that I haven't asked you and you want to add or you- anything else you think might be really relevant?
832	00:32: 29	S2	Err, I guess the only thing is that I think for us it's having multiple sources. I don't think we necessarily see it as audiences voice in is more valuable than us going [inaudible 00:32:42]. I think its just seen as a constant report and it can come in lots of different ways of how we cooperate together, um, and I think it's more of that community-like ethos of like how we have that relationship. Um, it doesn't necessarily have to be, err, focused on one area of how you cooperate or collaborate together.
833	00:33: 09	S1	Yeah, it could be various ways and whichever ways either like relevant or the right way to do for those, yeah.
834	00:33: 14	S2	And I think also keep it open.
835	00:33: 16	S1	Yes.

836	00:33: 16	S2	You know, trying different things. Some things work for some project, some things work for others.
837	00:33: 20	S1	Right, okay.
838	00:33: 21	S2	I don't think- if you formalise it, it then starts to limit you in your opportunity of how you could spot things.
839	00:33: 28	S1	That's a really good way of putting it actually. That's really, really helpful. This has all come out (Laughs) Right, I'm going to hopefully not delete everything of that so just bear with me a moment, yeah, right, okay. So, I'm going to stop it. Okay, that is fantastic. Okay. Right, [inaudible 00:33:44] it. That's great, so I'm just going to stop this one [inaudible 00:33:49]. Okay.

## 7.13 Appendix 13: Definition of units of analysis sourced from

[www.thetheasurus.com](http://www.thetheasurus.com)

<b>CO-CREATION</b> <ul style="list-style-type: none"> <li>- Collaboration</li> <li>- together</li> <li>- Active</li> <li>- Participate</li> <li>- Interact</li> <li>- Connect</li> <li>- Jointly Producing</li> <li>- Personalised experiences</li> <li>- Cooperate</li> <li>- Involvement</li> <li>- Engagement</li> <li>- Working with others</li> <li>- Social process</li> <li>- Intentional relationship</li> <li>- Co-designing</li> <li>- Stakeholders</li> <li>- open</li> </ul>		
<b>CREATION</b>	<b>DEVELOPMENT</b>	<b>PROTECTION</b>
<ul style="list-style-type: none"> <li>- Establishment</li> <li>- Formation</li> <li>- Formulation</li> <li>- Production</li> <li>- Invention</li> <li>- Concoction</li> <li>- Achievement</li> <li>- Conception</li> <li>- Foundation</li> <li>- Generation</li> <li>- Genesis</li> <li>- Imagination</li> <li>- Inception</li> <li>- Institution</li> <li>- Making</li> <li>- Origination</li> <li>- Setting up</li> <li>- Authentic</li> <li>- Planned/unplanned</li> </ul>	<ul style="list-style-type: none"> <li>- Growth</li> <li>- Advancement</li> <li>- Evolution</li> <li>- Expansion</li> <li>- Improvement</li> <li>- Increased</li> <li>- Progress</li> <li>- Addition</li> <li>- Augmentation</li> <li>- Boost</li> <li>- Reinforcement</li> <li>- Unfolding</li> <li>- Elaborating</li> <li>- Evolvement</li> <li>- Maturing</li> <li>- Ongoing</li> <li>- Perfecting</li> <li>- Incident</li> <li>- Change</li> <li>- Management</li> <li>- Deliver</li> <li>- Planned/unplanned</li> </ul>	<ul style="list-style-type: none"> <li>- Care</li> <li>- Guardianship</li> <li>- Guard</li> <li>- defend</li> <li>- Conserve</li> <li>- Insure</li> <li>- Preserve</li> <li>- Safeguard</li> <li>- Safekeep</li> <li>- Shield</li> <li>- Safety</li> <li>- Security</li> <li>- Shelter</li> <li>- Stability</li> <li>- Aegis</li> <li>- Armament</li> <li>- Armour</li> <li>- Assurance</li> <li>- Barrier</li> <li>- Buffer</li> <li>- Trademark</li> <li>- Planned/unplanned</li> </ul>
<b>IDENTITY</b> <ul style="list-style-type: none"> <li>-Character</li> <li>-Existence</li> <li>-Identification</li> <li>-Integrity</li> <li>-Name</li> <li>-Personality</li> <li>-status</li> <li>-circumstances</li> <li>-coherence</li> <li>-distinctiveness</li> <li>-oneness</li> <li>-particularity</li> <li>-self</li> <li>-singularity</li> <li>-uniqueness</li> <li>- associations</li> <li>- promise</li> <li>-values</li> <li>-belief</li> <li>-attributes</li> <li>-concept</li> <li>- special quality</li> <li>- distinguishing</li> <li>- ideal</li> </ul>		
<b>Planned</b> <ul style="list-style-type: none"> <li>- Prepared</li> <li>- Arranged</li> <li>- Outlined</li> <li>- Organised</li> <li>- Program</li> <li>- Intended</li> <li>- Designed</li> <li>- deliberate</li> </ul>		

