



# Communicating Brand Image through Guerrilla Marketing

A Case Study of the Norwegian Brand Lotto

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*This Master's Thesis is carried out as a part of the education at the University of Agder and is therefore approved as a part of this education. However, this does not imply that the University answers for the methods that are used or the conclusions that are drawn.*

University of Agder, 2013

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## **Preface**

The process of writing this thesis has been very interesting. I have been in contact with very talented people, which has been a great motivation. This process has given me the opportunity to expand my knowledge and explore a phenomenon that shows the evolving field of marketing communications strategies. I am grateful for having been able to write about a topic I find so fascinating.

I would like to thank the management at Lotto and Try for their participation in this study. Without their contribution and cooperation, this could not have been possible.

I would like to express my gratitude towards my supervisor Burak Tunca. Your guidance and enthusiasm throughout this process is highly appreciated. I could not ask for a better supervisor!

Last, but not least, I would like to thank Atle for his support and many words of encouragement throughout this process.

After being through a double blind review process, the abstract of this thesis has been accepted for presentation to the 6th EuroMed Conference of the EuroMed Academy of Business that will be held in Estoril, Lisbon, Portugal, 23rd-24th, September 2013.

03.06.2013

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## **Abstract**

Companies are increasingly relying on unconventional marketing strategies in order to acquire consumer attention, yet research on this phenomenon is still sparse. Current literature studying these alternative marketing strategies have emphasized the impact on brand awareness (Dahlén, Granlund, & Grenros, 2009) and brand equity (Keller, 2009), overlooking their potential advantages in brand image communication. Furthermore, research on brand image communication strategies has largely been related to sponsorships (Gwinner, 1997) and celebrity endorsements (McCracken, 1989). Building on these given conceptual and empirical gaps in the literature, his paper aims to gain an understanding of the use of guerrilla marketing as a means of brand image communication strategy.

In order to reach this objective I present a conceptual framework that incorporates characteristics of guerrilla marketing as a brand image communication strategy. Reviewing the determinants of guerrilla marketing reveals diffusion through Word of Mouth, surprise effect and an emotional focus as factors that make it a viable strategy for brand image communication. Message credibility, source credibility, brand personality fit and medium credibility are presented as factors that moderate the successful communication of brand image through guerrilla marketing.

An empirical illustration of the proposed conceptual framework is presented by studying a case of guerilla marketing activity in the Norwegian market. Through a descriptive single-case study, qualitative in-depth interviews are conducted with the manager of the brand and one of the creators at the advertising agency behind the guerrilla marketing campaign. These interviews served as means of understanding their focus on brand image communication through the guerrilla marketing campaign they developed. The findings demonstrate the potentials of non-traditional marketing strategies beyond merely increasing brand awareness. Based on this research, it is suggested that marketing managers should consider guerrilla marketing to communicate the desired brand image given that companies can reach a larger audience with a message that leaves a potentially long-lasting impression in the consumers' mind.

**Keywords:** Guerrilla Marketing, Brand Image Communication, Case Study

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# 1. INTRODUCTION

Communication is the “transmission of a message from a sender to a receiver via a medium (or channel) of transmission” (Schiffman, Kanuk, & Hansen, 2012 p. 265). It is an important marketing tool used in an effort to persuade consumers to think or act in a certain way. Companies achieve that goal through creating awareness and a positive image for the product or brand, motivating purchase, as well as differentiating the brand from its competitors. A quality brand image invokes source credibility and thereby gives the message a bigger chance of being accepted, which could explain why many companies now are using large parts of their marketing budgets to promote their brand and company image (Schiffman et al., 2012).

There are many strategies being both developed and redeveloped in the marketing and communication fields. Companies are continuously looking for new and more effective ways of reaching consumers. The complexity of a rapidly changing media and communication environment has resulted in a loss of effectiveness for traditional use of advertising media such as newspapers and TV (Keller, 2009). As there is a continuous need for cutting through the clutter of marketing communication campaigns in order to acquire consumer attention (Keller, 1993), companies are paying more attention to alternative marketing strategies. One of the major alternative strategies in the literature is named guerrilla marketing, recognized as the use of unconventional tactics to promote messages. With focus on creative marketing activities that seeks to incorporate innovativeness in all elements of the communication, guerrilla marketing is used to surprise the targeted audience and motivate them to generate conversations.

Current literature studying these alternative marketing strategies have emphasized brand awareness (Dahlén et al., 2009) and brand equity (Keller, 2009), overlooking their potential advantages in brand image communication. Additionally, research on brand image has largely been related to sponsorships and celebrity endorsements (Gwinner, 1997; McCracken, 1989). As such, there is a theoretical and empirical gap concerning the possible advantages of using guerrilla marketing when communicating brand image.

## **1.1 RESEARCH OBJECTIVE**

The primary purpose of this research is to gain an understanding of the use of guerrilla marketing in brand image communication. The desired impact of this study is to contribute to theory-building on a phenomenon that has yet to be sufficiently investigated in current research on brand image and guerrilla marketing. In addressing the theory gap in the existing research, the research question is as follows:

*How can brand image be communicated through the use of guerrilla marketing strategies?*

By studying a case of guerrilla marketing activity this research attempts to empirically illustrate a proposed conceptual framework consisting of guerrilla marketing determinants and moderators of brand image communication.

## **1.2 STRUCTURE OF THESIS**

In order to get a better understanding of the phenomenon, the second chapter seeks to clarify the concepts of guerrilla marketing and brand image, as well as provide examples of both guerrilla marketing research and brand image communicated through such alternative strategies.

In chapter 3, a proposed conceptual framework that was developed through reviewing research on guerrilla marketing and brand image communication is presented. Chapter 4 explains the methodological choices in this research, as well as a presentation of the unit of analysis. In chapter 5, the empirical findings from the interviews are analyzed and used to illustrate the proposed conceptual framework. Concluding remarks are found in chapter 6. In chapter 7, the limitations of this research are acknowledged. Chapter 8 presents possible managerial implications found in this research. Suggestions for further research on brand image communication through guerrilla marketing strategies are presented in chapter 9.



## 2 BACKGROUND

### 2.1 GUERRILLA MARKETING

#### 2.1.1 *Guerrilla Marketing defined*

The use of non-traditional and unconventional marketing strategies is increasing (Dahlén et al., 2009), although there seems to be a lack of unison on the definition for marketing communications strategies that differentiate from traditional marketing models. The different terms being linked to alternative marketing communications have formed a blurred terminological landscape, due to similarities being drawn between strategies such as viral marketing (Ferguson, 2008; Petrescu & Korgaonkar, 2011; Yuping, 2012), Below the Line marketing (BLT) (Carter, 2003), stealth marketing (Kaikati & Kaikati, 2004), buzz marketing (Pelsmacker, Geuens, & Bergh, 2007; Siefert et al., 2009) and guerrilla marketing (Baltes & Leibing, 2008; Hutter & Hoffmann, 2011; McNaughton, 2008).

In order to overcome the complexity of terminology I have chosen to adopt the term guerrilla marketing throughout this research, referring to alternative marketing communication strategies characterized by creativity, surprise, diffusion through Word of Mouth, a focus on symbolic aspects of the brand and a low cost compared to traditional forms of marketing communications.

In their research, Kotler and Singh (1981) applied military concepts to the battle of market positioning, thereby linking the notions of guerrilla warfare to marketing. In doing so, guerrilla warfare's both conventional and unconventional tactics of gaining advantage in war were applied to the goal of reaching the target market. The researchers suggested several ways of using guerrilla marketing, two of which being selective price cuts and intense promotional bursts.

Guerrilla marketing was originally developed as a way for small businesses with small budgets to be able to compete (Levinson, 2003). However, companies using guerrilla marketing strategies are no longer associated with small budgets (Dahlén et al., 2009). Large brands with large budgets are also using such tactics to gain advantage in the competitive marketing climate.

In guerrilla marketing, unconventional means are used to strive for conventional goals. Imagination is an important aspect of the strategy and should be displayed in all areas of the marketing communication, including the use of media and communication (Levinson, 2003).

Guerrilla marketing has been defined as a marketing strategy that aims “at drawing the attention of a large number of recipients of the advertising message at comparatively little costs by evoking a surprise effect and a diffusion effect” (Hutter & Hoffmann, 2011 p. 42). Another definition by McNaughton (2008 p. 303) refers to guerrilla marketing as “unconventional methods of grabbing consumers’ attention which traffics in shock value to cut through the clutter”.

### *2.1.2 Research on the use of guerrilla marketing*

Guerrilla marketing strategies have long been used where restrictions prohibit traditional marketing creating a need for alternative approaches. Research has described the use of guerrilla event marketing and hidden sponsorships in the tobacco industry (Carter, 2003; Palazzo & Richter, 2005). Prior research has also shown that using alternative marketing communication strategies such as guerrilla marketing has proven effective on motivating health policy change (Galer-Unti, 2009). By using the eye-catching tactics of guerrilla marketing, attention can be brought to issues such as drunk-driving and smoking. Some of the advantages of online diffusion are that it can contribute to more people becoming aware of the issues as well as improving the way in which individuals are encouraged to join the causes.

Research has also been conducted on the use of alternative marketing strategies in political campaigns. During the campaign leading up to the 2008 US Presidential election, a pro-

Obama music video featuring the famous singer Will.i.am went viral in the online realm. Motivating online conversations and blog discussions through an unconventional communication strategy served an important part in the diffusion (Wallsten, 2008).

The goal of temporary superiority and ideology based communication are some of the guerrilla marketing aspects that clearly separate it from that of traditional marketing. Prior research points out that guerrilla marketing seeks “to target the emotional aspects of a buying decision by differentiating a product on an ideological level rather than a functional level” (Baltes & Leibing, 2008 p. 49).

Many companies are still using a large part of their marketing budgets on traditional marketing activities through paid media. By avoiding traditional marketing activities and rather focusing on creativity and a surprise effect, guerrilla marketing can reduce the cost for customer attention (Baltes & Leibing, 2008).

Dahlén et al. (2009) demonstrated that consumer-perceived value of a brand is enhanced when using non-traditional media such as guerrilla marketing. It was also found that low-reputation brands run a smaller risk of failure due to lower expectations linked to their marketing activity. The sensitivity to appropriateness and marketing expense is greater with high-reputation brands, as they have more to prove.

### *2.1.3 Examples of guerrilla marketing*

There are many examples of guerrilla marketing, two of which are presented here.

The German company Henkel used guerrilla marketing to attract attention to their stain remover SIL during the Football World Cup in Germany in 2006. In support of the Brazilian football team, Brazilian Samba dancers danced their way through Munich and Berlin before the Brazilian football matches wearing colorful “Bra-SIL” costumes while distributing signs saying “Brasil” to passers-by (Henkel, 2006). Innovativeness and a focus on creating an

experience could thereby attract more attention and provide more publicity than what could have been accomplished through other forms of advertising.

Sony has used guerrilla marketing in the form of graffiti on buildings, which portrayed cartoon kids using the company's PlayStation Portable as various elements associated with youth, such as a bike, as a skateboard (Musgrove, 2005). This was an attempt to reach the urban youth in the places where they were believed to spend their time, in a form of communication that can speak more directly to the target group than that of traditional advertisement.

This section has presented how guerrilla marketing is defined in current research, its applicability in reaching various communication objectives, as well as examples of its use. Seemingly, guerrilla marketing as a strategy for brand image communication alone has yet to be theoretically and empirically discussed in current research. Accordingly, the next section seeks to explain the concept of brand image and how it can be related to alternative marketing strategies.

## **2.2 BRAND IMAGE**

Establishing a dialogue and creating a relationship with consumers are key aspects of being competitive in the race for market positioning. Through marketing communications, companies can directly or indirectly attempt to inform, persuade and remind consumers about the brands they sell (Keller, 2009 p. 141). The creation of a relationship between consumer and brand can occur through the communicating of brand associations, thereby motivating consumers to create an image in their minds known as brand image.

Brand image is an important component of consumer-based brand equity. Keller (1993 p. 3) defines brand image as “perceptions about a brand as reflected by the brand associations held in consumer memory”, and presents favorability, uniqueness and strength of brand associations as important dimensions of a successful brand image. A brand image is often

used as a quality guide as it affects the consumer's feeling of risk related to online purchasing or interaction with a brand (Soo Juan, 1999). Strong brand associations can contribute to creating a differential advantage as well as increasing the potential for consumers to remember the brand. The marketing communication objectives of brand image communication are to alter the perception of a brand or to identify the brand with a particular market segment (Pelsmacker et al., 2007).

With brands being characterized by a set of associations, the purpose of brand image communication is to create desired associations in consumer memory. As an example, some of the desired associations Coca-Cola wishes to align with its brand are "refreshment" and "taste". McDonald's has attempted to create associations such as "for kids", "quality" and "Ronald McDonald", although the brand has been given potential negative associations through its links with "fast food" (Keller, Apéria, & Georgson, 2012).

A successful communication of image depends on the presentation of the elements and the brand or product. The similarity between them must be unwavering to the consumer (McCracken, 1989). The elements appearing side by side with products in marketing communication are people, objects and contexts found to already possess the meanings that are wished upon the product. This presents both opportunities and difficulties, from being able to concretely visualize the cultural meanings to having too many meanings cluttering the main message.

Developing a symbolic meaning connected to brands and brand names serve an important purpose in terms of both the brand recognition and decision-making process. (Herbig & Milewicz, 1993). Given that consumers have the ability to imbue human characteristics to brands, the notion of a symbolic use of brands is made possible (Aaker, 1997). Personality characteristics can be transferred to brands through marketing communication strategies such as celebrity endorsement (McCracken, 1989) and event sponsorship (Gwinner, 1997).

Using celebrities to draw attention and create associations to a brand, thereby communicating brand image, is a well-known and frequently used phenomenon. The characteristics already associated with the celebrity can be an important factor in the process of image communication through celebrity endorsement. Even though anonymous actors and models

are also charged with meaning, McCracken (1989) argues that celebrities provide a more powerful credibility in meaning movement as they are chosen based on their already established public persona, and because of their “expertise, trustworthiness, or attractiveness”(Gwinner, 1997 p. 11). The constructed public persona of the celebrity functions as an inspirational figure to consumers, thereby leading the consumer to associate the product with the characteristics of the celebrity (McCracken, 1989).

Due to the overexposure that occurs when a celebrity is linked to too many different brands, there is a potential loss of effectiveness with celebrity endorsement. Additionally, celebrities can lose popularity or even distract the attention away from the brand through the promotion the celebrities themselves are getting by the endorsement. This stresses the need for a strategic selection of the celebrity and an awareness towards the meanings they inhabit (Keller et al., 2012).

Events can also hold meanings that are transferable to a brand through sponsorships (Gwinner, 1997). And much like the process of celebrity endorsement, an event can inhabit certain attributes and associations that are set in consumer memory. As the event is connected to a brand, a meaning movement may occur and result in these associations being linked to the brand (Keller, 1993). A study on the impact of a brand's sponsorship portfolio on its brand image, found that the sponsorships together created an “overarching effect on the evaluations of brand meaning and personality associated with the sponsor” (Chien, Cornwell, & Pappu, 2011 p. 148).

As can be seen from the review of the literature, brand image strategies mainly relies on communicating desired brand associations that ultimately creates a favorable perception of the brand in consumer mind. In the next section I describe why guerrilla marketing is suitable for brand image communication by presenting examples of campaigns that have relied on alternative marketing strategies when communicating brand image.

### *2.2.1 Brand image communicated through alternative marketing strategies*

Although there is a lack of studies concentrating on brand image communicated through guerrilla marketing, there are several marketing campaigns that can be related to the phenomenon. As the following examples illustrate alternative channels are becoming more and more important and effective in communicating brand image.

In late 2012, the clothing brand Benetton started a campaign where they searched for the “Unemployer of the Year”, motivating unemployed people from the ages 18 to 30 to share their ideas for a better world. The people behind the top 100 suggestions were given financial support. The campaign was promoted both online and outdoor, and there were no traces of any of Benetton’s products. The focus was on presenting a tolerant and culturally aware brand, contributing to Benetton’s desired brand image as socially involved and edgy (“United ideas of creative minds,” 2012).

Through research on perceptions of the BMW Mini brand in the UK, Simms and Trott (2006) found that the car’s brand image was developed from many important associations such as personality, users, celebrities and product attributes. According to the research, the Mini’s brand image was associated with being sporty, fun, trendy, classy and different. Its brand personality was important in terms of brand perception, and it was broken down into characteristics (cool, sporting, attractive), traits (fun, fun loving) and demographics (young). A distinct brand image was the main key to the Mini Cooper’s differentiation, and it was accomplished through the use of associative elements in the brand image communication.

The energy drink brand Red Bull is known for its involvement in extreme sports through sponsoring and the hosting of extreme sports events as well as through athlete endorsement. On October 14<sup>th</sup> 2012, the Austrian skydiver Felix Baumgartner completed a 24-mile space dive in with what was called the Red Bull Stratos Mission. Baumgartner broke the sound wave as well as records such as fastest free fall and highest manned balloon flight, while over 8 million people were watching live via YouTube (Katz, 2012; “The World's Buzziest Brands,” 2013). With the media coverage and Word of Mouth that surrounded and followed

the event, Red Bull was given a great deal of attention, and had reinforced the image as an extreme and thrill-seeking brand.

This section has provided examples that show how guerrilla marketing is suitable for brand image communication, albeit there is currently no comprehensive framework illustrating its applicability. Accordingly, the next section presents a theoretical framework with the aim of discussing this in light of theories.

### **3 CONCEPTUAL FRAMEWORK**

#### **3.1 DETERMINANTS OF GUERRILLA MARKETING**

Recognizing diffusion, surprise effect and emotional focus as the key determinants of guerrilla marketing, what follows is a presentation of how and why these determinants can make guerrilla marketing a viable strategy for brand image communication.

##### *3.1.1 Diffusion effect*

A communicated message becomes less credible when the company has a large and visible role in its diffusion. This phenomenon is referred to as a corporate paradox (Solomon, 2009), and it demonstrates the importance as well as challenges associated with motivating positive word of mouth without it seeming arranged. Consumer-generated brand messages are therefore the most effective, although the effect may not always be positive (Wicken & Asquith, 2008). Word of Mouth can be spontaneously generated, but many companies seek to stimulate Word of Mouth activity in order to better manage it (Buttle, 1998). There are limitless amounts of Word of Mouth conversations going on each day, and one way of



motivating positive Word of Mouth is to identify those in the consumer population who are likely to transmit messages, and communicate the message to them (Wicken & Asquith, 2008). Guerrilla marketing is therefore aimed at small groups or individuals (Levinson, 2005).

An effective and imaginative guerrilla marketing strategy can motivate positive Word of Mouth (Levinson, 2003). A person sharing their experience of a product with friends and other consumers is not a new phenomenon. However, the strategic use of online consumer sharing has the potential to reach further than ever. Also, research has shown that Word of Mouth has a greater effect on the companies' long-term value than traditional marketing actions (Notarantonio & Quigley, 2009).

There are both formal and informal sources of communication (Schiffman et al., 2012). Informal sources such as friends and family are the most credible, as they as senders seemingly have nothing to gain on passing information and advice about products or brands. The goal of diffusion through Word of Mouth being one of the key determinants of guerrilla marketing would therefore suggest that it can be a viable strategy when companies are communicating brand image, seeing as consumers tend to spread the campaigns voluntarily to those around them.

Even the most innovative guerrilla marketing campaign can fail if attention is not given to the importance of involving the media and people that can forward the message. A message that is accepted in news and editorial outlets indicates credibility, and with a brand-related distribution piece that is smart, funny and a bit shocking, the guerrilla marketing strategy may have created a press opportunity. When the consumers are the main target, guerrilla marketing focuses on reaching the mainstream or consumer media (Margolis & Levinson, 2008).

When a company seeks to achieve positive publicity of its image communication activities it can be very beneficial to maintain contacts in different media (Pelsmacker et al., 2007). In guerrilla marketing, such contacts can be important in order to ensure that the message gets noticed, as well as how it is portrayed to the public. The internet has brought grand opportunities here, as great waves of Word of Mouth quickly can get picked up by, or discretely given to, online news reporters that have the potential to give the message a wide

range of publicity as well as credibility (Margolis & Levinson, 2008), thereby spreading the guerrilla marketed brand image to an even larger audience.

Research on causes that motivate Word of Mouth has shown that the level of interestingness generates more immediate Word of Mouth, whereas the level of public visibility and cues contribute to increasing both immediate and ongoing Word of Mouth, (Berger & Schwartz, 2011). This suggests that establishing a time and place for introducing a message through the brand image communication is of importance for its diffusion effect. Research has also found several factors that contribute in motivating Word of Mouth, including the level of consumer involvement in the message or product, the need for voicing negative feelings, potential social benefits and the self-enhancement that can come with being known for spreading innovative as well as thought-provoking messages (Schiffman et al., 2012).

It is argued that content is most important for people in online Word of Mouth, while with offline Word of Mouth the choice of discussion partner(s) comes before a decision is made on whether or not to share a message (Berger & Schwartz, 2011). This suggests that online marketing communication campaigns have a potentially larger diffusion effect, which is why companies should consider incorporating online activity when using online guerrilla marketing to transfer brand image messages.

Appealing to a target audience means knowing the target audience, and knowing it is made up of individuals with different characteristics and views. Developing an umbrella communication message and communicating it in many different and interest-specific ways is a strategy used by companies with a large and varied audience (Schiffman et al., 2012). For such companies, as well as companies in general, using guerrilla marketing can mean reaching more people than possible with traditional marketing, making consumers that may not be in the traditional intended target audience exposed to the communicated brand image.

### 3.1.2 *Surprise effect*

Due to the large amount of clutter and distractions that meet consumers, the level to which many messages are processed is likely to be modest (MacInnis, Moorman, & Jaworski, 1991). Cutting through the clutter of the many existing marketing strategies involves inventiveness and creativity. Through surprising the consumers with unexpected actions their attention can more easily be drawn to the marketed message (Hutter & Hoffmann, 2011), thereby steering away from being categorized by consumers as one of the numerous commercials that trying to reach them on a daily basis. The element of surprise is therefore an important determinant of guerrilla marketing concerning the communication of brand image.

In addition to an unexpected message a way of creating an element of surprise is through innovation in message placement. Trying to achieve unexpected exposure has led the placement of marketing messages to untraditional locations such as toilets and floors (Schiffman et al., 2012), as well as in the new media forms on the internet.

Research on brand name placement in television advertisements has demonstrated that withholding the presentation of brand name until the end of the advertisement is likely to hinder the content being associated with the brand name in the minds of the consumers (Baker, Honea, & Russell, 2004). It was found that the persuasive impact was enhanced when the brand name was present in the beginning of the advertisement. In a guerrilla marketing stunt, the brand name is occasionally hidden (Briggs, 2012; Dahlén et al., 2009), which shows its dissimilarity with existing theoretical paradigms concerning the creation of associations in consumer's minds. The surprise effect of guerrilla marketing strategies are at times achieved through some form of secrecy, where consumers are kept unaware of the motive and/or source for a certain period of time, seeking to motivate curiosity and involvement. The level of consumer involvement plays an important role concerning how much attention is given to the message (Solomon, 2009).

Innovation and unexpected activity in various stages of marketing communications, including message placement, is a key factor of guerrilla marketing. Therefore a brand image

communicated through guerrilla marketing may present a solid opportunity for increasing its impact on consumer memory through surprise effect.

### *3.1.3 Emotional focus*

Guerrilla marketing can also make a viable strategy for brand image communication due to the focus on emotional rather than the functional aspects of a brand. Guerrilla marketing often appeals to the ideology without selling the product directly (Baltes & Leibing, 2008). A similar focus is found in the elements of experiential marketing (Schmitt, 1999), with a view on consumers as emotional beings as opposed to the traditional marketing view of consumers as purely rational, caring about functional features. In addition to recognizing both the rational and emotional features of consumers that motivate consumption, Schmitt (1999) proposes focusing on consumption as a holistic experience. In doing so, the marketing communication can provide a desirable experience that consumers can relate to on a more personal level.

The focus on the symbolic aspects of the brand can also be beneficial in terms of placement. As an example, a marketing communications strategy that is present in social networking communities has a greater chance of being successful when the focus is elsewhere than with product and sales (Levinson & Horowitz, 2010), meaning it could be a strategically beneficial choice to use guerrilla marketing when communicating brand image.

Thus, by incorporating this guerrilla marketing determinant in the brand image communication, consumers can take part in an experience that is meant to appeal to them on an emotional level, thereby creating a connection to the brand.

## **3.2 MODERATORS OF BRAND IMAGE COMMUNICATION**

This section discusses the moderators of brand image communication. Credibility is a multidimensional concept (Wathen & Burkell, 2002), and the many factors contributing to

credibility in a marketing communication strategy are continuously interacting. Credibility in the choice of message, source and medium, as well as a focus on brand personality fit are here presented as factors that moderate the successful communication of brand image through implementing a guerrilla marketing strategy.

### *3.2.1 Message Credibility*

The message can be an idea, attitude or image. It is found that a using combination of verbal and non-verbal messages increases the information that can be communicated to a greater degree than either of the two would do on its own (Schiffman et al., 2012).

Research has identified brand-differentiation as the single most important feature of messages when it comes to determining their persuasiveness (Schiffman et al., 2012). Also known as positioning, brand-differentiation occurs when a brand is separated from other brands in the same category, which occurs whether or not a company is actively pursuing this strategy (Pelsmacker et al., 2007). Whether the message should appeal to matters such as intelligence, humor or fear, the appeals must be appropriate to the image of the brand or product (Solomon, 2009).

A message without any features that seem personally relevant and compelling can result in consumers not feeling motivated to follow its arguments (Solomon, 2009). Using guerrilla marketing invites consumers to draw their own conclusions, which can make it a viable and memorable strategy for brand image communication.

It is important to note that message credibility not only relies on the message itself, but also on the various elements involved in the communication. The ability of the brand to deliver on its communicated promises is important for the success of future communicated messages (Schiffman et al., 2012), indicating that although a brand image communicated via guerrilla marketing can be presented in many innovative ways, it is important to indicate a logical path to the current or wanted brand image. Moreover, earlier marketing communication activities

can affect the perception of current activities, especially if the motives are unclear (Sobel, 1985), which they occasionally are in guerrilla marketing activity.

A trustworthy source contributes to acceptance of the opinions formed immediately after exposure, but it seems the trustworthiness is of less importance after a certain amount of time. The source can be untrustworthy and still the message can experience and increase in acceptance over time. This phenomenon refers to the impact of the communicated message in consumer memory in the aftermath of message exposure and is known as “the sleeper effect” (Weinberger, 1961). Prior research on the subject has shown that all forms of credibility (whether positive or negative) have a tendency to vanish after approximately six weeks (Schiffman et al., 2012). Researchers have only been able to demonstrate this effect when the message has made a larger impact in consumer memory than the source, resulting in the source being forgotten faster than the message (Solomon, 2009). Using guerrilla marketing to communicate the brand image message in a different way than what has been done previously by the company may motivate a manifestation of this kind to a higher degree than traditional marketing, supporting the viability of this form of brand image communication strategy.

It is argued that using the same or similar messages in various forms can result in a manifestation of the original effect (Schiffman et al., 2012; Weinberger, 1961), due to the concept that says familiarity can motivate acceptance (Solomon, 2009). By using guerrilla marketing the brand image is presented in an unconventional way while still maintaining the desired associations that has previously been communicated to the public, thereby potentially motivating acceptance of the message.

### *3.2.2 Source Credibility*

Research suggests that consumer evaluation of credibility is based on several factors (Slater & Rouner, 1996). In addition to the above-mentioned message quality, source perception can be an influential element that affects the credibility. The credibility of the source can have a strong effect on the overall perception of the communicated brand image. As the used

spokesperson in a communicated message often is perceived as the source of the communication, the effect they have on message credibility can be crucial. The level of message comprehension decides the importance of the spokesperson's credibility. With a low understanding for the communicated message, consumers use the credibility of the spokesperson to form an image of the brand or product (Schiffman et al., 2012).

In their research on source credibility, Hovland and Weiss (1951) found that the effectiveness of a communicated message largely depends on the trustworthiness of the source. With a highly credible message source the possibility of persuasion is greater (Best, Hawkins, & Mothersbaugh, 2007; Kotler & Armstrong, 2004), which suggests that the higher the credibility of the source, the more effective the brand image communication. The choice of source is therefore an important part of brand image communication.

Image and attractiveness of the spokesperson, brand reputation, corporate social responsibility, quality and image of products are some of the factors consumers turn to when judging commercial source credibility (Schiffman et al., 2012), which is why the source that presents the message has a great impact on its acceptance (Solomon, 2009).

It is argued that the demographic characteristics of the spokesperson are of importance when a message is communicated, this due to the fact that receivers are more likely to view a spokesperson more credible when the spokesperson is similar to them (Schiffman et al., 2012).

Consumer-source similarity, physical appearance, personality and social status are attributes that consumers give sources of communication. The sum of these expressions of social value establishes the source attractiveness and credibility, which demonstrates the importance of a clear match between brand and source (Solomon, 2009). Prior research has shown that using spokespeople based on their attractiveness has little impact on message credibility if the brand or product they endorse is unrelated to physical appearance or social status (Schiffman et al., 2012), such as make-up or perfume. Making the choice of source in brand image communication strategically advantageous therefore entails matching the source to the brand.

Better recall of information and higher perceived credibility are more likely outcomes when sources are chosen based on their ability to match target consumer attitudes and context

(Wathen & Burkell, 2002). Giving the impression that the source of the communicated message is someone similar to the consumer is a guerrilla marketing strategy that is meant to reach and motivate involvement of consumers that are less prone to traditional advertisement (Owen & Humphrey, 2009). It can therefore be argued that the credibility of the source used in guerrilla marketing campaigns will moderate the communication of brand image. That is, guerrilla marketing campaigns with a credible source will better communicate the brand image to consumers. Thus, guerrilla marketing can be an advantageous strategy in communicating brand image.

### *3.2.3 Brand Personality Fit*

Brand personality refers to “the set of human characteristics associated with a brand”(Aaker, 1997 p. 347), thereby making it an important part of brand image (Simms & Trott, 2006). These characteristics or traits are given to the brand through the people directly associated with the brand, such as the company’s employees, the CEO, the endorsers of the brand and by the human characteristics associated with the stereotypical brand user. Additionally, a logical connection between the source image and brand image can increase effectiveness and credibility of the message (Schiffman et al., 2012). This shows the importance of communicating the desired characteristics of the brand.

It is also probable for personality traits to indirectly become associated with a brand through elements of the entire marketing mix of a brand such as imagery associations, price, symbols used in all phases of brand communication and advertising (Batra, Lehmann, & Singh, 1993).

Creating a credible brand personality can affect the consumer decision on whether or not the communicated image is consistent with their needs (Herbig & Milewicz, 1993).

Self-image congruity is a subjective experience that occurs when the consumer’s self-concept interacts with a product-user image, meaning that the consumer compares his or her image with that of the product or brand (M. J. Sirgy, 1982). Brand and product image are said to reflect the stereotype of the generalized user (M. Sirgy et al., 1997), and when there is a match



between the consumer's self-image and the brand image, the chance of the consumers considering another brand is reduced (Yim, Chan, Hung, & Service, 2007) This advocates the focus of achieving a brand personality fit.

Sports brands such as Nike and Adidas are using highly talented and famous athletes as their characters in their communication. Basketball stars Kobe Bryant and LeBron James and football star Cristiano Ronaldo for Nike, and football star Lionel Messi and Petr Cech for Adidas. Matching characters that are known for their great achievements in sports to a brand that seeks to be associated with sports, training, talent and achievements can contribute to a successful brand personality fit. Matching the personality traits of the used character to that of the brand implies choosing the correct character. Choosing the wrong character can result in a tarnished brand image (Kotler & Armstrong, 2004), which especially applies to celebrity scandals.

Spokespersons can be chosen based on their expertise, attractiveness, celebrity status or due to them being a "typical" consumer with likeable qualities. Many companies choose to use low cost and easily changeable nonhuman endorsers to avoid any possible disadvantages that can occur when using human sources. (Solomon, 2009).

Whether emphasizing attractiveness or credibility in the choice of a spokesperson it is essential that there is a match between consumer needs and the potential reward offered by the source, as well as between the brand and the source (Solomon, 2009). Research has found that consumers' willingness to recommend a brand is increased when they have been able to identify with the communicated brand personality traits (Río, Vázquez, & Iglesias, 2001).

Seeing as the various associations, characteristics or traits that surround or are involved in the communication can affect the consumer perception of the brand image, it can be argued that focusing on a brand personality fit will moderate the communication of the brand image.

### 3.2.4 *Medium Credibility*

The location of where the message is placed may have an influence on the overall effectiveness of the marketing strategy (van der Lans, van Bruggen, Eliashberg, & Wierenga, 2010). Research conducted on consumer associations and attitudes towards celebrity endorsement has shown that the credibility of the advertisement setting can be just as influential as the credibility of the source (Temperley & Tangen, 2006). The potential effect of the message can therefore be greater if the endorser is placed in a setting that is perceived as natural and real, with associations consumers can easily relate to the endorser.

Choosing the correct medium for the marketing communication is important. In addition to enabling a large diffusion effect, using an online media channel allows for ways of interaction with the audience that cannot be achieved through traditional media (Chaffey, 2006).

Due to the developments in interactive communication channels, there is no longer a clear line between an impersonal medium (e.g. a mass medium) and an interpersonal medium (a conversation between two or more people either online, face to face, via post or telephone). Through the internet, new forms of media are available (e.g. Amazon.com, product/travel comparison sites) as well as traditional media in new forms (e.g. online newspapers). The reputation of the used medium affects the credibility of the communicated message (here; brand image), as consumers believe a respected medium has standards for what it accepts of advertising (Schiffman et al., 2012). Seeing as the characteristics of the selected medium are perceived by the consumers who are exposed to them (Pelsmacker, Geuens, & Anckaert, 2002), matching the attributes of the medium with those of what is to be communicated can contribute to credibility (Solomon, 2009).

Research on media-context has shown that a creatively chosen medium for which to communicate a message enhances credibility and the perception of the communicated brand associations (Dahlén, 2005). Moreover, it is suggested that a creative message placement choice may be mediated by surprise and moderated by congruence. The effectiveness is at its greatest when the creative media choice is both surprising and matches the communication.

Thus, media-context can be an important situational factor of overall medium credibility and message effectiveness when using guerrilla marketing to communicate brand image.

### 3.3 OVERVIEW OF THE CONCEPTUAL FRAMEWORK



**Table 1: Overview of the conceptual framework for communicating brand image through guerrilla marketing**

## **4 METHODOLOGY**

This section introduces the methodology implemented in this research. In order to reach the research objective, qualitative in-depth interviews are conducted with the purpose of empirically analyzing a company's representative guerrilla marketing campaign and possibly identifying the potential of theory development.

### **4.1 QUALITATIVE VERSUS QUANTITATIVE METHODOLOGY**

All forms of research methodology essentially serve the same purpose; to make a contribution in a field of science. Whether to use qualitative or quantitative methodology depends on the way of which the purpose of the research will be fulfilled. The most vivid characteristic that separates the two methodologies is that qualitative research does not seek to quantify a phenomenon (Cassell & Symon, 2004). As such, a researcher will have more to gain from using a qualitative methodology when they seek to obtain "natural" data (such as pictures and words) through inductive research that generates hypotheses. When a researcher seeks to quantify a phenomenon through deductive research, a quantitative methodology can be the appropriate choice (Ryen, 2002).

#### *4.1.1 Choice of Methodology*

The purpose of this research is not to quantify a phenomenon, nor is it to produce deductions. Instead this research seeks to investigate a phenomenon in greater depth with a research question that is better addressed by theory-building research due to the theory gap on the phenomenon. Thus the qualitative methodology is the suitable choice.

## 4.2 CASE STUDY RESEARCH

The case study has been defined as “an intensive study of a single unit for the purpose of understanding a larger class of (similar) units” (Gerring, 2004). When the research question(s) seeks to explain “how” or “why” a contemporary social phenomenon works; the researcher has little or no control over said phenomenon; and the researcher seeks an in-depth and extensive description of a phenomenon, the case study can be an advantageous research strategy (Yin, 2009). The aim of case study research is to provide an analysis of the context and processes of a phenomenon; shedding light on the theoretical issues in question (Hartley, 2004).

A case study is a research strategy that is defined through its theoretical orientation, which means that both qualitative and quantitative methodologies can be used in a case study strategy. Case study theory-building is generally inductive, due to the possibility of exploring issues in depth and in context. Theory can therefore be developed through piecing together evidence to generate or replicate theories. Due to this ability to adapt to areas of planned or emergent theory, case study research design can be very flexible (Hartley, 2004).

### 4.2.1 *Case Study in this Research*

Seeing as the intention with this research is to understand how guerrilla marketing can be used to communicate brand image, which is an emerging process, the case study can contribute to building theory and generate hypotheses. This requires recognizing that issues and theory can change as the conceptual framework is examined against the systematically collected data (Hartley, 2004).

#### *4.2.2 Single-case study*

There are various rationales for using a single case. If the case represents a critical test of existing theory, a single-case study can contribute to determining whether the theory should be kept or replaced with a different explanation. Another rationale for a single-case study is when the case is representative or typical, and the research serves an informative purpose concerning an average person or institution in contact with everyday experiences. It would also be beneficial to use when a case is so unique or extreme that it should be documented and analyzed. A fourth benefit occurs when a phenomenon that previously was considered unavailable suddenly is available for research, known as a revelatory case. The final major benefit of using a single-case study is when the case serves a longitudinal purpose, meaning that a case study of the same kind has been done before but at a different point in time (Yin, 2009).

Although it is argued that a multiple-case design often is the preferred choice due to the generated evidence being more compelling, there are various reasons why conducting a single case-study can be beneficial. The case in this study is unique due to the lack of research on the phenomenon. A single-case study can therefore describe the existence of the phenomenon (Siggelkow, 2007), which is why a single-case study is appropriate. The case can also be beneficial in showing the plausibility of the conceptual model. In many situations, a single case can be the vital factor that contributes to focus being given to a phenomenon (Yin, 2009). Also, the description and analysis of a single case has the potential to be beneficial for many non-specialists by suggesting implications about a more general phenomenon.

#### *4.2.3 Holistic or embedded case design*

When attention is given to more than one unit of analysis in a single-case study (such as subunits within the organization or event in focus) it is known as an embedded case study

design. If the global nature of the organization or event is examined, however, the case study design is holistic.

In this single-case study, the aim is to “analyze contextual conditions in relation to the case” (Yin, 2009 p. 46), which shows how the holistic design is the best fit. In the pursuit of answering the research question of this study, there are no logical subunits that can be identified, which in addition to the pursuit of examining the event as a whole, makes the holistic design beneficial.

#### *4.2.4 Exploratory, explanatory or descriptive*

In addition to deciding whether to use single- or multiple case study design, there lies a need for clarifying the choice between an exploratory, explanatory or descriptive case study, seeing as these three distinctions are made in all research.

In an exploratory case study, data collection occurs prior to defining hypotheses or research questions. The exploratory case study either aims at determining the feasibility of the desired research procedures or at defining the hypotheses of a subsequent study. When a case study aims to provide a full description of a phenomenon within its context, it is descriptive. With an explanatory case study, the goal is to explain how events happened by presenting data bearing on cause-effect relationships. The researcher seeks to find out and explain how and why event x led to event y (Yin, 2003).

In this research, the goal is to describe a brand image communication process through the use of a guerrilla marketing campaign, which means that the aim outlined through the research question indicates that the single-case study design will serve a descriptive purpose.

## 4.3 DATA COLLECTION

There are primarily six forms of data collection that are used in case studies: documentation, archival records, interviews, direct observation, participant observation and physical artifacts (Yin, 2009). In this research, the interview will serve as the most beneficial method of data collection. The interview is said to be one of the most important sources of case study evidence, due to the fact that most case studies are about behavioral events or human affairs. There are several different types of interviews that can be used in a case study; the focused interview, the survey interview and the in-depth interview. Through an in-depth interview, the interviewees can potentially identify other sources of evidence and provide important insights to the event in question.

### 4.3.1 *In-depth interviews*

The in-depth interview was the chosen form of data collection based on the characteristics of the case in this study and due to its ability to provide a thorough description of the case.

Using the qualitative interview as the method of data collection allows the researcher to get an understanding of the interviewees' perspective on the researched topic. As a highly flexible data collection method, the qualitative interview can address both broad issues and focused questions (King, 2004). In the case study, the in-depth interview allows the researcher to get information about the facts of an event as well as the interviewees own opinions about the topic (Yin, 2009).

In order to get the interviewees' own perspective of their decisions behind the various elements of the guerrilla marketing campaign that contributed to communicating the brand image, the structure of the semistandardized interview was found appropriate (Berg, 2007). The interview guide consisted of predetermined questions and topics that were to be visited, albeit allowing for digressions that could lead to further exploration of meaning. The



questions where in this way open-ended, which meant that when the interviewees deviated from said questions and took a different course that could provide additional illustrations for the research they were encouraged to explain further.

In order to be able to use full channels of communication (Berg, 2007), the interviews were conducted face to face. This occurred in the interviewees' places of work in April of 2013. Interview number I was conducted at the headquarters of Norsk Tipping, where Lotto is managed. Interview number II was held at the advertisement bureau Try.

#### **4.4 ANALYTICAL METHOD**

The data collected from the interviews was sorted and reduced through coding, which is a much used approach to gather everything in the data that is needed in the different topics. The purpose of qualitative coding is to enable a continuous reviewing of the various topics, through which new perspectives can be shaped (Richards, 2005). Coding is purposeful in reflecting on what the coded data utters about the concept as well as its meaning the research.

After the data obtained from the interviews were transcribed, the process of categorizing and analyzing the data commenced. With the purpose of empirically illustrating the conceptual model, the coding process was structured by using the concepts of the determinants and moderators in the model as the main coding categories. Additionally, sub codes related to each concept were added in order to display interesting elements contributing to an emphasis and understanding of the coded data and their relation to the concept (See attachments I and II in appendix for an illustrative example of the coding procedure). Thus, linking data to propositions is the analytical method used in this research (Yin, 2003).

## 4.5 RESEARCH LANGUAGE

I have chosen to follow what is referred to as the naturalistic or constructivist paradigm, which means that the multiple realities constructed by the interviewees are reflected in the present case study. I seek to show how these realities mutually shape the phenomenal elements (Lincoln & Guba, 2002). This approach means focusing on the representations of reality as presented by the interviewees. Their version of reality is the ultimate goal, and by using their words it is possible to show their thoughts on the phenomenon. This is why any referral to their utterances in this thesis is marked with quotation marks (Ryen, 2002).

## 4.6 RESEARCH QUALITY: VALIDITY AND RELIABILITY

The quality of the research can be enhanced when the researcher is aware of possible implications as a result of the decisions made throughout the study (Seale, 1999). Thus, there is a need of awareness concerning the tactics and methods that can contribute to enhancing the research quality.

### 4.6.1 *Construct Validity*

According to (Peräkylä, 2010 p 371) construct validity refers to “the relations between theoretical concepts and the observations that are supposed to represent those concepts”.

Yin (2009) applies the notion of construct validity in the data collection phase. Case study researchers using “subjective” judgments to collect data and failing to produce an adequate operational set of measures has led to much critique of the case study approach. A way of

meeting the test of construct validity is to use multiple sources of evidence, which is said to be a beneficial component of case study data collection.

Establishing a chain of evidence is another tactic that can enhance the construct validity and increase the case study quality (Yin, 2009). Maintaining a clear path that makes it possible for the reader to follow the derivation of evidence can also increase the information reliability. Keeping the original evidence intact, making sufficient citation to relevant data and indicating a link between initial study questions and the content of the protocol are some of the tactics that can be used to establish a chain of evidence.

Concerning construct validity, Riege (2003) points to the interpretation of data. If the conclusions drawn in the study are logically derived from the data and the data interpretation unprejudiced, construct validity can be enhanced.

In order to meet the test of construct validity, direct quotes and examples from the data are incorporated in the research paper. Also, efforts are made to give proper descriptions of the research procedures. In this research, the sources of evidence are two interviews conducted with the aim of getting an in depth understanding of the strategic choices made surrounding the event. By using two sources of evidence, the phenomenon can be articulated in a better way. Efforts are also made to keep a clear chain of events as well as to cite data of relevance.

#### *4.6.2 Internal Validity*

Yin (2009) argues that internal validity applies to the method of data analysis. Tactics such as pattern matching, explanation building, addressing rival explanation and linking data to propositions can be used to address internal validity. In this case study research, the collected data is used to empirically illustrate the proposed conceptual framework. In other words, the analytical tactic used to increase the internal validity is done through linking data to the theoretical propositions.

#### *4.6.3 External Validity*

External validity is of importance in the research design. One element of external validity has to do with the possibility of generalization beyond the case study (Yin, 2009). As previously mentioned, the goal of case study research is to contribute to analytical generalization, meaning generalization to theory. Another element of external validity concerns whether or not other researchers are able to use or apply the data or findings presented in this study to other research projects.

Analytical generalization can occur when a theory is sufficiently tested, preferably with several case studies. In this research, efforts have been made to provide a detailed conceptual framework that is empirically illustrated, which has the potential to identify and be of use in other cases that target brand image communication through guerrilla marketing activity.

#### *4.6.4 Reliability*

Researcher should pay attention to reliability during data collection and reporting findings. A case study being reliable means that a researcher that conducts the same case study will arrive at similar results (Yin, 2009). In order for this to be possible, the case study must minimize biases and errors, which is the goal of reliability. With proper documentation of the used procedures, there is a greater chance of producing a reliable case study. Efforts to produce proper documentation in this study have the potential to allow another researcher to successfully replicate the study in a different context.

Holstein and Gubrium (2011) argue that interviewing is always interactional and constructive. Thus, the interview process shapes the collected data, making it important to minimize conversational biases. This can be done by creating a favorable interview situation and asking questions appropriately. Although measures can be taken to avoid leading questions that push

the interviewee in a direction that is desirable for the researcher, it is also a possibility that answers are given in order to give the researcher what it is believed he or she wants.

In the data collection phase of this research, the interviews were conducted in the interviewees' places of work, which can be an important factor in ensuring their presence and ease with the interview situation. The interview guide was developed and revised in order to minimize biases (see attachments III and IV in appendix). A tape-recorder was used during the interviews in order to enhance the reliability of the collected data. Examples of coding are presented to demonstrate how findings were reached in this thesis (see attachments I and II in appendix).

## **4.7 UNIT OF ANALYSIS**

The case of Lotto was chosen due to the use of unconventional marketing communication strategies in order to communicate brand image. It was a unique campaign in comparison to traditional forms of brand image communication such as celebrity endorsement or event sponsorship. It is an illustrative case with the potential to offer theoretical insight on the process of communicating brand image through a guerrilla marketing strategy. With the case in this research, light is shed on a phenomenon that has not been given much attention in prior research on either guerrilla marketing or brand image communication.

### *4.7.1 The Case of Lotto*

Lotto is a national money game that was introduced in 1986. It is the biggest game by Norsk Tipping, a state corporation under the Ministry of Culture in Norway. Lotto has one of Norway's most well-known and popular advertising concepts, translated as: «Lotto-millionaires are not like other millionaires». Numerous commercials have been made based

on this concept, many of which have been credited with awards (Norsk Tipping, 2013). The chosen case is a guerrilla marketing campaign for the brand Lotto. The case is bound by time, as it took place in a period of 5 days from September 11th to September 16th of 2012.

On Tuesday 11th September 2012, a man by the name of “Fredrik” started posting all of his belongings on the give-away market on the Norwegian website FINN.no. Allegedly, he had won the Lotto and wished to start a new life with new things. With 127 ads on FINN.no showing different belongings that he wished to give away due to his winnings, people started to send requests via the email address that was provided as contact information. During the stunt, “Fredrik” received 32 000 requests from people wanting one of the many belongings. The ads had 360 000 views, which translated to an increase in activity on the give-away market of 22 per cent. News of the generous Lotto-millionaire spread on social media and online news media, as well as on FINN.no’s official Facebook page. There was much speculation among both the press and people in general as to whether or not this could be real. On September 16th those who were selected to get what they had requested could come to “Fredrik’s” apartment and pick it up. On September 17th, the company behind the campaign, Norsk Tipping, revealed that it was a marketing stunt for their brand Lotto. The goal of the campaign was to market Lotto in an unconventional way and to demonstrate that Lotto-millionaires are different from other millionaires (Jødahl, 2012).

#### *4.7.2 The interviews and interviewees*

Two interviews were conducted. Interview number I was with the brand manager of Lotto at Norsk Tipping, Tove K. Liberg, while interview number II was with one of the campaign’s creators at the advertisement bureau Try, Janne B. Lysø. Gathering information both from the company and the advertising agency provides two perspectives, which will help to better articulate the phenomenon. The data collected from these interviews is used to empirically illustrate the conceptual framework. As the two interviewees had an important part in the

planning and execution of the campaign, they inhabit exclusive knowledge surrounding the stunt, and are therefore likely to contribute to this research.

## **4.8 ETHICAL CONSIDERATIONS**

Informed consent was received from those participating in the case study. Permission to tape-record was obtained via e-mail prior to the interview as well as on the day of the interview. The tape-recordings and transcriptions of the interviews in this study were only accessible for the researcher.

The interviewees waived their right to be anonymous in this research paper, which they based on the fact that the stunt had been given much publicity and that they both had been quoted in an article by Norsk Tipping where the objective of the stunt was explained. Their role in Lotto's stunt can therefore be considered a public one, accessible for the population.

## 5 FINDINGS AND ANALYSIS

In this chapter findings are presented with the purpose of empirically illustrating the proposed conceptual framework. By doing so, I seek to present and analyze how Lotto's brand image was communicated through the use of guerrilla marketing.

### 5.1 GUERRILLA MARKETING DETERMINANTS

#### 5.1.1 *Diffusion*

The first determinant of guerrilla marketing pertains to the issue of diffusion. When explaining the objective of diffusion through online Word of Mouth, Lotto brand manager Liberg (hereafter referred to as Liberg) stated that "this was an idea we did within social media with the intention that it would spread by using the features social media have". This is in accordance with the theory on the "corporate paradox" (Solomon, 2009), concerning the degree of company visibility affecting the overall message credibility. Seeing as Lotto had neither a large nor visible part in the diffusion of the communicated message, the "corporate paradox" could be avoided. Making this strategic choice can contribute to a positive effect on the initial as well as the overall perception of the message, seeing as the effectiveness of consumer-generated brand messages are greater than when companies use traditional means of diffusion, such as paid advertisement on television.

Although Lotto remained in the background both in the diffusion and the overall campaign, the people who were selected to receive one of "Fredrik's" belongings met the source in his apartment. Try campaign co-creator Lysø (hereafter referred to as Lysø) pointed out that "one winner [of his belongings] ended up generating hundreds of stories about people getting things". This was a part of the campaign that occurred outside of the online realm, but that



could still generate online conversations due to the trends in social media. Especially due to the fact that pictures of “Fredrik” next to happy winners also ended up online. By Lotto relying on diffusion through consumer Word of Mouth, it meant that people would hear about the activity of the Lotto-millionaire from people they knew. In doing so the communicated message was spread in a way that enhanced its credibility, which fits with the theory on consumer-generated Word of Mouth credibility (Wicken & Asquith, 2008). In accordance with research on Word of Mouth (Notarantonio & Quigley, 2009), the effect on the long term value of the brand Lotto can also be enhanced when this strategy is used.

According to Liberg they “...timed it well and chose a month [September] where people usually are trying to settle down”. This shows that although the objective of diffusion through Word of Mouth can be an effective guerrilla marketing determinant in communicating brand image, there are factors that must be taken into consideration when depending on unpredictable recipients in spreading the message. Due to this being a stunt where possessions were given away, choosing a period where more people are susceptible to news of this sort can be an important factor in the success of the diffusion. This may be especially relevant for the many students starting school in this time period, although one might argue that people always are susceptible to the possibility of getting useful and free things. This is in accordance with theory on Word of Mouth causality (Berger & Schwartz, 2011), due to the public visibility the campaign got by its placement and timing.

Regarding the company assisting in the diffusion by getting people or news media to spread the message, Liberg stated that “it spread so fast that we did not need to. It was effective”. When online news media picked up on what was happening on FINN.no, an additional wave of publicity was generated, and as theory on the subject of news media involvement suggests (Margolis & Levinson, 2008); an enhanced credibility could be achieved. Even though consumer Word of Mouth is effective, news media giving Lotto’s stunt editorial space meant that the communicated message could reach an even larger audience, potentially generating a new wave of Word of Mouth. Although the company did not help in the diffusion process, Liberg said that “there was one person [at FINN.no] who knew, but no one who worked with the commercial market”. In that way, Lotto had a contact in the online media channel that was used in the guerrilla marketing stunt, albeit not one who was directly involved with the ads.

During the stunt, the news of a generous Lotto-millionaire giving away his possessions on FINN.no was promoted on FINN.no's Facebook page, which contributed to more people noticing the communication.

Overall, findings suggest that diffusion through Word of Mouth was beneficial in communicating Lotto's brand image, both due to the credibility of consumer-generated messages and news media involvement. Moreover, the timing and placement of the guerrilla marketing stunt can be viewed as important factors in consumer reach, thereby enhancing the potential for diffusion of Lotto's desired brand associations.

### *5.1.2 Surprise*

Another important guerrilla marketing determinant in brand image communication is the surprise effect. When asked about the intention of the stunt, Liberg stated that they "...wanted to surprise the market" and Lysø that "this was unexpected of Lotto". As surprising consumers is a key determinant of guerrilla marketing (Hutter & Hoffmann, 2011), the findings indicate that Lotto's objective is in compliance with the theory on the subject. By exercising something unexpected, Lotto could be differentiated in the battle of consumer attention. Utilizing human curiosity to the company's advantage could draw attention to the communicated message.

According to Liberg, "the thought behind it [the stunt] was to try and take the concept out in new media". By connecting this statement to the theory on innovative message placement (Schiffman et al., 2012), it was found that the choice of message placement differs from the traditional choice of media, thereby surprising consumers with communication on a new arena. In doing so, Lotto achieved unexpected exposure and reached the audience in a way that had not been done in the past.

Lysø said the following: "Right away people started wondering if it were real or not. Most people joined this idea, which was positive because then they could believe what they wanted until we revealed it all". Surprising and thereby engaging the audience suggests that the

communicated message has the potential to leave a longer lasting impression in consumers' minds. An unexpected act from the brand Lotto, which has a strong tradition for communicating brand image, can also contribute to this. As shown in the theory on consumer involvement (Solomon, 2009), the compelling nature of Lotto's surprising guerrilla marketing campaign can also be of importance when it comes to motivating the audience to follow the message, thereby making it more memorable.

As in accordance with the theory on the guerrilla marketing surprise effect (Hutter & Hoffmann, 2011) and the implications of advertising clutter on consumers' ability to process brand messages (MacInnis et al., 1991), Lotto increases the potential of overcoming perceptual screening of the communicated message when surprising the audience. In the way in which it was executed, the guerrilla marketing stunt provided a cloak of invisibility for the communication, resulting in people more easily being attracted to the message without dismissing it as an ordinary commercial in the enormous clutter of marketing strategies.

The findings on the role of surprise in Lotto's guerrilla marketing campaign suggest that it was beneficial in attracting consumer attention to the message, thereby enhancing the potential of consumers perceiving the communicated brand associations. By Lotto surprising the audience with an unexpected message as well as an unexpected message placement it also suggests an increasing potential of leaving a long-lasting impression in consumer minds.

### *5.1.3 Emotional focus*

The findings suggests that Lotto's stunt realized the guerrilla marketing determinant of emotional focus (Baltes & Leibing, 2008), by putting emphasis on the symbolic aspect of Lotto rather than on its functional aspects. Liberg stated that "the focus is much more on dreams than of actually winning". Communicating a compelling idea of Lotto lets consumers partake in a vivid experience of the brand, increasing the possibility of them perceiving the desired image. Lysø said that "...the product Lotto is dreams, and this is just about realizing someone's dreams and letting more people take part in it". Presenting a Lotto millionaire that

wishes to let others benefit from his winnings by giving them a chance at getting his belongings can be viewed as just that. In addition to showing how different Lotto millionaires are, this approach can generate dreams of what consumers themselves would do, as well as dreams of getting one of the Lotto millionaire's belongings. With dreams being a large part of Lotto's desired brand image, this aspect of the guerrilla marketing stunt can be seen as one of the key elements in the choice of communication.

The use of guerrilla marketing to communicate Lotto's brand image enables the consumers to get an experience they can relate to on a more personal level. In accordance with what the principles of experiential marketing (Schmitt, 1999) suggests, such an approach can create a holistic experience of the brand Lotto. As Liberg said; "They were able to get a sense of the dream, and that it could be them".

In summary, findings on the emotional focus in Lotto's campaign suggest that it enhanced the way in which consumers could relate to the brand message on a personal level, thereby increasing the possibility of consumers perceiving the communicated brand image.

## **5.2 MODERATORS OF BRAND IMAGE COMMUNICATION THROUGH GUERRILLA MARKETING**

### *5.2.1 Message Credibility*

Even though Lotto's concept was brought into new media with the purpose of surprising the market, they wished to stay true to the concept and image. Lysø stated that "the goal is the same; to make people think of it [Lotto's concept] and to strengthen the brand Lotto". Liberg said the following: "We wanted to make something that people would recognize as Lotto". This is in accordance with the theory on credibility (Sobel, 1985), as Lotto's previous marketing communications activity can color the perception of that of the present. Maintaining Lotto's key brand image associations can be one of the determining factors when consumers consider the credibility of the message. As table 2 shows, Lotto was described as

“dreams” and a brand that seeks to “fulfill dreams”. In order to successfully communicate Lotto’s brand image in the guerrilla marketing strategy, these associations should be present. As previously mentioned in the section on guerrilla marketing’s emotional focus, dreams and fulfilling dreams are in fact a large part of the marketing objective of Lotto’s stunt, which suggests that this element was successful. Keeping the previously communicated associations in Lotto’s guerrilla marketing stunt can thereby result in a manifestation of the brand image. This is in accordance with the theory on motivating acceptance through familiarity (Solomon, 2009), meaning that a brand message that follows a similar path as the brand’s familiar concept or message design has a greater chance of being accepted.

The brand Lotto: Actual Associations	Associations Communicated in the Guerrilla Marketing Campaign
<p><b>Liberg:</b></p> <ul style="list-style-type: none"> <li>- “Grounded”</li> <li>- “Charming”</li> <li>- “Not extravagant”</li> <li>- “One of the people”</li> <li>- “Sociable”</li> <li>- “Brings joy”</li> <li>- “Dreams”</li> <li>- “Fulfills dreams”</li> <li>- “Trustworthy”</li> <li>- “For the people”</li> <li>- “Twinkle in his eye”</li> <li>- “Humorous”</li> </ul> <p><b>Lysø:</b></p> <ul style="list-style-type: none"> <li>- “Friendly”</li> <li>- “Likable”</li> <li>- “Sympathetic”</li> </ul>	<p><b>“Fredrik” as source of message:</b></p> <p>Lysø: “Early thirties”, “recently single”, “spontaneous”, “fit well with what he was giving away”, “believable possessions”</p> <p>Liberg: “one of the people”, “good at talking with people”</p> <p><b>“Fredrik’s” personality:</b></p> <p>Liberg: “Grounded”, “charming”, “friendly”</p> <p>Lysø: “Generous”, “friendly”, “sympathetic”</p> <p><b>FINN.no:</b></p> <p>Liberg: “Popular”, “simple”, “for the people”</p> <p><b>Text in ads:</b></p> <p>Liberg: “Funny”, “humorous” like Lotto ordinarily communicates</p>

**Table 2: Actual versus communicated brand image associations**

Concerning the distribution of the possessions during the stunt, Liberg said the following: “We knew we were going to give away all of the possessions that we had promised”. Delivering on the communicated promise is an important aspect of the stunt, as it according to the theory (Schiffman et al., 2012) is an important part of ensuring message credibility. In addition to ensuring the credibility of the current message, this action can have an impact on the consumer perception of future marketing communications by Lotto. This can also be of importance in the aftermath of a stunt that seeks to make people curious, when the elements of the communication may be viewed in new light by its audience.

Seeing as the impact of the communicated message can be greater over time while the impact of the source can simultaneously diminish, the role of Lotto’s overall brand image communication is important when using guerrilla marketing. Due to the possible delayed attitude change, presenting a thought out marketed message that inhabits the desired elements is of essence. As Lotto’s campaign seeks to get people to think of dreams and thereby associate Lotto with “dreams”, it is suggested here that the level of persuasion post-exposure of the message can be increased, which is in accordance with the theory on the “sleeper effect” (Weinberger, 1961).

As the findings suggest, drawing on Lotto’s familiar concept and delivering on the communicated promises are points that can enhance the message credibility. Also, due to the incorporation of Lotto’s desired associations in the different message segments, message credibility post-exposure is made possible.

### *5.2.2 Source Credibility*

In Lotto’s guerrilla marketing stunt, the man “Fredrik” is presented as the message source. In accordance with the theory on source credibility (Hovland & Weiss, 1951), it was found that “Fredrik” was chosen based on certain demographic factors in order to increase his credibility as well as that of the stunt. According to Lysø; “a Lotto-millionaire is everyone and anyone,

and you have all of Norway's population to choose from". Although targeting a whole population through a single act of communication can be a challenge, Liberg described "Fredrik" as being "one of the people", which shows how the choice of source was rationalized in terms of a connection to the target group. Seeing as the credibility and trustworthiness of "Fredrik" can affect the perception of Lotto's image, the choices surrounding his actions can determine the effectiveness of the message. As shown in table 2, "Fredrik" was described as a man in his "early thirties" who was "recently single", "spontaneous" with "believable possessions", which "fit well with the things he was giving away". As Lysø said; "we wanted a person that would be credible in giving away things, and it became a man because the impression is that guys are more immediate". Moreover, Lysø said that "...the important thing was to find a credible Lotto-winner that would fit", thereby emphasizing the focus on maintaining Lotto's core concept and image in the communication activity.

As Lysø said about the idea behind the campaign; "What one notices about dreams when talking with people is that more and more people wish to be generous if they win (.) we wanted to find the ultimate generosity". Matching "Fredrik's" attitudes to that of the target is in accordance with the theory on message recollection and credibility (Wathen & Burkell, 2002), which states that a match between source attitudes and consumer attitudes can enhance message credibility as well as the level of which consumers are able to recall the communicated message.

The text in the ads on the give-away market can be seen as the initial form of contact between the source "Fredrik" and those who viewed the ads. Liberg said: "We used funny and humorous texts that we felt reflected the way Lotto communicates". This shows that the textual elements of the communication reflected the already established form of communication of Lotto, thereby enhancing the match between what is to be communicated with Lotto's image.

Although it cannot be determined whether or not the choice of source was a key influential factor in the overall perception of the campaign, it is suggested here that the attention given to increasing "Fredrik's" credibility as message source enhanced the success of the campaign.

### 5.2.3 Brand Personality Fit

In accordance with the literature on brand personality (Aaker, 1997; Herbig & Milewicz, 1993), a focus on reflecting the desired associations of Lotto in the various elements of the guerrilla marketing stunt can be important in terms of a credible brand image communication. According to Liberg “he [the source] was supposed to represent and be a person that people could think would fit Lotto”. The message source “Fredrik” can transfer his human characteristics to Lotto, which means that the perceived associations of “Fredrik” should fit those of Lotto in order to communicate the desired brand image. As shown in table 2, Liberg gave the following human characteristics to “Fredrik”; “grounded”, “charming” and “friendly”. Lysø saw “Fredrik” as “generous”, “sympathetic” and “friendly”. If the image of the source were to be compared to Lotto’s image, these findings will suggest that the guerrilla marketing communication had a consistent brand personality fit.

In accordance with the theory on brand image and consumer self-image (Yim et al., 2007), a match between Lotto’s communicated brand image and the self-image of the consumers will yield more positive evaluations of the brand as well as reduce the chance of consumers considering using a different brand. Although the consumer perspective is not researched in this study, theory suggests that communicating the associations of the Lotto-millionaire has the potential to make the audience relate to the dream of winning and changing their lives, and therefore associate Lotto with those dreams.

However, human characteristics can also be associated with Lotto through other elements in the communication. As “Fredrik” was perceived as the source of the abovementioned “funny” and “humorous” texts, their content reflected his personality. In this way, an additional element of the strategy was exploited, seeing as Lotto’s brand image also was communicated through the textual elements used in the guerrilla marketing strategy. Additionally, the act of giving away different things to over a hundred people suggests that one of the key desirable associations of Lotto was brought to the center of the brand image communication, namely



that Lotto “fulfills dreams” (Liberg, table 2). Thus Lotto’s brand image was also communicated through the guerrilla marketing strategy in its entirety.

The findings suggest that a brand personality fit was present in Lotto’s guerrilla marketing communication, through a match between Lotto’s desired associations and those of the message source and text. Findings also suggest congruence between Lotto’s image and consumer self-image.

#### *5.2.4 Medium Credibility*

The medium in this case was FINN.no, which is a popular website in Norway. FINN.no is Norway’s largest online market. The website specializes in ads and services concerning purchase and sales between individuals, as well as small and medium-sized companies (FINN.no, 2013). Some of the services available are job listings, travel, real estate, sales-market between individuals and a give-away market.

Concerning the choice of medium, Liberg stated the following: “We knew that FINN.no has many visitors and that the give-away market is very popular”. Choosing a popular medium with an already established objective that matches what is to be done in the stunt can create the credibility needed for making it a success. This research found that the choice of placement for the Lotto-millionaire in Lotto’s guerrilla marketing stunt can be perceived as natural and real concerning the activity that occurred, i.e. giving away possessions, which is in accordance with the theory on enhanced credibility through a fitting placement of the source (Temperley & Tangen, 2006).

Although Lotto’s guerrilla marketing activity can be seen as having a natural fit with the chosen medium, it is a creative medium choice compared to traditional paid media such as TV. Lotto’s creative media choice is both surprising and matches what is communicated which as reflected in the theory on media-context can increase its effectiveness (Dahlén, 2005).

A popular medium also means that many people will be exposed to the marketed message. Being that it is online the message can also be shared more easily among consumers than if it were to be presented in traditional media. The effectiveness of Lotto's brand image communication is therefore affected by the choice of medium.

Liberg stated that they "...had to choose a place with the credibility for this to be doable". As shown in table 2, the associations given to the choice of medium by Liberg were "popular", "simple" and "for the people". Seeing as Lotto was described as a brand "for the people", there is a match between a desired association of the communicated brand message and the associations of the used medium. This is in accordance with the theory on medium credibility (Solomon, 2009). By using a medium with an already established image as well as its desire to function as an asset for the Norwegian population, Lotto's communicated message could more easily be accepted; thereby enhancing the possibility of consumers' perceiving the desired associations.

Seeing as the give-away market on FINN.no is an online medium channel that relies on interaction between people, consumer involvement was a highly likely result when using it in Lotto's campaign, although predicting the level of involvement is a different matter. This is in accordance with the theory on interaction through online media (Chaffey, 2006), and shows how Lotto more easily met the consumers through this choice of medium, both due to its location and its function as a give-away market.

Lysø said that "while we were doing research, someone gave away a horse. So it is a funny place to begin with". Thus a man giving away items ranging from a car to curtains could be more believable. In this way, the chosen medium also contributed to strengthening the credibility of the source "Fredrik".

Findings suggest that medium credibility was an important part of Lotto's guerrilla marketing communication. This is indicated through decisions such as choosing a popular medium, matching the medium objective with the communication objective and using an online medium that enables interaction.

### 5.3 OVERVIEW: EMPIRICAL ILLUSTRATION OF THE CONCEPTUAL FRAMEWORK

Guerrilla Marketing Determinants	Findings	Literature
<b>Diffusion through Word of Mouth</b>	<p>“This was an idea we did within social media with the intention that it would spread through using the features social media have” – Liberg</p> <p>“We timed it well and chose a month [September] where people usually are trying to settle down” - Liberg</p> <p>“We thought about helping to spread the message, but it spread very quickly so that we did not need to” – Liberg</p> <p>“One winner ended up generating hundreds of stories...” – Lysø</p>	<p>“Corporate paradox” (Solomon, 2009).</p> <p>Effective consumer-generated brand message (Wicken &amp; Asquith, 2008)</p> <p>Greater effect on the companies’ long-term value (Notarantonio &amp; Quigley, 2009)</p> <p>Word of Mouth causality (Berger &amp; Schwartz, 2011)</p> <p>Credibility through press (Margolis &amp; Levinson, 2008)</p>
<b>Surprise</b>	<p>“We wanted to surprise the market” – Liberg</p> <p>“This was unexpected from Lotto. Sometimes one should break with what is normal, especially when one has such a fixed character among the Norwegian people” – Lysø</p> <p>“The thought behind it [the stunt] was to try and take the concept out in new media” – Liberg</p>	<p>Surprise effect, increase in given attention (Hutter &amp; Hoffmann, 2011)</p> <p>Innovative message placement (Schiffman et al., 2012)</p> <p>Consumer involvement (Solomon, 2009)</p> <p>Brand processing (MacInnis et al., 1991)</p>
<b>Emotional focus</b>	<p>“The focus is much more on dreams than of actually winning” – Liberg</p> <p>“But the product Lotto is dreams, and this is just about realizing someone’s dream and letting more people take part in it” – Lysø</p>	<p>Avoiding focus on sale (Baltes &amp; Leibing, 2008)</p> <p>Consumption as a holistic experience (Schmitt, 1999)</p>

**Table 3: Empirical illustration of the key guerrilla marketing determinants**

Moderators	Findings	Literature
<b>Message credibility</b>	<p>“The goal is the same; to make people think of it [Lotto’s concept]and to strengthen the brand Lotto“ - Lysø</p> <p>“We wanted to make something that people would recognize as Lotto” – Liberg</p> <p>“We knew we were going to give away all of the possessions that we had promised” – Liberg</p>	<p>Current credibility (Sobel, 1985)</p> <p>Acceptance through familiarity (Solomon, 2009)</p> <p>Delivering on its communicated promises (Schiffman et al., 2012)</p> <p>“Sleeper effect” (Weinberger, 1961)</p>
<b>Source credibility</b>	<p>“A Lotto-millionaire is everyone and anyone...” – Lysø</p> <p>“ So the important thing was to find a credible Lotto-winner that would fit” – Lysø</p> <p>“We wanted a person that would be credible in giving away things” – Lysø</p> <p>“...more and more people wish to be generous if they win...” - Lysø</p>	<p>Trustworthiness of the source (Hovland &amp; Weiss, 1951)</p> <p>Sources’ ability to match target consumer attitudes and context (Wathen &amp; Burkell, 2002)</p>
<b>Brand personality fit</b>	<p>“He was supposed to represent and be a person that people could think would fit Lotto” – Liberg</p> <p>“He was one of the people and very nice, charming and good at talking with people” – Liberg (also see table 2)</p>	<p>Source image – brand image match (Aaker, 1997; Herbig &amp; Milewicz, 1993)</p> <p>Consumer self-image - brand image match (Yim et al., 2007)</p>
<b>Medium credibility</b>	<p>“We knew that FINN.no has many visitors and that the give-away market is very popular” – Liberg</p> <p>“We had to choose a place with the credibility for this to be doable” – Liberg</p> <p>“Popular/folksy, down to earth and simple” – Liberg</p>	<p>Location influences message effectiveness (Temperley &amp; Tangen, 2006)</p> <p>Medium-communication match increases credibility (Solomon, 2009)</p> <p>Media-context (Dahlén, 2005)</p> <p>Interaction through online media (Chaffey, 2006)</p>

**Table 4: Empirical illustration of the brand image communication moderators**

## 6 CONCLUDING REMARKS

This research was conducted with the purpose of answering the research question: *How can brand image be communicated through the use of guerrilla marketing strategies?*

Through reviewing relevant literature on guerrilla marketing and brand image, a conceptual framework was developed. This model consists of guerrilla marketing determinants and moderators of a successful brand image communication. A guerrilla marketing campaign for Lotto was chosen as the unit of analysis in a descriptive single-case study. Data was collected through qualitative interviews with the brand manager of Lotto and one of the creators of the campaign from the advertising agency Try. By analyzing the empirical material and linking it to the conceptual framework, an illustration of how it can be accomplished could be portrayed.

This study illustrates the potential usefulness of guerrilla marketing in brand image communication, especially when the company puts emphasis on incorporating the desired associations of the brand into the various elements of the marketing communication. Findings in this study suggest that diffusion through Word of Mouth is an important factor regarding consumer reach and message credibility. The guerrilla marketing determinant of surprise was found to be beneficial in attracting consumer attention, both in terms of an unexpected message and message location. Findings concerning the third guerrilla marketing determinant, i.e. emotional focus, suggest that it was advantageous in giving the audience a more personal connection to the communicated brand associations. Delivering on the communicated promises, enhancing source credibility in relation to the communicated message, a focus on congruence between the desired associations of the brand and those of the other elements including the target consumer, as well as a creative and credible online media choice can be influential moderators of brand image communication.

In conclusion, the findings demonstrate the potentials of guerrilla marketing strategies beyond merely increasing brand awareness. This study suggests that the use of guerrilla marketing in communicating brand image can be beneficial due to its ability of cutting through the clutter

of the many existing marketing communication strategies and reaching beyond the traditional borders of marketing communications. Also, it has the potential of leaving a longer lasting impression in consumer mind. Attention being given to increasing the credibility of the message, chosen source and medium, as well as emphasizing a brand personality fit may further enhance the success of the brand image communication. It is therefore argued here that understanding the phenomenon and the interaction of the elements in the communication as portrayed through the proposed conceptual framework is of importance in enhancing the success of brand image communication through the use of guerrilla marketing strategies.

## 7 LIMITATIONS

The qualitative interview as method of data collection presents certain limitations. Due to the interaction through which the data collection occurs, there is a possibility of conversational biases. Another limitation with the qualitative interview concerns the responses to the questions. There is a possibility that the answers given by the interviewees reflect what they feel the researcher wants to hear or what would be advantageous for the interviewees.

Another limitation with this study concerns generalization. Due to the research being inductive and thereby seeking to generate hypotheses rather than generalize them, it is neither possible nor a goal to generalize the findings in this research.

A limitation with this research concerns the use of a single-case study. Although it can be argued that there are several cases where such an approach is beneficial, it does not diminish the fact that using a multiple-case study design can generate a more convincing argument.

Due to this being a study that has focuses on how brand image can be communicated through guerrilla marketing strategies, the actual effect and impact on consumers is not researched. Therefore a limitation with this study is that no conclusions can be drawn on the effectiveness of using guerrilla marketing to communicate brand image, as well as the perception in consumer minds.

## 8 MANAGERIAL IMPLICATIONS

In addition to the theoretical contributions described, this study has provided new insights for marketing communication management. Seeing as this study was conducted from the company's perspective, the most important arena of marketing communications management this study has contributed to is brand image activities.

It is suggested here that marketers should consider using guerrilla marketing to promote brand image due to its potential of reaching beyond the borders of traditional marketing communications strategies, as well as its potential of leaving a long-lasting impression in consumer mind.

The conclusions of this study have illustrated the importance of thinking beyond the traditional forms of advertising in order to create a favorable brand image perception. It is argued that the proposed elements should be considered when using guerrilla marketing strategies to communicate brand image.

This study has identified several implications that can enhance the success of a guerrilla marketing campaign with the purpose of communicating brand image. The following is a presentation of key implications marketers should consider when implementing such a strategy:

- Increase the potential of consumer-generated diffusion by facilitating online activity
- Consider selecting a medium or location that is not directly linked to or has not previously been used by the company
- See to it that the desired associations of the brand is recognized through various elements of the activity
- Focus on giving the consumer a holistic experience of the brand image through the overall communication, increasing the potential of creating a connection between consumer and brand associations
- If a spokesperson is used, make sure that he/she represents what is communicated, i.e. the associations of the brand



A final implication is that marketers must take advantage of unconventional marketing tactics without harming the individual consumer. If this is done, guerrilla marketing can be advantageous when incorporated in the marketing mix of the companies.

## 9 FURTHER RESEARCH

This research seeks to describe and understand how brand image can be communicated through the use of a guerrilla marketing strategy, and thereby highlighting the concepts of which can potentially enhance its success. However, the actual effect and impact it has on consumers have not been measured, which is why it is suggested here that research based on perception from a consumer perspective of the brand image as it is communicated through guerrilla marketing can supplement the gap in theory on the phenomenon.

Although it is not a requirement that the company behind the guerrilla marketing stunt is hidden, there are examples of companies being accused of misleading advertisement when concealing the company name. Therefore, research on the ethical implications of using a guerrilla marketing strategy to communicate brand image should be conducted.

The unit of analysis used in this research has a well-established brand image, meaning that the communicated associations are more recognizable as opposed to those of a more unknown brand. Thus, research should be conducted on the effect of using guerrilla marketing to communicate new or more unknown brands and their desired brand image.

Moreover, it would be purposeful to research ways of altering the brand image through guerrilla marketing, either to restore the image due to negative associations or to change the associations in order to reach a different or wider audience.

Although this research has explored a relatively unknown phenomenon, more research is required in order to fully understand the effect and implications of using guerrilla marketing in brand image communication.

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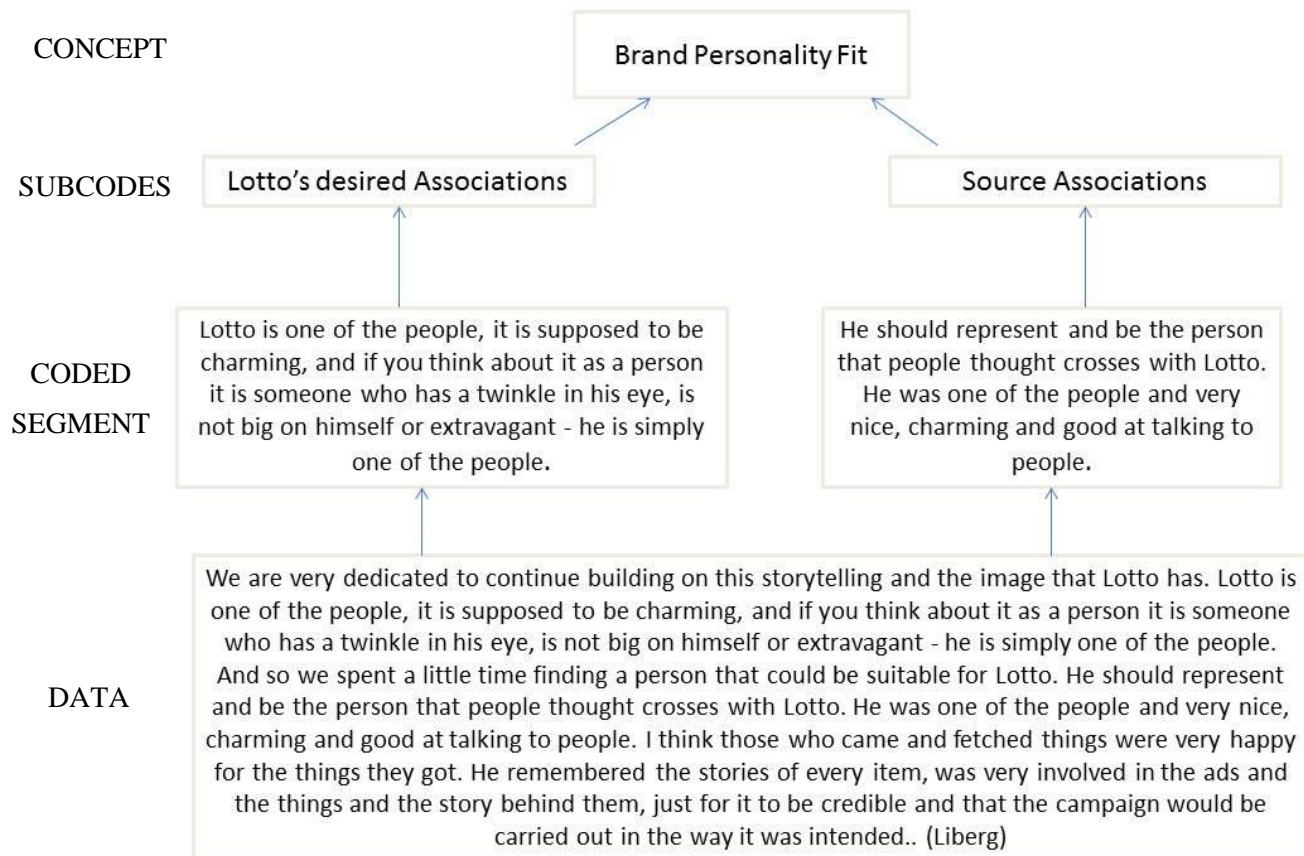
# 11 APPENDIX

## 11.1 Appendix A: Illustration of coding procedure

CODING		
<p><b>Concept Subcodes</b></p>	<p><b>Diffusion</b> Timing, placement</p> <p>Consumer, press participation</p>	<p><b>Example of coded segments</b> ”We timed it well and chose a month where people usually” “You do not observe, but participate in a whole different way, which is good with social media” “We thought about helping to spread the message, but it spread very quickly so that we did not need to”</p>
<p><b>Concept Subcodes</b></p>	<p><b>Surprise</b> Unexpected message</p> <p>Creative placement</p> <p>Secrecy</p>	<p><b>Example of coded segments</b> “This was unexpected from Lotto, and sometimes one should break with what is normal” ”The thought behind it was to try and take the concept out in new media” “Right away people started wondering if it were real or not. Most people joined this idea, which was positive because then they could believe what they wanted until we revealed it all”</p>
<p><b>Concept Subcodes</b></p>	<p><b>Emotional focus</b> Experience</p> <p>Lotto’s desired associations</p>	<p><b>Example of coded segments</b> “But the product Lotto is dreams, and this is just about realizing someone’s dream and letting more people take part in it” “The focus is much more on dreams than of actually winning”</p>
<p><b>Concept Subcodes</b></p>	<p><b>Message Credibility</b> Communicated promises</p>	<p><b>Example of coded segments</b> “We knew that we were going to give away all of the</p>

	<p>Maintaining Lotto's current image</p>	<p>possessions that we had promised"          "We see that social media is an important channel and that what is important when choosing it is to hang onto the concept and not make something completely different"</p>
<p><b>Concept Subcodes</b></p>	<p><b>Source Credibility</b>          Demographic characteristics</p> <p>Source attitudes</p>	<p><b>Example of coded segments</b>          "He was a person in his thirties, which fit well with the things he was giving away"          "It was about a guy giving away everything he owns"          "He wanted to start a new life"</p>
<p><b>Concept Subcodes</b></p>	<p><b>Brand Personality fit</b>          Lotto's desired associations</p> <p>Source associations</p> <p>Textual associations</p>	<p><b>Example of coded segments</b>          "Lotto is dreams"          "Lotto is one of the people, it is supposed to be charming, and if you think of Lotto as a person it is someone who has a twinkly in his eye, who is not big on himself or extravagant "          "He was one of the people and very nice, charming and good at talking with people"          "We used funny and humorous texts that we felt reflected the way Lotto communicates"</p>
<p><b>Concept Subcodes</b></p>	<p><b>Medium credibility</b>          Medium associations</p> <p>Medium characteristics and purpose</p> <p>Placement</p>	<p><b>Example of coded segments</b>          "It is popular, down to earth and simple"          "So the choice of FINN.no was based on it being the place where one gives away things"          So it is easier when it is an online website to be able to monitor and respond."</p>

## 11.2 Appendix B: Coding example



## 11.3 Appendix C: Interview guide

Topic Questions	Follow-up Questions
1. <b>Objective:</b> Why did you choose to use this strategy?	- How could this stunt contribute to communicating Lotto's image?
2. <b>Surprise effect:</b> What was the intention with marketing Lotto in an unexpected way? (Referring to the press release describing the objective of the stunt)	- Why did you choose not to reveal that Lotto was behind the campaign (initially)?  - Do you believe that meeting the audience in an unexpected way had an effect on the perception of Lotto's image?
3. <b>Diffusion:</b> Why did you choose to let consumers spread the message?	- Was it a desire for the message to spread in social media?  - Do you think that you had received the same attention by spreading the message in a more traditional way (through TV, radio)?
4. <b>Emotional focus:</b> Why did you seek to communicate in a way that was not directly linked to the product?	- What is different for the consumers in terms of the experience of the stunt in comparison to the experience they get through the traditional way you communicate the image?
5. <b>Fulfill expectations/communicated promises:</b> Had you planned to distribute "Fredrik's" belongings from the start?	What sort of impact do you think this had on the overall perception of the communicated message? How important do you think it was for Lotto and message credibility that the campaign followed up on its promise?
6. <b>Consumer involvement:</b> Why did you want to involve the audience through the contact with "Fredrik"?	- Do you think the interaction had an impact on how the consumers perceived the communicated message and Lotto's image?
7. <b>Choice of source:</b> Why did you choose "Fredrik" as the message source?	- What characteristics did he have concerning the target population?
8. <b>Source personality:</b> What was important and what was emphasized when the person "Fredrik" was chosen?	- What kind of personality traits did you want him to be associated with?
9. <b>Lotto' image:</b> What are the desired associations of Lotto?	- Do these associations fit those of "Fredrik" and the communicated message?
10. <b>Medium:</b> Why did you choose FINN.no?	- What were the benefits of using FINN.no (as opposed to other media locations)?  - What do you associate with FINN.no?
11. <b>Evaluations:</b> Would you consider this strategy as a success concerning the communication of Lotto's image?	- Would you change anything?

## 11.4 Appendix D: Interview guide (Norwegian)

Tema og spørsmål	Oppfølgingsspørsmål
1. <b>Valg av strategi:</b> Hvorfor valgte dere å bruke denne metoden?	- Hvordan kunne dette stuntet bidra til å kommunisere Lottos image?
2. <b>Overraskelseeffekt:</b> Hva var hensikten med å markere Lotto på en uventet måte?	- Hvorfor unnlot dere i begynnelsen å si at Lotto stod bak stuntet?  - Tror du at å møte publikum på en uventet måte hadde en effekt på oppfatningen av Lottos image?
3. <b>Diffusjon:</b> Hvorfor valgte dere å la det være opp til folk flest å få spredd budskapet?	- Var det et ønske om spredning på sosiale medier?  - Tror du at dere hadde fått den samme oppmerksomheten av å kommunisere Lottos image ved å spre budskapet på en mer tradisjonell måte (TV, radio)?
4. <b>Emosjonelt fokus:</b> Hvorfor ønsket dere å markedsføre Lotto på en måte som ikke direkte var tilknyttet produktet?	- Hva er annerledes for publikum med tanke på opplevelsen av stuntet (i motsetning til opplevelsen de får gjennom deres tradisjonelle kommunikasjon av image)?
5. <b>Innfri forventninger:</b> Var det forhåndsbestemt at eiendelene skulle gis bort?	- Hva slags effekt tror du dette hadde på oppfattelsen av kommunikasjonen/stuntet)?  Hvor viktig tror du det var for Lotto og troverdigheten av stuntet at løftene ble holdt?
6. <b>Involvering av publikum:</b> Hvorfor valgte dere å involvere forbrukere i kampanjen i form av kontakten med Fredrik?	- Tror du at interaksjonen mellom forbrukere og Fredrik hadde en effekt på kommunikasjonen og publikums assosiasjoner til Lotto?
7. <b>Kildevalg:</b> Hvorfor valgte dere å bruke Fredrik som kilden for informasjon til mottakere?	- Hva slags egenskaper hadde han med tanke på målgruppen?
8. <b>Personlighetsmatch:</b> Hva var viktig og ble vektla når personen Fredrik skulle velges?	- Hva slags personlighetstrekk var dere ute etter at kilden skulle uttrykke?
9. <b>Match:</b> Hva slags trekk/assosiasjoner ønsker dere at skal forbindes med merkevaren Lotto?	- Matcher disse trekkene med kilden Fredrik og det som ble kommunisert?
10. <b>Medium:</b> Hvorfor valgte dere FINN.no som plattform for kampanjen?	- Hva var fordelene med FINN.no (kontra et annet medium)?  - Hva forbinder dere med FINN.no?
11. <b>Evaluerings:</b> Vil du regne denne strategien som en suksess med tanke på kommunikasjonen av Lottos image?	- Ville noe blitt gjort annerledes?