1 **a) Use the practices of cultural heritage as forms of capital in branding**

2 **b) Consumers also co-design and co-innovate the product as well, thus the producer and consumer lines disappear here**

3 **b) The act of purchasing goods or services to signal wealth or social status to others, rather than for practical purposes**

4 **a) They have spent time, money, and emotional capital in a product, making it feel more valuable to them**

5 **d) Forecasting using scenario planning and statistical techniques that combine expert judgment with data-driven models**

6 **a) Traditional economics takes for granted that consumers always behave rationally; behavioral economics presumes that consumers make decisions with biases and emotions**

7 **b) Competing in the highly crowded industries and markets dominated by existing companies**

8 **c) It's a way of designing products and services in a manner that it makes buying easier**

9 **a) The tendency of consumers to form an overall positive or negative impression of a product based on one positive or negative attribute**

10 **a) Brands lead the market in the creation of future needs by introducing futuristic products and services well before the consumer knows that he or she will need them**

11 **b) Tracking social interactions and traffic that is privately shared using messaging apps, email, or other direct non-public means**

12 **b) Identifying micro-segments and creating personalized marketing messages that resonate with changing behaviors**

13 **b) Brands seek a long-term relationship with consumers through the creation of sensory, emotional, and interactive experiences**

14. **b) Qualitative research method that explores online communities and social media to understand consumer behavior and culture**

15 **b) A decentralized approach to marketing in which social media are used as the basis to enter into complex, nonlinear relationships with different audiences**