

**AUTHOR:**

Purna Narayan<sup>a,b,1,\*</sup>  
Deepak Joshi<sup>a,2</sup>

<sup>a</sup>National Institute of Fashion  
Technology, Delhi, Hauz Khas,  
New Delhi-110016

<sup>b</sup>National Institute of Fashion  
Technology, Patna  
NIFT Campus, Mithapur Farms,  
Patna, Bihar-800001

<sup>1</sup>prerna.narayan@nift.ac.in\*;

<sup>2</sup>deepak.joshi@nift.ac.in

\* Corresponding Author

ISSN 2584-0282

*International Journal of Arts,  
Architecture & Design,  
Vol. 4(1), January 2026*

doi.org/10.62030/2026Janpaper1

Published: 30th Jan 2026

Received: 15th Oct 2025

Accepted: 8th Dec 2025

Published by:  
World University of Design

# Development of Factors for Measuring Brand Identity of Handicraft Brand for its Visual Identification

## ABSTRACT

Handicraft and Bihar, has a brilliant and unique connection, which adorns its aura. With the concept of brand in recent times, the handicraft sector too, needs to match with the need of the time, which is crucial for its longevity and sustenance. Thus, this paper is an attempt for Branding of Handicraft Brand, by exploring and developing factors responsible, for measuring its Brand Identity, in order to help in its Sustenance. This study highlights the importance and need of branding in the handicraft sector. Brand identity is crucial for the success of any product brand, hence, this study, advocates for Bihar handicraft (Sujani Embroidery of Bihar, with selected handicraft brand by Govt. of Bihar). The methodology adopted for this study is in-depth literature study from peer sources, for investigating the constructs responsible for development of brand identity followed under different product categories. Further, primary studies have been conducted in the form of Delphi Method, Questionnaire development, Survey and Factor Analysis, using Varimax rotation on SPSS. Based on the analysis, factors have been developed, which would help in defining the brand identity for handicraft brands, in order to help the brand in its identification by its stakeholders. This study is novel and unique, as no such study on handicraft sector has been done, which defines the factors responsible for measuring brand identity of handicraft brand, to the best of researcher's knowledge.

**Keywords-** Handicraft, Sujani, Sustenance, Bihar, Brand Identity, Visual Identification.

## 1. Introduction

Indian regional living traditions called Handicrafts, are dynamic which needs intervention to match the preferences of customers, in order to continue as a tradition. The intervention here accounts for its core characteristics, where the market needs to act as a driving force, i.e., customers. Numerous design interventions in handicrafts have been done in recent times, however, scarce/negligible interventions are done towards its branding and promotion, making it crucial for present time (Kumari & Karolia, 2017). Bihar Handicraft Industry, a backbone of cottage and small-scale industry, is in intense need for support, i.e., market linkages and subsequently branding, for improved scalability and visibility. Regional history, culture and practitioners, are crucial areas in defining the identity of handicraft, and hence, its branding. It is a mode for identifying selected products, through its brand name, logo, packaging, quality, familiarity, reliability and symbolic emotions, commonly found in manufactured products, but needs its application in other possessions as well (Batra, Ahuvia, & Bagozzi, Brand Love, 2012). Thus, Brand Identity is explored

and applied in this study, on Bihar Handicraft, with selected handicraft as Sujani Embroidery of Bihar.

Sujani Embroidery, is an important handicraft of Bihar, as is Madhubani Painting, but surprisingly lacks visibility and awareness among its customers. With Geographical Indication (GI) Tag in 2006, Sujani Embroidery, struggling in terms of profit margins, market acceptance, awareness, etc. (Banhi, 2019). Also, Sujani Embroidery of Bihar is largely confused with Kantha Embroidery of West Bengal, because of the similarity in its nature and visual aesthetics, but have contrasting differences (Naik, 1996). ‘Su’ (propitious) and ‘Jani’ (birth), is what Sujani means, done using Running, Harua and Sikadi Stitches, bringing out eternal emotions, through its product categories, comprising of, quilts, bedsheets, cushions, sarees, dress materials, dupattas, kurtas, etc. (Naik, 1996) (Banhi, 2019).

In view of above, gap in the study found w.r.t. Sujani Embroidery of Bihar, poses the scope in study, in the areas of its branding, for its identification, through its Brand Identity. Thus, this paper is an attempt to investigate and develop factors which are responsible for creation of Brand Identity of Handicraft Brand. This study incorporates the reference of the brand, named, Bihar Khadi, by Govt. of Bihar, associated with traditional Sujani Embroidery along with rural products of Bihar. Here, in this paper, the study on Brand Identity of handicraft brand (Bihar Khadi) is based on Kepferer’s Model of Brand Identity (Prism Model, 2004), having 06 facets i.e., Physique, Relationship, Reflection, Personality, Culture and Self Image. This model is crucial in the development of Brand Identity, by understanding customer’s view and perception for effective interaction between the brand and its customers, for a long-lasting relation (Teresa Barros, 2016). It is a method to find out the brand identity of any brand, which has been applied and tested for selected handicraft and handicraft brand in this paper.

## **2. Literature Review**

### **2.1 Handicraft**

As per UNESCO, handicrafts are made by artisans, using hands, using basic tools and devices, to create authentic, traditional, cultural, emotional, decorative and heritage products. Its characteristics and iconography are interrelated with the role of practitioners, consumers’ need and market trend (Kumari & Karolia, 2017) (Kumar, 2020). Handicrafts are indigenous, with socio-cultural and religious connections, reflecting its originality and expressing the identity of the region and its creators (Donkin, 2001). This sector is labor-extensive due to unsystematic operations, and hence, decreasing its economic value (Raharjo, 2021), making it crucial to work for its branding. Brand Identity is successfully applied in various products but the handicraft sector is lagging in applications of labelling (Donkin, 2001). Bihar is in dire need of support for its traditional arts, the backbone of cottage and small-scale industry, for improved market, personified branding and access to credits (Panigrahi, 2017).

### **2.2 Sujani Embroidery, a traditional Bihar Handicraft**

Bihar, the land of Mahavira, Gautam Buddha, Nalanda University, Aryabhata, etc., is immensely proud of its roots. State economy is primarily based on agriculture and then on textiles and handicrafts. Sujani embroidery, a traditional and recyclable needle-work as shown in Fig 1, with origin from Bhusra Village of Bihar, has been serving the strongest bond of mother and child, in the form of quilted sheets, for covering newborn babies and other products (Ranjan & Ranjan, 2007). It is estimated to have originated around 1920s, with motifs like mother and child, natural resources, flora and fauna, etc., with a look-alike of Kantha Embroidery of Bengal, due to the technique involved

(quilting), however significant differences exist (Naik, 1996). Sujani Embroidery of Bihar, diminished, due to overpowering Kashida Embroidery of Kashmir, Kantha Embroidery of Bengal and Kasuti Embroidery of Karnataka (Kumar, 2020). With tough competition from Kantha Embroidery of Bengal, there is least awareness and market acceptance for Sujani of Bihar, in spite of the award of GI tag, thus, needs interventions for profitability, sustainability, market, recognition, awareness, etc. (Banhi, 2019).

### 2.3 Bihar Khadi

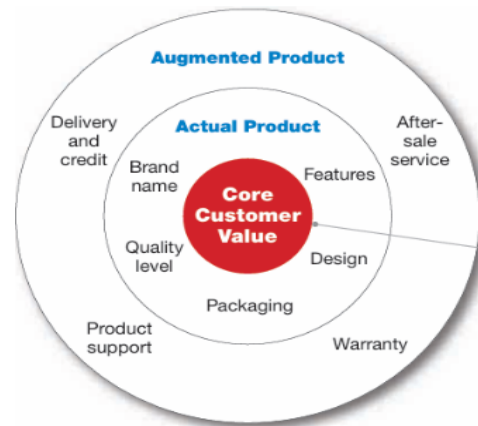
Bihar Khadi, an enterprise of Bihar Rajya Khadi Gramodyog Bhawan, Patna, Govt. of Bihar, launched in the year 2019, focuses on rural products of Bihar, with Sujani Embroidery being one among it. This brand has been working tirelessly, in spreading the awareness among its customers, through both online and offline platforms (Khadi Mall, Patna), showcasing the blend of tradition and culture to its customers. The logo of the brand is as shown in Fig 2.



### 2.4 Branding and Branding of Handicraft Products

Branding is essential, as nothing goes unbranded (Kotler & Armstrong, 2018). Brand is the identification mark of a seller/maker, to develop reputation with customers and satisfy their needs (Keller & Lehmann, 2006) (Kotler & Armstrong, 2018). Perceptions, feelings and identification of the brand, are common for manufactured, but is required in other categories too (Batra, Ahuvia, & Bagozzi, 2012). Indian rural products (handicrafts and food grains), are mostly sold unbranded (no packaging and labelling), thus, decreasing their value proportions (Nair, 2012), making branding essential for the handicraft sector.

As per model of Core Customer value (Kotler & Armstrong, 2018), handicraft products fall under the category of “Actual Products”, with requirement of Brand name, features, design, packaging and quality level (as shown in Fig 3). It includes: Product quality- functionality, durability, operation, etc (Kotler & Armstrong, 2018), Product features- uniqueness and newness in products (Kotler & Armstrong, 2018), Product design- effective aesthetics and styles (Naderi, Naderi, & Balakrishnan, 2020), Packaging – aesthetic product presentation through packaging (Naderi, Naderi, & Balakrishnan, 2020), Branding – set of name, sign/symbol/design, for identification and differentiation of products from others (Haigh & Knowles, 2004).



**Fig 3:** Levels of Product (Courtesy: Kotler & Armstrong, 2018)

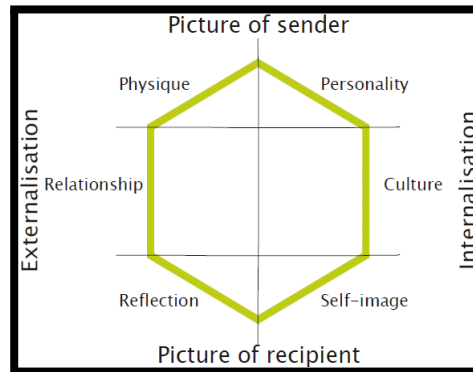
For small craft producer brands, product categories, style, qualities, colour, material, care, service, warranty and guarantee, etc, needs to be assured to the retailers and customers, to develop customers' trust and loyalty (Makhitha, 2016). Successful brands have strong associations of self, culture (Holt, 2002) and tradition, which gives competitive advantages (Vanolo, 2010). Local assets, stabilizes the brand, making it a crucial area for brand formation (Vivant, 2010). The identity of handicrafts and its practitioners, as a combination, develops a strong identity. Local identity and image of brands are the future of branding (Therkelsen & Halkier, 2004).

## 2.5 Brand Identity

Brand is a package of feelings, behavior, identity, packaging, communications, and environments (Brakus, Schmitt, & Zaranto, 2009). Branded products are in huge demand, due to its important areas as traditions, quality, values, identity (personal and group), status and marketing communication (Strizhakova, Coulter, & Price, 2008). The brand conveys its message to customers through its brand identity (Nandan, 2005), which develops trust, identity and distinguish itself from its competitors (Ghodeswar, 2008), as a trademarked item (Keller & Lehmann, 2006) (Farhana, 2014). Brand identity can be positioned through its brand positioning, communication, brand performance and brand equity (Ghodeswar, 2008). Internal (internal involvement) and external (customers) communications, are important for Brand Identity (Aaker, 1991). Thus, in handicraft sector, culture, relation, quality, values, identity, image, personality, etc. might have huge contribution and impact, hence, Kepferer's Prism Model (pioneer of Brand Identity), is reviewed for its applicability in handicraft sector too in this paper. Kepferer's Prism Model (2004), comprises of 06 facets (Fig 4): Physique, Relationship, Reflection, Personality, Culture and Self Image, for Brand Identity development by understanding customer's views, perception and communication (Farhana, 2014) (Teresa Barros, 2016). This model is tested for selected handicraft and handicraft brand in this paper. The facets of Kepferer's Prism Model are explained as under:

- **Physique** – consists of external physical features/materials, color and qualities.
- **Personality** - identifying products/services as a human (human personality traits), through its pattern, design, color, symbolic spokesperson, etc.
- **Reflection** - reflecting perception of customer which they wish to be identified or visualized as (identification of user).

- **Self-image** – representation of actual image of customers, drawn during their purchase/usage of products.
- **Culture** - brand principles & values, having strong connections between brand and customers.
- **Relationship** - relation between brand and its customers, through its services and behaviors.



**Fig 4:** Keperfer's Brand Identity Prism (Courtesy: Kapferer, 2004)

On reviewing various studies on brand identity based on Keperfer's Model, clarifies that, brand is personified, hence, vision and values, though its image and personality, are core of brand identity (Krake, 2005). Different studies conducted by researchers on Keperfer's Prism Model, in varied products/services, for Brand Identity, brings out its relevancy in varied products. Over a period, it has been found that not much has been explored for measuring the identity of art and craft industry, w.r.t. image, awareness and identity (Melewar & Jenkins, 2002).

### 3. Methodology

The methodology adopted for this study are in 02 parts, making it both qualitative and quantitative in nature, which are as follows: -

- **Secondary Study** – Extensive review and collecting of constructs and items (questions) from secondary study, from peer sources, has been done, as per its suitability on handicraft, for finding out the factors responsible for Brand Identity of handicraft brand (as shown in Table 1, Round 1).
- **Primary Study** – This study has been conducted in 02 parts, which are as follows:
  - **Delphi Method of Communication** – To arrive at convergence of different opinions of experts for constructs of Brand Identity (Refer Table 2 (Round 2) & 3).
  - **Survey** – Questionnaire developed out of constructs from Delphi Method, has been used for conducting the survey on sample size of 80.
  - **Factor Analysis using SPSS** – Data Analysis on SPSS and based on the factor loading generated, development of factors responsible for Brand Identity of handicraft brand (Refer Table 4, 5 & 6).

#### 3.1 Sampling

Judgmental sampling (non-probability) has been adopted for selection of experts for Delphi Method, which included: (1) Brand Developers and Handicraft Specialists (2) Eminent academicians in the country having hold in required area (3) Officials of the brand selected, having clear vision of the brand.

### 3.2 Sample Size

14 experts for Delphi Method of Communication and sample size of 80 for conducting surveys on Brand Identity have been included.

### 3.3 Sample Frame

Initial structured questionnaire (post Delphi Method), circulated among the samples, for survey, comprising Brand managers, experts and consultants, brand officials, handicraft officials of State and Central Govt. and academicians, representing as samples of customers as well. Selection of sample frames for this study, is referred from previous studies by (Emari, Jafari, & Mogaddam, 2012) and (Wong & Merrilees, 2008).

### 3.4 Methods and tools Used

The method used for conducting Primary Study has been done in parts comprising of Delphi Method of Communication, Survey and Factor Analysis on SPSS, which are as follows:

#### • Part A- Delphi Method of Communication Procedure

- Arrived at convergence of different opinions for constructs on Brand Identity through Delphi Method, to structure the questionnaire (items/questions under each construct by experts), with further decision on the rate of scale. The number of experts for the Delphi method could range from 10-18 (Okoli & Pawlowski, 2004), hence, 14 experts (as per the required expertise) have been selected for this study. The experts were briefed (both telephonically and in person, depending on their availability) about the study, their role and method to be followed (experts' details are kept confidential, looking into the interest of the experts).
- Table 2 given below, shows: Round 1- Extraction of Constructs & Items of Brand Identity from secondary studies, Round 2 - Secondary data adapted for current study and introduced for Delphi Method procedure, for experts' review, with further addition/deletion of items done as per expert's review, Round 3 – items under each constructs rated by all 14 experts on a Likert scale of 1-5 (1- strongly disagree, 5-strongly agree), with extraction of items scoring more than 50% for inclusion in Structured Questionnaire. Table 3 shows the procedures followed for conducting Delphi Method of Communication and Scale Development for Extracting Different Constructs of Brand Identity.

**Table 1 & 2:** Constructs & Items of Brand Identity adapted from various Secondary Studies, Procedures followed for Conducting Delphi Method of Communication and Development of Scale

Round 1 (Secondary Study)				Round 2 (Delphi Method)	
Construct	Items	Likert Scale	Adapted from Source	Items Adapted / Added as per Expert	Items added by Experts
Physique	Trend	1-5	(Farhana, 2014)	Trend	
	Tradition			Traditional heritage	
	Quality			Standard	
	Sophisticated		(Barros, 2014)	Sophisticated	
	Modern			Smart	
Personality	Stylish	1-5	(Farhana, 2014)	Modern	

	Reliable			Dependable		
	Friendly	1-5	(Naresh, 2013)	Jovial		
	Neuroticism		(Matzler, Strobl, Sauer, & Bobovnický, 2016)	Abnormality		
	Emotional Stability			Emotional Stability		
	Intellect			Intelligent		
	Conscientious			Conscious		
	Chic	1-5	(Barros, 2014)	Pleasant		
	Reliable	1-7	(Geuens, Weijters, & Wulf, 2009)	Reliable		
	Realistic			Realistic		
	stable			stable		
	Advanced			Advanced		
	innovative			innovative		
	Passionate			Passionate		
	sentimental			sentimental		
	Confident			Confident		
	Energetic			Energetic		
	Fearless			Fearless		
						Confident, Fearless
Culture	Traditional			1-5	(Farhana, 2014)	Tradition
	Swedish value	Indianness				
					Lavish, Cheerful, Compassionate, Kind-hearted, Pleasing, Elegant	
Self-image	Feminine	1-5	(Farhana, 2014),	Feminal		
	Trendy			Fashionable		
	Prepared	1-5	(Barros, 2014)	Prepared		
	Proud			Gratifying		
	Satisfied			Glad		
	Confident of future			Competent		
	Elite			High-class		
					Independent, Elegant	
				Empathetic, Social, Aware, Refreshing, Joyful, Experiment		
Reflection	Aware	1-5	(Farhana, 2014),	Knowledgeable		
	Creative			Artistic		
	Joy			Delighted		

	Capable of creating / innovating			Expert	
	Successful professionals			Empowered individual	
	Professionals with high credibility			Proficient	
					Elegant
Relationship	Creativity	1-5	(Farhana, 2014),	Innovating	
	Lovely inspiration			Creativity	
	Friendly	1-5	(Barros, 2014)	Affectionate	
	Respectful			Reverent	
	Trustable			Integrity	

\* Note:- Only those items under each construct which got selected in Delphi method of Communication have been included in this table.

**Table 3:** Procedure followed for conducting Delphi Method of Communication and Scale Development for Extracting Different Constructs of Brand Identity

	Procedure to develop the scale (items)/Questionnaire	Techniques and Indicator
Round 1	Identified constructs of brand identity, items generated and relevant items adapted for the handicraft sector.	Constructs and items from previous studies (Refer Table 2)
Round 2	Pool of items administered to experts, for convergence of opinions on Brand Identity of handicraft brand, with constructs based on 06 facets of Kepferer’s Prism Model.	Recorded feedback on addition/deletion of items from the pool. Multiple constructs with items, having overlapping meaning, were dropped, to avoid duplicity (Refer Table 2).
	Refined set of constructs with respective items compiled.	Incorporated comments of addition/deletion of items in MS Excel (Refer Table 2)
Round 3	Refined pool of items presented to experts.	Experts rated items on a Likert Scale of 1-5 (1=strongly disagree, 5= strongly agree) (Refer Table 2)
	Experts’ rating, loaded in MS Excel against each item and derived its average ratings.	14 experts rated on a scale of 1-5 = 70 (5 x 14) Average/mean of each item done = 35 for shortlisting of items. Items scored < 35 dropped and items scored ≥ 35 included in Excel sheet for further steps.
Round 4	All items with score ≥ 35, compiled, to form initial structured questionnaire	Structured questionnaire developed on Google form and generated its link.
	Survey conducted on sample size of 80 with accepted responses from 34, based on Convenience Sampling.	Questionnaire circulated for survey, to 80 respondents and data entry done in MS Excel. On survey completion, questionnaire filtered (considered) for respondents, aware of the selected brand and those fully answered, for further analysis. A target of approx. 30 was set, however, the received responses from 34 samples were considered for further analysis. A total of 34 sample size has been confirmed (adapted from previous studies), due to the structured simulation of the factors as a result (de Winter, Dodou, & Wieringa, 2009). Also, the sample size has been decided based on the very nature of the data collected (load value of 0.8 in nearly every component and also less number of factors, showing a robust nature (Lingard & Rowlinson, 2006). It also led to convenience in conducting the study by the researcher.

- **Part B-** Quantitative study on Statistical Analysis of Brand Identity done through Factor Analysis in following steps:
  - ✓ Responses of 34 samples coded in MS Excel, as per requirement of SPSS for factor



analysis.

- ✓ Result of factors generated through: Extraction Method, Principal Component Analysis (PCA), Rotation Method, Varimax and Kaiser Normalization, Bartlett's Test with Rotated Component Matrix, along with its mean and standard deviation (Refer Table 4).
- ✓ Items with factor loading  $\geq 0.6$  considered (Refer Table 5), for factor development, referring to previous studies (cut-off loading value as 0.6 referred from previous studies). Low loaded items were dropped, along with those items which scored acceptable factor load were dropped ("Expert" under the construct "Reflection"), to have a shorter scale (reference from previous study). Wherever required, item(s) with factor load of 0.5 has been considered to complete the construct.
- ✓ Developed Final factors for measurement of Brand Identity of Handicraft Brand (Bihar Khadi), dealing with Sujani Embroidery of Bihar (Ref. Table 6).

#### 4. Results & Discussion

The responses collected from the survey, coded, as per the requirement of SPSS and loaded on SPSS for results generation. Factor Analysis Method has been applied for the generation of results. The result of factors generated through varied methods .i.e., Extraction Method, Principal Component Analysis (PCA), Rotation Method, Varimax and Kaiser Normalization, Bartlett's Test with Rotated Component Matrix (Refer Table 4), Kaiser-Meyer-Olkin (KMO) Measure of Sampling Adequacy value as .545, Bartlett's Test of Sphericity (Approx. Chi Square- 1.011, df- 4965, Sig.- .000), along with its mean and standard deviation. The results generated are shown in Table 4 below, showing the result as significant.

**Table 4: KMO and Bartlett's Test of Constructs of Brand Identity**

Kaiser-Meyer-Olkin Measure of Sampling Adequacy		.545
Bartlett's Test of Sphericity	Approx. Chi-Square	1.011E3
	df	496
	Sig.	.000

Based on the above significant values and results, as shown in Table 4, the method of Rotated Component Matrix, derived the factor loading of each item (question) on SPSS, falling under 8 different components, as shown in Table 5. The acceptable factor load  $\geq 0.6$  or above (highlighted in colour in Table 5), with factor loading values  $< 0.6$  dropped. Items in each component selected as (Table 5): -

- Component 1- 06 selected items with factor loading above 0.6 (highlighted).
- Component 2 - 03 selected items with factor loading above 0.6 (highlighted) along with addition of 4th item (Indigenous) due to its significance in that component, in spite of having a factor load of 0.564, hence 04 items derived in this component.
- Component 3- 04 selected items with factor loading above 0.6 (highlighted).
- Component 4- 03 selected items with factor loading above 0.6 (highlighted).
- Component 5- 02 selected items with factor loading above 0.6 (highlighted).
- Component 6 – for consideration of a component, at least 02 items to fall under the acceptable factor load. 01 item read factor loading  $\geq 0.6$ , hence, due to less items  $\geq 0.6$  (low significance), this component has not been considered.
- Component 7– 01 selected item read factor loading above 0.8 (high significance), as such for considering this component, 01 item with factor load of 0.572, has been selected to have at

least 02 items in this component, hence, 02 items selected under this component.

- Component 8 – for consideration of a component, at least 02 items to fall under the acceptable factor load. 01 item read factor loading  $\geq 0.6$ , hence, due to less nos. of item  $\geq 0.6$  (low significance), none of the item got selected in it. So, component 06 has not been considered.

Therefore, 06 components, highlighted in Table 5, have been considered for further analysis in the study.

**Table 5:** Rotated Component Matrix on SPSS for Brand Identity

Items	Component							
	1	2	3	4	5	6	7	8
Proficient image to be achieved on purchase from the brand.	.821							.334
Image of empowered individual to be achieved on purchase from the brand.	.809							
Artistic image to be achieved on purchase from the brand.	.771	.342						
Knowledgeable image to be achieved on purchase from the brand.	.748	.422						
Elegant image to be achieved on purchase from the brand.	.689	.329						
Expert image to be achieved on purchase from the brand.	.676						.304	-.324
Delighted image to be achieved on purchase from the brand.	.594		.406			.364		
Brand communicates its values and vision as Compassionate.		.808						
Brand communicates its values and vision as Kind-hearted.		.751						
Brand communicates its values and vision as Traditional.		.664					.392	
brand communicates its values and vision as Indigenous.		.564	.350	.330			.372	
Imagining this brand to be a person, as Intelligent.		.523		.314	.321			
Imagining the brand to be a person, as Dependable.	.429	.499	.306	.341				
Imagining the brand to be a person, as Modern.			.776	.301				
Imagining the brand to be a person, as Advanced.	.372		.755					
Imagining the brand to be a person, as Active.		.366	.663					
Imagining the brand to be a person, as Pleasant		.373	.606			.415		
Shape & form of handcraft describes the physical features of the brand,			.519		.390	-.340		
Your gratified identity is communicated to the brand.				.834				
Your gleeful identity is communicated to the brand.				.707				
Your competent identity is communicated to the brand.		.431		.636				
Imagining the brand as a person, the brand is realistic.	.474	.385		.564				
Color as the brand physical features, describes the handcraft.					.851			
Texture/hand feel as the brand physical features describe the handcraft.					.805			
Brand communicates its values and vision as cheerful.				.321	.547	.430		
Feminine message of your identity is communicated to brand.				.422		.680		
Imagining the brand to be a person, as jovial.			.502			.563		
Imagining the brand to be a person, as reliable.	.419					.471		
Respectful relation between you and the brand, strengthen its brand value.							.848	
Integrity between you and the brand, strengthen its brand value.		.316					.572	.501
Your elite identity is communicated to the brand.	.308			.335				.667
Your elegant identity is communicated to the brand.	.412			.512				.596

On derivation of selected factors from above table, the selected items (questions) with the factor loading  $\geq 0.6$  has been listed under each construct (as per Kepferer's Prism Model) in Table 6. Also, items as Expert in 1<sup>st</sup> component has been dropped even after the acceptable factor load (0.676), in order to have a shorter scale further (adopted from previous studies). Thus, the Table 6, given as under, shows items falling categorically under each facet of Kepferer's Prism Model of Brand Identity, as: Reflection, Culture, Personality, Self-Image, Physique and Relationship, which has been taken up for this study, due to its applicability on the selected area too.

Table 6 below shows 06 Factors with respective items under it, for measuring Brand Identity of handcraft brand (Bihar Khadi) dealing with Sujani Embroidery of Bihar. The 06 factors, based on Kepferer's Prism Model, has been tested and applied fully on handcraft sector too. Thus, the 06

factors confirmed and developed in this study, is on the basis of Kepferer's Prism Model.

**Table 6:** Factors for Measuring Brand Identity of Handicraft Brand on Kepferer's Prism Model (Courtesy: Result derived by self)

No.	Item	Original Construct	Explanation through visual color story	No.	Item	Original Construct	Explanation through visual color story
<b>PHYSIQUE</b>			Visual of a fabric	<b>RELATIONSHIP</b>			Core of existence
1	Color	Physique		1	Respect	Relationship	
2	Texture / hand feel	Physique		2	Integrity	Relationship	
<b>PERSONALITY</b>			Match to the need of time	<b>CULTURE</b>			Nature of authenticity
1	Modern	Personality		1	Compassionate	Culture	
2	Advanced of time	Personality		2	Kind-hearted	Culture	
3	Active	Personality		3	Traditional	Culture	
4	Pleasant	Personality		4	Indigenous	Culture	
<b>REFLECTION</b>			Behavioural reflection	<b>SELF-IMAGE</b>			Self-confidence
1	Proficient	Reflection		1	Gratifying	Self-image	
2	Empowered individual	Reflection		2	Glad	Self-image	
3	Artistic	Reflection		3	Competent	Self-image	
4	Knowledgeable	Reflection					
5	Elegant	Reflection					

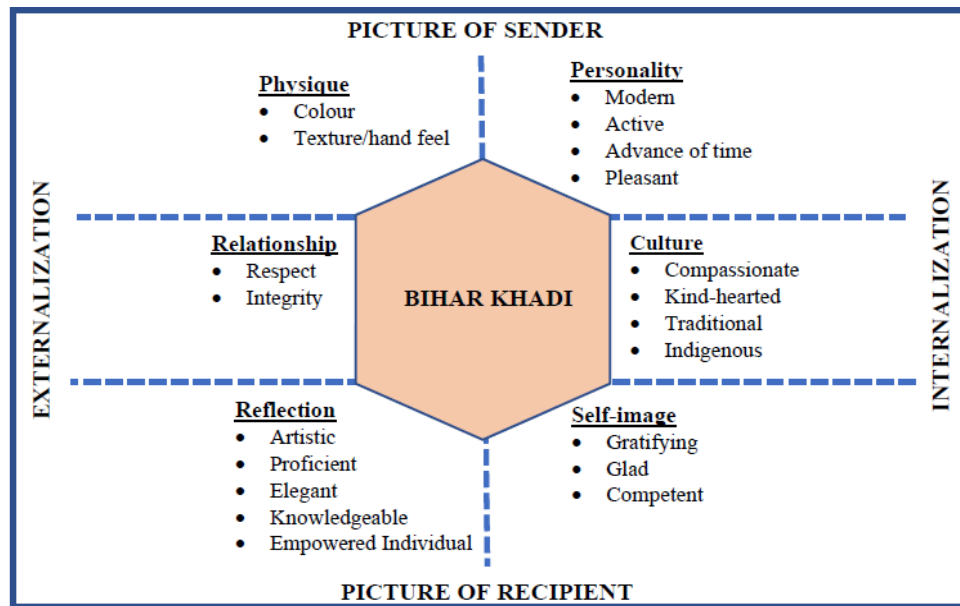
The result of this study is very novel, to the best of researcher's knowledge. Kepferer's Prism Model of Brand Identity has been tested and applied on the Handicraft Brand named Bihar Khadi dealing with Sujani Embroidery of Bihar. Surprisingly, the 06 facets of Prism Model, resulted in perfect application for handicraft brand too, which majorly till now, has been applied on varied product brands, but not on handicraft brand. Table 6, shows 06 different facets of Prism Model applied on current handicraft study, wherein the result generated all the facets of Prism Model as the Factors for Brand Identity of Handicraft Brand too .i.e., Physique, Personality, Culture, Self-Image, Reflection, Relationship. Each factor developed have items defined, describing the factors, to help in developing its Brand Identity and further develop its branding and collaterals, for its visual identification.

The study resulted in factors responsible for Brand Identity of Handicraft Brand (Bihar Khadi), based on Sujani Embroidery of Bihar, which are as follows:

- **Physique** - clearly narrates the importance of physical look of the brand, which is highlighted based on its color theory and Texture/hand feel of the product brand, reflecting in the brand's branding.
- **Personality**- this factor intricately elaborates the personality trait of this brand as Modern, Active, Advance of time, Pleasant, which reflects in its brand identity.
- **Culture** - this has a strong connect and representation of the region, hence this factor is strongly defined with Compassionate, Kind-hearted, Traditional, Indigenous.
- **Self-Image** - this is a mirror of self, hence Gratifying, Glad, Competent, are the association under this factor which is applicable on handicraft brand too.
- **Reflection** - the perception or desire of the customer to be reflected from their purchase/usage activities of Bihar Khadi products are, Artistic, Expert, Knowledgeable, Proficient, Elegant, Empowered Individual.

- **Relationship** – this factor being the most important factor in maintaining the bond and connect between Bihar Khadi and its customers in long run, due to the essential qualities possessed by this brand which are Respect, Integrity.

Based on above results and findings, Fig 5, as under, has been derived and developed, on Kepferer's Prism Model of Brand Identity by the researcher, highlighting the Brand Identity of selected brand (Bihar Khadi), based on selected handicraft (Sujani Embroidery of Bihar). Thus, the findings of this study (Fig 5), shows the applicability and suitability of Kepferer's Prism Model on Handicraft Brand too. Fig 5, has been derived by the author on the basis of the results and findings of this study.



**Fig 5:** Application of Kepferer's Brand Identity Prism Model (2004) for Brand Identity of handicraft brand (Courtesy: Result derived by self)

From this study, it is found that, Kepferer's Prism Model of Brand Identity, is applicable on handicraft brand too. Due measures have been taken for meeting the parameters of reliability and validity, for getting the result. The factors mentioned above, are a good source for the identification of the brand Bihar Khadi, dealing with Sujani Embroidery of Bihar. Thus, the factors found and developed in this study, would be helpful in identification of the brand (Bihar Khadi) on visual norms for its stakeholders. Therefore, based on Kepferer's Prism Model, following areas to be considered while developing its brand identity, be it brand logo, name, marketing and visual merchandising, collaterals, packaging, etc.:-

- **Physique**- the physical view of handicraft craft brand, which is tangible and its backbone, is recommended to incorporate the color (original colors of the handicraft) and texture/hand feel (interesting and authentic surface from the handicrafts), which would act as the first impression and view of the brand to its stakeholders, describing about its identity of handcrafted. This physical quality of the brand is to be narrated pronouncedly in different areas of branding, to display its strong identity.
- **Personality** - the handicraft brand should be personified in an interesting manner, matching with the pace of the time. The celebrities as brand ambassadors/endorsers/spokesperson, must have a pleasing, modern and fast-forward personality, which would create the personality of

the brand. This would help in associating its customers strongly with the brand, with their similar nature/personality as those of the handicraft brand.

- **Culture** – a very strong facets in brand identity, which speaks volume about the regional essence and its features, in the form of direct connections between the brand and its customers, through its principles and values, which is more towards a ground to earth with display of traditional and indigenous vibes.
- **Self-image** – the handicraft brand is recommended to inculcate the image of its associated customers as a gleeful, gratitude and competent customer, through different ways of its branding.
- **Reflection** – the handicraft brand is recommended to have an impression reflecting from its customers as artistic, experiential, knowledgeable, elegant, proficient and empowered nature, through its branding.
- **Relationship** – this being another very crucial tangible facet of handicraft brand, and therefore, the behavior between the brand and its customers to be focused, and recommended to have a respectful and integrity-oriented approach.

## 5. Conclusion

The results and findings of this study as mentioned above .i.e. Physique, Personality, Culture, Self-Image, Reflection and Relationship, are the areas, which plays an important role in defining the Brand Identity of Handicraft Brand (Bihar Khadi). The brand which is dealing with traditional works of Bihar, have its core identity intact based on the above factors. With such strong brand identity development, it would be a blessing for such traditional handicraft of Bihar, Sujani Embroidery, to get back its recognition and acceptability among its customers and contribute significantly in the economy of Bihar as well as of India.

The above factors, are to be applied on development of brand identity of handicraft brand too, which may be applied on another brand too, dealing with different handicrafts/brand of different state/any international brand. The 06 factors of Kepferer's Model have been found fully applicable in this case, however, other handicraft brand of different craft segment, may test the same for its applicability, for adoption as fully or partially.

The present study, would be highly relevant and a great source of information for academicians, scholars, brand officials, Bihar Govt., Indian Govt., practitioners, upcoming handicraft brands, entrepreneurs, etc., in defining the Brand Identity of Handicraft Brand. This study would also add on the literature and help Sujani Embroidery of Bihar, the traditional embroidery, is regaining its legacy, by creating awareness among the present and future generations to follow.

## Acknowledgement

The authors would like to acknowledge the support of the brand Bihar Khadi for this study, without whom this study would have not been possible. A heartfelt appreciation for them, due to which this study has been conducted successfully.

## References

- Banhi, J. (2019). Sujni Embroidery and Community Practice in Bihar. International Association of Societies of Design Research Conference, 1-10.

- Barros, T. (2014). Corporate brand identity in higher education. International Conference on Innovation and Entrepreneurship in Marketing and Consumer Behaviour.
- Batra, R., Ahuvia, A., & Bagozzi, R. P. (2012). Brand Love. *Journal of Marketing*, 1-16.
- Batra, R., Ahuvia, A., & Bagozzi, R. P. (2012). Brand Love. Batra, R., Ahuvia, A., & Bagozzi, R. P. (2012). Brand Love. *Journal of Marketing*, 76(2), 1–16. doi:10.1509/jm.09.0339 , 1-16.
- Bilgili, B., & Ozkul, E. (2015). Brand Awareness, Brand Personality, Brand Loyalty and Consumer Satisfaction Relations in Brand Positioning Strategies (A Torku Brand Sample). *Journal of Global Strategic Management*.
- Brakus, J. J., Schmitt, B. H., & Zaranto, L. (2009). Brand Experience: What Is It? How Is It Measured? Does It Affect Loyalty? *Journal of Marketing*, 52-68.
- de Winter, J. C., Dodou, D., & Wieringa, P. A. (2009). Exploratory Factor Analysis With Small Sample Sizes. *Multivariate Behavioral Research*, 147–181.
- Dennis , C., Papagiannidis, S., Alamanos, E., & Bourlakis, M. (2016). The role of brand attachment strength in higher education. *Journal of Business Research*, 1-9.
- Donkin, L. (2001). cultural, social and religious significance. ICCROM e-doc.
- Emari, H., Jafari, A., & Mogaddam, M. (2012). The mediatory impact of brand loyalty and brand image on brand equity. *African Journal of Business Management*, 5692-5701.
- Farhana, M. (2014). Implication of Brand Identity Facets on Marketing Communication of Lifestyle Magazine: Case Study of A Swedish Brand. *Journal of Applied Economics and Business Research*, 23-41.
- Geuens, M., Weijters, B., & Wulf, K. D. (2009). A new measure of brand personality. *International Journal of Research in Marketing*, 97-107.
- Ghodeswar, B. M. (2008). Building brand identity in competitive markets: a conceptual model. *Journal of Product & Brand Management*, 4-12.
- Haigh, D., & Knowles, J. (2004). How to define your brand and determine its value. *Marketing Mangement*, 22-28.
- Holt, D. B. (2002). Why Do Brands Cause Trouble? A Dialectical Theory of Consumer Culture and Branding. *Journal of Consumer Research*, 70-90.
- Keller, K. L., & Lehmann, D. R. (2006). Brands and Branding: Research Findings and Future Priorities. *Marketing Science*, 740-759.
- Khadi, B. (n.d.). Bihar Khadi. Retrieved from Bihar Khadi: <https://biharkhadi.com/>
- Kotler, P., & Armstrong, G. (2018). *Principles of Management*. London: Pearson Education Limited.
- Krake, F. B. (2005). Successful brand management in SMEs: a new theory and practical hints. *Journal of Product & Brand Management*, 228-238.
- Kumar, V. (2020). A Historical Study of Craft and Craftsman in Bihar. *Journal of Ideal Research*.
- Kumari, P., & Karolia, A. (2017). Craftsman and consumer: need driven innovation for handloom silk of bihar. In B. M. Toolika Gupta, *A Treatise on Recent Trends and Sustainability in Crafts & Design* (pp. 42-48). Jaipur: Excel India Publishers, New Delhi.
- Lingard, H., & Rowlinson, S. (2006). Sample size in factor analysis: why size matters.
- Makhitha, K. M. (2016). Marketing Strategies Of Small Craft Producers In South Africa: Practices and Challenges. *The Journal of Applied Business Research*, 663-679.
- Maskey, R., Fei, J., & Nguyen, H. O. (2018). Use of Exploratory Factor Analysis in Maritime Research. *The Asian Journal of Shipping and Logistics*, 091-111.
- Matzler, K., Strobl , A., Sauer, N. S., & Bobovnick , A. (2016). Brand personality and culture: The role of cultural differences on the impact of brand personality perceptions on tourists' visit intentions. *Tourism Management*, 507-520.

- Melewar, T. C., & Jenkins, E. (2002). *Defining the Corporate Identity Construct*. Henry Stewart Publications.
- Naderi, E., Naderi, I., & Balakrishnan, B. (2020). Product design matters, but is it enough? Consumers' responses to product design and environment congruence. *Journal of Product & Brand Management*, 939-954.
- Naik, S. D. (1996). *Traditional Embroideries of India*. New Delhi: A.P.H. Publishing Corporation.
- Nair, D. (2012). Branding Imperatives for Handicraft Products. *Management vision*, 34-45.
- Nandan, S. (2005). An exploration of the brand identity - brand image linkage: A communications perspective. *Journal of Brand Management*, 264-278.
- Naresh, S. G. (2013). Do brand personalities make a difference to consumers? *Procedia - Social and Behavioral Sciences* (pp. 31-37). Elsevier.
- Okoli, C., & Pawlowski, S. D. (2004). The Delphi method as a research tool: an example, design considerations and applications. *Information & Management*, 15-29.
- Panigrahi, A. (2017). Cultural diversity of varanasi & its impact on visual identity of soft stone craft, ramnagar: a perspective of design led innovation to empathize multiplicity. In T. Gupta, B. Mistry, & B. S. Gupta, *A treatise on Recent Trends and Sustainability in Crafts & Design* (pp. 51-62). Jaipur: EXCEL INDIA PUBLISHERS.
- Panigrahi, A. (2017). Cultural diversity of varanasi & its impact on visual identity of soft stone craft, ramnagar: a perspective of design led innovation to sympathize multiplicity. In T. Gupta, B. Mistry, & B. S. Guota, *A treatise on Recent Trends and Sustainability in Crafts and Design* (pp. 51-62). New Delhi: Excel India Publishers.
- Panigrahi, A. (2017). Cultural diversity of varanasi & its impact on visual identity of soft stone craft, ramnagar: a perspective of design led innovation to empathize multiplicity. In T. Gupta, B. Mistry, & B. S. Gupta, *A treatise on Recent Trends and Sustainability in Crafts and Design* (pp. 50-62). New Delhi: Excel India Publishers.
- Panigrahi, A. (2017). Cultural Diversity of Varanasi & Its Impact on Visual Identity of Soft Stone Craft, Ramnagar: A perspective of Design Led Innovation to Empathize Multiplicity. *A treatise on Recent Trends and Sustainability in Crafts & Design* (pp. 51-62). Jaipur: Excel India Publishers, New Delhi.
- Priyanka Kumari, A. K. (2017). Craftsman and consumer: need driven innovation for handloom silk of Bihar. In B. M. Toolika Gupta, *A Treatise on Recent Trends and Sustainability in Craft & Design* (pp. 42-48). Jaipur: Excel India Publishers.
- Priyanka Kumari, A. K. (2017). Craftsman and Consumer: need driven innovation for handloom silk of Bihar. In B. M. Toolika Gupta, *A Treatise on Recent Trends and Sustainability in Crafts & Design* (pp. 42-48). New Delhi: Excel India Publishers.
- Raharjo, T. (2021). Indonesian New Exporter (INE) as a Training and Development Model Micro Small and. *Turkish Journal of Computer and Mathematics Education*, 5063-5071.
- Ranjan, M. P., & Ranjan, A. (2007). *Handmade in India: Crafts of India*. New Delhi: Council of Handicraft Development Corporations.
- So, K. K., King, C., Hudson, S., & Meng, F. (2017). The missing link in building customer brand identification: The role of brand attractiveness. *Tourism Management*, 640-651.
- Strizhakova, Y., Coulter, R. A., & Price, L. L. (2008). The meanings of branded products: A cross-national scale development and meaning assessment. *Strizhakova, Y., Coulter, R. A., & Price, L. L. (2008). The meanings of branded products: A cross-International Journal of Research in Marketing*, 82-93.
- Teresa Barros, F. V. (2016). Corporate brand identity measurement – . *International Journal of Innovation and Learning*, 1-18.

- Therkelsen , A., & Halkier, H. (2004). *Umbrella Place Branding. A Study of Friendly Exoticism and Exotic Friendliness in Coordinated National Tourism and Investment Promotion*. Denmark: SPIRIT.
- Vanolo, A. (2010). *The creative city imaginary*<sup>1</sup>. In S. V. Haddock, *Brand Building- The creative city* (pp. 39-60). Italy: Firenze University Press.
- Vivant, E. (2010). *The (re)Making of Paris as a Bohemian Place?* *Progress in Planning*, 107-152.
- Wong, H. Y., & Merrilees, B. (2008). *The performance benefits of being brand-orientated*. *Journal of Product & Brand Management*, 372–383.

Disclaimer: All authors submitting graphics to JAARD affirm that they possess the necessary rights to utilise and publish the graphics provided, thereby indemnifying JAARD against any claims of copyright infringement or other intellectual property disputes