Strategies for Managing Brands over Time

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Table of Contents

Chapter 1: Introduction.…………..………………………………………3

Chapter 2: Brand: Has the definition evolved with the meaning……….5

Chapter 3: Brand Failures and some lessons……………………………10

Chapter 4: Managing Brands over time: Key Concepts…...…………...16

Chapter 5: Consistency in Managing Brands….…..…………………….30

Chapter 6: Managing Brand Portfolios..…..……………………………..35

Chapter 7: Revitalizing Brands…….…….………………………………47

Chapter 8: Managing Brand Crisis..…….…..…………………………...56

Chapter 9: Creating and Managing Hi-Tech Brands …………………61

Chapter 10: Summary & Conclusions…...…….………………………65

Bibliography……………...……………………..………………………69

Chapter 1: Introduction

"*If the business were to be spilt up, I would be glad to take the brands, trademarks and goodwill and you could have all the bricks and mortar-and I would fare better than you.*"

(John Stuart, Former Chairman of Quaker Oats Ltd)

The importance of Brands as valuable assets has been increasingly emphasized not only by corporations but also by academicians across the world. Brands are powerful entities and the perennial appeal of some brands reminds us that unlike brands products are mortal and follow a product lifecycle curve that can be delayed but not completely avoided. Brands on the other hand can escape the vagaries of time and some of the most popular and modern brands have actually been around for many years, some even more than a century- Coca-Cola was born on 29 May 1887, Michelin was conceived in 1898 and Marlboro has been around since 1937. But for the few brands that have survived countless have disappeared or sunk into oblivion. Why is it that some brands hold everlasting appeal while others pass away as quickly as a new fad?

The objective of this report is to understand some of the key problems that most brands face in the long-term and explore strategies that can be used in sustaining and rejuvenating brands over a period of time. In Chapter 2, we begin with understanding how the meaning of 'brand' has evolved over the years and the changes that have made managing brands even more challenging than before. In

Chapter 3 we examine some of the long-standing brands and how they have faltered at various points in their life span. Some of the most common mistakes that Corporations make and some of the strategies to be used in such situations are then discussed in detail in Chapter 5, 6, 7 and 8. These chapters discuss the importance of consistency in brand direction and communication, the importance of managing brand portfolios, revitalizing sagging brands and managing brands facing crisis. Before that Chapter 4 lays down the key theoretical concepts that can be meaningful in understanding and managing brands over time. As a special topic, Chapter 9 looks at the main challenges of managing high-tech brands followed by Summary & Conclusions in the last Chapter.

This report is essentially about looking at the larger picture and understanding how we can create a road map for a brand’s future. A road map that envisages future uncertainties and uses strategies those are both consistent and flexible when undertaking new challenges. With the help of theoretical concepts and various examples, this is an effort to summarize the key and innovative strategies that brands can utilize to maximize their value in the long-term.

Chapter2: Brand- has the definition evolved with the meaning?

It is difficult to find a book or a presentation about brands that does not begin with the inevitable 'What is a brand?' question. The most quoted one is the American Marketing Association's definition: 'A brand is a distinguishing name and/or symbol (such as a logo, trademark, or package design) intended to identify the goods or services of either one seller or a group of sellers, and to differentiate those goods or services from those of competitors.' Coming into effect in 1960, this seemingly archaic definition has outrun its purpose for three reasons: Firstly, it is written entirely from the perspective of a brand owner, a fact that is evident from the use of the verb 'intended' (by whom?). Such a supply-side orientation without even once acknowledging the customer seems anachronistic in an age where consumer is unarguably the king and the markets are saturated with an amazing array of choices. Secondly, this definition is essentially reductionist in orientation and it treats the brand as an extended product (product plus name or symbol or logo) that can be decomposed into its elements without loss of meaning. A brand conceptualization such as this believes in a brand being an extended product that can be studied element by element rather than in any holistic way. It has been widely criticized by those opposed to the approach of positivistic science. Such approaches assume that the brand is decomposable into its constituent elements and that it is no more or less than the sum of its parts. This view undermines the fact that a brand combines a physical product with symbols, images and feelings-to produce an idea that is more than the sum of its parts. The 'brand experience' and special relationships that consumers form with their brands cannot be explained using such an approach. Lastly, the focus on differentiation in the AMA definition suggests a linkage with the economist's viewpoint of product differentiation as a basis for differential pricing (Hanby 1999). This classical view grounded in economics has also had a profound impact on the market research discipline that approaches consumers like rational human beings, who know precisely why they do things and that their intentions and attitudes can be precisely measured without any ambiguity. This definition then exemplifies brands as 'manipulable artefacts' and the majority of the textbooks that accept this definition prefer the passive voice when talking about brands (e.g. Kotler 1993 and Aaker 1991). Just as the context and meaning of Brands have changed since the definition by AMA in 1960, its treatment in the Brand Literature has also evolved over the years. In the 1970s Stephen King of JWT suggested that brands were not just product adjuncts but complex cognitive entities created by consumers in their total set of experiences with a product (King 1970; King 1973). A whole new language grew up to support this view of brand being described as 'personalities' with which we could form relationships (Leslie De Chernatony 1998), they could have an inner 'essence' (Terry Hanby 1990) and they could grow and evolve over time (Goodyear 1993). The most elaborate articulation of this organic viewpoint has been by Jean-Noel Kapferer (1997) who has developed the concept of Brand identity with its six integrated facets of physique, personality, relationship, culture, reflection and self-image. The Brand Identity Prism of Kapferer is explained in greater detail in Chapter 4.

There is no doubt that the meaning of brands has evolved over the years. A product is only a part of the brand, its functional part. But a brand is more than what it does; it has added values that are not simply functional values. These values attached to the brand are defined by customers, not marketers or for that matter Brand managers (Hall 2000). Consumer impressions of brands are based upon their interaction with the brand and these interactions usually happen either at the store, while using the product, by word-of-mouth, through advertising or by visits to the website. According to Mike Hall of Hall & Partners, all these impressions that are stimulated by contact do not stick with the consumers. The nature of a brand as defined by him is then 'a set of residual impressions.' But to understand the changing nature of brands and how the consumer impressions define and change the core of the brand over time, it is essential to understand the context in which they operate. Brands operate in three largely overlapping contexts: the *consumer* context, the *societal* context and the *market* context. These contexts have changed over time and they are changing right now, and the brands are entering yet another new era. Table 1 further elaborates on a Brand timeline from the 50s to present.

Table1:The Brand & Advertising Timeline. *Adapted from* ***(Hall 1998)***

The Brand and Advertising Timeline	
1950s Each new product different Marketing Speak: The Unique Selling Proposition. Brand Choice based on Product Performance. Family-oriented society with clearly defined gender roles. Consumers' passive and willing beneficiaries of new product inventions.	**Era: Invention** Idle capacity in factories after WWII available for manufacturing consumer goods. Manufacturers had to invent new products to use the factories, and thus the era of invention.
1960s/1970s Rapid increase in number of markets Slower increase in number of brands Marketing Speak: Value-Added Social emphasis on equality: of gender, race, state and individual. Consumers played an active role and chose brands for more than just their functional benefits	**Era: Diversification** Economic prosperity spreading to Europe too. Manufacturers wealthy enough to introduce new brands that solved similar problems to the existing ones.
1980s/1990s All brands perform effectively. Brand switching replaced by Brand repertoire, consumers choosing a variety of brands for different needs and occasions. Marketing Speak: Unique Selling Presentation, Differentiation a key strategy, Brand Choice based on variety, Fragmentation of a single collective society into a kaleidoscope of multitudes	**Era: Fragmentation** Due to advancement in technology and functional equality, instead of creating new products manufacturers created more and more new variants. This fragmentation also evident in media with a multiplicity of channels; in leisure with a multiplicity of interests; and in society with a multiplicity of roles.
Present Proliferation of choice especially with the internet. A choice overload for the consumers From passive, to active, to the reflective consumer. Consumers not using brands as shortcuts in their consideration process rather starting the search process with themselves and choosing brands that match their values. Marketing Speak: Relevance Instead of individual greater emphasis on social at a more micro-level: with families, partners, work groups or interest groups	**Era: Consolidation** Consumers will be committed to a much smaller set of brands. Consumers will construct brand meanings based on their feelings and identification with it.

The rate of change in all three operating contexts of the brand-*consumer, societal* and *market* is increasing faster and we will need all our past learning to manage the future. If the rate of obsolescence of technology and change in our consumption processes is anything to go by, the comfort to sit back and manage change at a slow pace are past and an ever-evolving consumer is posing new challenges. Looking back over the past 50 years makes us realize that brands that have been consistent and held relevant meaning for their consumers have been few and in increasingly changing times the likelihood of many big brands does not seem too strong. The brand failures on the other hand are numerous and from that experience we will start to gain an understanding of how to manage brands over time.

Chapter 3: Brand Failures and some lessons

In an insightful book called 'Big Brands Big Trouble,' Jack Trout provides some lessons for big brands by learning from failure of others. The book based on a Mckinsey research study of 75 highly regarded companies and extensive structured interviews as well as 25-year literature review, found a lot of big brands in trouble and these amongst others included IBM, Kmart, Kodak, Burger King and many others.

Burger King

Burger King and the famous Whopper were born in the late 1950s. With the pace of American lifestyle quickening in those early years, the fast-food market grew explosively in late 60s and early 70s. By 1970, with a large infusion of capital and fast pace of expansion, McDonald's became the number one while Burger King was forced to settle for second place. The leadership issue settled, Burger King started acting like a good number two: they constantly attacked the leader on its weak points. Focusing on McDonald's weakness of being a highly automated and inflexible hamburger machine, Burger King's new campaign ("Have it your way") emphasized on the changing tastes of individual customers and was a big success. In 1982, Jeff Campbell, the executive vice president of marketing raised the ante with very competitive comparison advertising and ad campaigns like "Broiling Not Frying" and the "Battle of the Burgers" gave the brand a differentiating point with the consumers. The result of the "Battle of the

Burgers" Campaign exceeded all expectations and sales moved from $750,000 to more than $1million in the following three years. Just as Burger King had established itself as a quality fast food provider that was flexible enough to listen to individual consumer needs, the top management decided not to confront the competition head-on. Instead they started aping McDonald's and wasted a lot of promotional money trying to attract little kids with Kids club and Walt Disney tie-ins. Worse still what happened was a constant change in management--Burger King has had seven CEOs in 11 years and six advertising agencies in the past 20 years. With each new change bringing in a different set of ideas, the brand identity and advertising execution both have been inconsistent (Table 2). There was no clear brand perception in the minds of the consumers and it is only very recently that Burger King is again aggressively attacking the market leader McDonald's with a similar strategy that worked for it in the 70s and early 80s.

Table 2: Burger King's Ad History. *Adapted from (Keller, 1998)*

Years	***Slogan***
1974-76	Have it your way
1976-78	America loves burgers and we're America's Burger King
1978	Best darn burger
1979–82	Make it Special, make it Burger King
1982-85	Battle of the Burgers: Aren't you hungry for Burger King now?
1985	Search for Herb
1986	This is a Burger King Town
1987	The best food for fast times
1987-89	We do it like you'd do it
1989-91	Sometimes you've gotta break the rule
1991	Your way. Right away
1992-93	BK Tee Vee: I love this place
1993	Get your burger's worth
2002	@ BK you got it

Miller Brewing

In 1970, Anheuser-Busch was on the top of the brewing world with the number two Joseph Schlitz Brewing Company a distant second. Around that time, Philip Morris acquired Miller and added a lot of marketing muscle. One of the first changes was repositioning of Miller High Life that had been sold for years as the 'Champagne of Beers.' To give the Brand a broader appeal, the target consumer was shifted to blue-collar workers, younger drinkers, and males in general. The simple slogan of "Now comes Miller Time" introduced in 1973 carried the High Life Brand through a profitable decade and replaced Schlitz's from the number two position. By 1980 Miller was the second largest brewer in United States and was a close competitor with 37,300,000 barrels of beer sold as compared to Anheuser-Busch's 50 million barrels (Trout 2001). But then Miller achieved something even more remarkable; they started an entirely new low-calorie beer category with Miller 'Lite', a category that has become a national success accounting for well over one-third of all domestic beer sold. Miller Lite rolled out in January 1975 was a runaway success and the brand touched $100 million (appx. 20% of Miller's total output) in the introductory year. David A. Aaker (1991) conferred a great status on the brand by lauding it as "one of the most successful products ever introduced" (in the history of advertising). Two things happened then: despite Miller's best legal efforts all the competitors were allowed to use the word 'Light' for their version of low-calorie beers and Miller

Lite started cannibalizing the sales of Miller High Life to the extent that their sales graph from 1978 to 1986 represented a perfect 'X'(Munching 1997) The first problem of course is a classic one of generic brand names not standing the test of time but the second one is still more interesting. Miller has time and again had a problem with managing its portfolio and consumers have never been able to associate more than one product with the Brand. Consequentially increase in revenue from any one brand has usually been at the expense of another in the portfolio. The introduction of Miller Genuine Draft and other Beers in the family (Miller Reserve Light in 1990, and Lite Ultra and Genuine Draft Light in 1991) came at the expense of Miller Lite that reported its first ever sales decline in 1991. Miller had started as a classic pilsner but has become a portfolio of brands with each brand in the portfolio having its own line extension; it has Miller Lite, Miller Lite Ice, Miller Genuine Draft, Miller Genuine Draft Lite, Miller High Life, Miller High Life Lite and Miller High Life Ice. The diluting of Brand equity has made Miller a brand without a coherent identity that advertisers can't advertise and consumers don't want to buy leaving it a distant second in the market way behind Anheuser-Busch.

Firestone

Harvey S. Firestone pioneered balloon, gum-dipped tires that were a break-through in car comfort and safety. His truck tires were such a powerful market force that at one time half the truck tonnage in United States was riding on

Firestone tires. To put his tires to the ultimate test Firestone entered and won the Indianapolis 500 and won it so many times that the brand earned a lot of prestige and they came up with a line of passenger car tires the “Firestone 500”.

Firestone’s first brush with failure happened in mid and late 1970s when government forced a recall of Firestone “500” tires due to reports that 45 deaths and 65 injuries were caused by blowouts and other failures of these tires. About 14 million tires were recalled and Firestone lost the race for leadership to Goodyear. In 1988, the company was bought over by a surprisingly similar sounding Japanese Firm, Bridgestone and the new company became Bridgestone/Firestone.

Not only was this dual brand-name company confusing in projecting a unified brand or corporate identity to the consumers, the Firestone fiasco in 2000 with the Ford Explorers dealt a severe blow to the company. There were 4,700 articles, press releases, and interviews about Ford Explorers rolling over, people getting injured; the dangers of tread separation and all these eroding the brand equity of Firestone irreparably. Firestone launched an advertising program in 2001 to restore its reputation but as the campaign was underway Ford announced it would replace another 13 million of Firestone tires leading to Firestone firing Ford as their customer and both companies doing a mutual blame game in the media. Firestone is not just an example of mismanagement of a brand crisis but also the fact that some brands cannot be salvaged and an organization has to be prepared to let such brands go rather than pumping in more money into them. Sometimes it may be easier to build a new brand from scratch than trying to change prevalent attitudes and beliefs about an existing brand.

The three examples given above describe some of the most common problems faced by big brands that need to protect their brand equity and reputation. The common problems of managing Brand Consistency, Brand Portfolios and Brand Crisis are discussed in detail in Chapter 5, 6 and 8. Besides the few examples given above, there are a large number of brands out there that have been mismanaged at some or the other point in their history. Some examples would include Kellogg's (Generic brand names: Corn Flakes, Raisin Bran, Rice Krispies), Sears (lost out on the consumer pull created by strong equity of their own brands like Kenmore appliances, Craftsman tools, Die Hard batteries, Weatherbeater paint and Roadhandler tires), Marks & Spencer (losing out on the fragmentation of the retail industry), AT&T, General Motors, IBM and Kodak (problems in dealing with competition, new technology and repositioning themselves in the consumer's mind). Before elaborating on the specific strategies that should be used for managing brands over time (and could have been used by some of the above-mentioned brands), the next Chapter describes the key theoretical concepts that have been developed for building and managing brands over time.

Chapter 4: Managing Brands Over Time, Key Concepts

In their classic paper, Gardner and Levy (1955) wrote that the long-term success of a brand depends on marketer's ability to select a brand meaning prior to market entry and operationalizing that meaning in the form of an image, and maintaining that image over time. The fact that several brands have been able to maintain their image for more than 100 years (e.g. Ivory's 'purity' image) supports their position. A brand image has both a direct effect on sales and a moderating effect on the relationship between product life cycle (PLC) strategies and sales (Burleigh B. Gardner 1955). Finally, a brand image is not simply a perceptual phenomenon affected by the firm's communication activities alone. It is the understanding consumers derive from the total set of brand-related activities engaged in by the firm. Unfortunately, positioning/repositioning statements do incorporate what the brand image should be but they do not indicate how the image can be managed over time. Instead, short-term market-driven factors such as current consumer needs and competitors are used as a basis for managing the brand's image/position and there is no strategic orientation (David A. Aaker 1982).

Brand Concept Management (BCM)

Taking a strategic long-term approach, C.W. Park, Bernie Jaworski, and Debbie Macinnis, in an award-winning article, presented a normative framework termed brand concept management (BCM) for selecting, implementing and controlling brand image over time to enhance market performance. The framework consists of a sequential process of selecting, introducing, elaborating and fortifying a brand concept. The brand concept guides positioning strategies, and hence the brand image, at each of these stages. Three types of brand concepts are developed based on consumer needs, namely *Functional, Symbolic* and *Experiential* concept.

- A brand with a *functional concept* is defined as one designed to solve externally generated consumption needs or in other words a product that fulfills immediate consumption needs should be driven by a functional concept.
- A brand with a *symbolic concept* is one designed to associate the individual with a desired group, role or self-image. This is ideal for products that fulfill internally generated needs like self-enhancement or ego identification.
- A brand with an *experiential concept* is designed to fulfill internally generated needs for stimulation or variety. Products that fulfill experiential needs and provide sensory pleasure, variety, and/or cognitive stimulation should be driven by an experiential concept.

Once a broad needs-based concept has been selected, it can be used to guide the positioning strategy through the three management stages of *introduction*, *elaboration* and *fortification*. In the *introductory stage* of BCM a set of activities are designed to establish a brand image/position in the marketplace during the period of market entry. During the *elaboration stage*, positioning strategies focus on adding value to the brand's image so that its perceived superiority relative to the competitors can be established or sustained. In the final stage of BCM, the *fortification stage*, the aim is to link an elaborated brand image to the image of other products produced by the firm in different product classes. The specific strategy implemented at the three different stages depends upon the initial concept type. Below is an example of brands from each concept type and the implication for long-term brand management.

Table 3: Brand Concept Management. *Source:(C. Whan Park 1986)*

Concept Introduction	Concept Elaboration	Concept Fortification
Brand with a Functional Concept:	<u>Vaseline Petroleum Jelly</u>	
1869 Vaseline Petroleum Jelly introduced to the market as a lubricant and a skin balm for burns	Problem-solving generalization strategy Produce usage extended to multiple-usage situations: preventing diaper rash, removing eye makeup, lip balm	Vaseline Health and beauty related products: Vaseline Intensive Care Lotion Intensive Care Bath Beads Vaseline Constant Care Vaseline Dermatology Formula Range of Vaseline Baby Care Products
Brand with a Symbolic Concept:	<u>Lenox China</u>	
Almost a century ago, the Lenox Company introduced a line of fine china	Market Shielding A tightly controlled marketing mix to preserve the status concept	Lenox Crystal Lenox silverplated holloware Candles Jewelry
Brand with an Experiential Concept:	<u>Barbie Doll</u>	
Barbie Doll was introduced to the market in 1959	Brand accessory strategy Accessories like outfits, houses, furniture, cars, jewelry for Barbie, Ken	Barbie Magazine Barbie Game Barbie Boutique

A brand concept can be viewed as a long-term investment developed and nurtured to achieve long-run competitive advantage. The concept can especially prove useful in establishing, maintaining and enhancing long-term customer relationships. In fact consumers enter into relationships with brands because continuity of interaction, and not the reduction of choice, is an important motivating factor (Jagdish Sheth 1995). A number of studies in various product categories indicate that consumers prefer a vast array of choices and attempts to reduce consumer choices have often been met with resistance (Peterson 1995). The BCM model ensures a continuity of interaction with the brand and an increasing array of choices as it goes from the introduction to the elaboration and fortification stage. The three different concepts provide clarity to the brand and the successive stages help increase consumer loyalty and involvement with the brand. Staying true to a single concept can help a brand build a consistent and unambiguous long-term relationship with the consumers.

But the success of a brand concept depends upon such factors as the effectiveness and efficiency of positioning efforts and the competitive environment. Even a brand whose image has been managed successfully can decline if the brand concept ceases to be valued by the target customers and the market trends in a particular category shift significantly. E.g. Jiffy Pop popcorn, meant to be cooked over a stove, became obsolete by the ubiquitous usage of microwave oven. Jiffy Pop eventually introduced Microwave Jiffy Pop but not before it was too late to save the brand. A single brand can also fulfill more than one type of need e.g. traveling first class with a premium Airlines could fulfill both symbolic needs as well as experiential needs, therefore making a single brand concept insufficient as the underlying basis for long-term brand strategy. Despite some of the critiques of BCM it is still one of the most elaborate frameworks for long-term brand management in the current literature.

Brand Identity and Aaker

Today the most comprehensive and well-known academic treatment of brand equity and a number of issues in building, measuring and managing brand equity has been by David Aaker from the University of California at Berkeley. (Aaker 1991; Aaker 1995) defines brand equity as a set of five categories of brand assets and liabilities linked to a brand, its name, and symbol that add to or subtract from the value provided by a product or a service to a firm and/or to that firm's customers. These categories of brand assets are: (1) brand loyalty, (2) Brand awareness, (3) perceived quality, (4) brand associations, and (5) other proprietary assets (e.g. patents, trademarks, and channel relationships). These assets provide value to both the customers and the firm in the long-term. Table 4 presents a summary of guidelines emerging from his framework as found in his two landmark books *Managing Brand Equity* and *Building Powerful Brands*.

Table 4: Aaker's 10 Guidelines for Building Strong Brands. *Source: (Aaker 1991, 1995)*

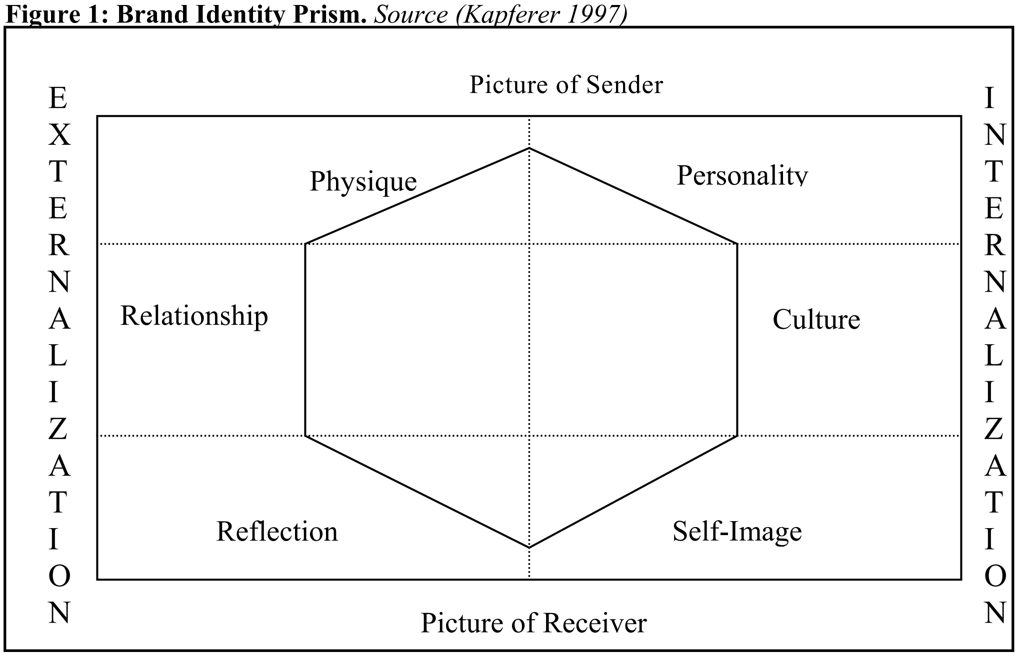
1. **Brand Identity.** Have an identity for each brand. Consider the perspective of brand-as-person, brand-as-organization, and brand-as-symbol, as well as the brand-as-product. Identify the core identity. An Image is how the customer perceives you but an identity is how you aspire to be perceived by the customer.
2. **Value proposition.** Know the value proposition for each brand that has a driver role. Consider emotional, symbolic and functional. Know how endorser brands will provide credibility. Understand the customer/brand relationship.
3. **Brand Position.** For each brand, have a brand position that will provide clear guidelines to those implementing a communication program. Recall that a position is the part of identity that is actively communicated.
4. **Execution.** Execute the communication program so that it not only is on target with the identity and position but also achieves brilliance and durability. Generate alternatives and consider options beyond media advertising.
5. **Consistency over time.** Have a consistent identity, position and execution over time. Maintain symbols, imagery and metaphors that work. Understand and resist organizational biases towards changing the identity, position and execution.
6. **Brand System.** Make sure the brands in the portfolio are consistent and synergistic. Have or develop strategic brands that help support brand identities and positions. Exploit branded features and services. Use sub-brands to clarify or modify.
7. **Brand Leverage.** Extend brands and develop co-branding programs only if the brand identity will be both used and reinforced. Identify range brands and develop an identity for each. Specify how that identity will be different in disparate product contexts. If a brand is moved up or down, take care to manage the integrity of resulting brand identity.
8. **Tracking Brand Equity.** Track brand equity over time, including brand awareness, perceived quality, brand loyalty, and especially brand associations. Have specific communication objectives. Especially note areas where the brand identity and communication objectives are not reflected in the perceptions of the brand.
9. **Brand Responsibility.** Have someone in charge of the brand who will create the identity and positions and coordinate the execution over organizational units, media and markets.
10. **Invest in Brands.** Continue investing in brands even when the financial goals are not being met.

According to Aaker, a particularly important concept for building and managing long-term brand equity is that of Brand identity. Brand identity according to Aaker is a unique set of brand associations and these associations represent what the brand stands for and imply a promise to customers from the organization members. Brand identity structure includes a core and extended identity. The core identity-the central, timeless essence of the brand-is most likely to remain constant as the brand travels to new markets and products. The extended identity includes brand identity elements, organized into cohesive and meaningful groups.

Brand Identity Prism

Brand identity has become one of the most contemporary concepts for building and managing brands over time and Jean-Noel Kapferer, the famous French brand strategist, provides a different rendition of the concept. Briefly introduced in Chapter 1, his brand identity prism is organized around six key aspects: Brand Physique, Personality, Relationship, Culture, Reflection and self-image. According to Kapferer, the concepts of Brand Image and Brand positioning do not work in today's environment. A brand image is a synthesis made by the people of the various brand signals, e.g. brand name, visual symbols, products, advertisements, sponsoring, patronage, articles. An image results from decoding a message, extracting meaning and interpreting signs. But sometimes companies get obsessed with the need to build an appealing image that will be favorably perceived by all and thus Brand Image ends up focusing too much on appearance and much lesser on brand essence. Brand positioning on the other hand focuses too much on the product itself and basically answers the Why? For Whom? When? and Against whom? questions for the product. Positioning as a concept becomes inadequate in case of a multi-product brand and does not say anything about brand communication, culture, form or spirit. This is where the concept of Brand Identity provides a more holistic approach to managing the brand in the long-term (Kapferer 1997). As shown below, Brand Identity can be represented by a hexagonal prism.

Figure 1: Brand Identity Prism. *Source (Kapferer 1997)*



The Brand Identity Prism includes a vertical division. The facets on the left- physique, relationship, reflection- are the social facets that give the brand its outward expression. The facets on the right-personality, culture and self-image- are those incorporated within the brand itself, within its spirit. Without delving deeper into each of the brand facets, for the current purpose it is essential to understand that these six facets define the identity of the brand as well as the boundaries within which it is free to change or to develop. The prism concept is an organic viewpoint of the brand, as someone that is a communicating entity with the gift of speech. Since a brand is a speech in itself, it can be analyzed like any other speech or form of communication.

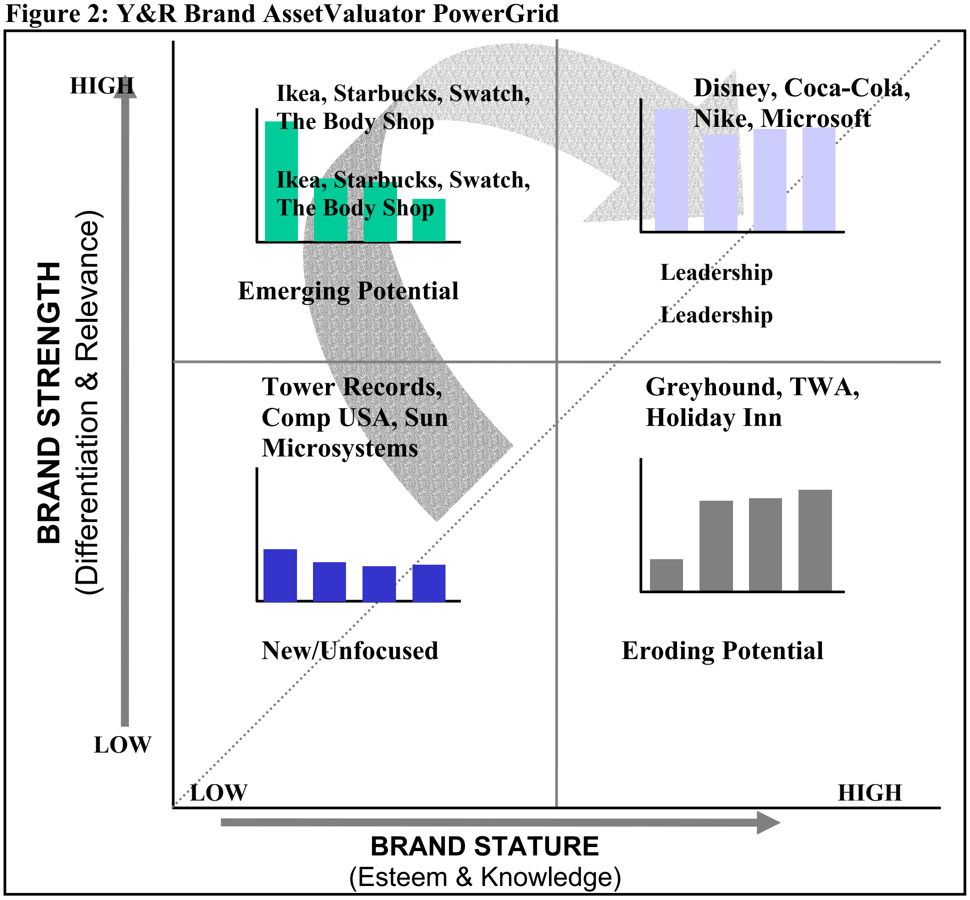
Semiologists have taught us that behind any type of communication there is a sender and a receiver. Both physique and personality of a brand help define the sender and build an image of the sender of the brand communication. Every type of communication also speaks to a recipient: when we speak, everything seems as if we are addressing a certain type of person or audience. Reflection (How the customer wishes to be seen as a result of using the brand) and Self-image (The inner relationship or our understanding of selves due to our attitudes towards a particular brand) both help define the recipient. The remaining two facets, relationship and culture, bridge the gap between sender and recipient. Managing brands strategically over long-term would require the awareness that the brand would slowly gain its independence and a meaning of its own. As it grows it defines its own boundaries, its facets take shape but it slowly loses some degree of freedom and certain communication concepts may seem alien to the brand identity now. According to Kapferer, conducting research with consumers will not provide brand identity or strategy but it should definitely provide one or several brand plans or visions. Then it would be up to the senders of the brand communication (the brand managers/brand custodians) to choose the one that best serves the brand in its target market and completely focus on that.

Y & R's BrandAsset Valuator

The Young & Rubicam "BrandAsset Valuator"™ Model on the other hand is based on exhaustive research and provides a reliable measure of a brand's health in the long-term. In one of the most extensive research on global branding, more than 100,000 adult consumers have been interviewed around the world, measuring more than 50 different consumer perceptions with regard to brands. In the interviews, Y&R chose to have respondents evaluate brands in a category-free context to deliberately encourage thoughts about a brand in relation to all brands rather than a narrowly defined category context. Using this data, Y&R has developed an empirically based theory of brand building that they call the BrandAsset Valuator™. According to this model, successful brands are built through a very specific progression of consumer perceptions: first Differentiation, then Relevance, next Esteem and finally Knowledge. Differentiation measures the perceived distinctiveness of the brand. It is within differentiation that consumer choice, meaning, brand essence and potential margin reside. Relevance measures a brand's personal appropriateness among consumers and is strongly tied to household penetration. According to Y&R, Relevance together with Differentiation represents *Brand Strength,* which is identified as an important leading indicator of future performance and potential. If a marketer is successful in creating relevant differentiation, consumers will hold the brand in high regard and show high levels of esteem. Ultimately, if a brand has established Relevant Differentiation, and consumers have high

Esteem, then the final pillar of knowledge develops. Knowledge here is much deeper than brand awareness and captures the consumer's intimate understanding of the brand. Combining Esteem and Knowledge creates *Brand Stature*, an indication of a brand's current presence. Y&R believes that the examination of the relationship between these four measures- a brand's "pillar pattern"- reveals much more about the current and future status of a brand. The two fundamental dimensions of *Brand Strength* and *Brand Stature* have been integrated into a visual analytic device that is called the PowerGrid.

Figure 2: Y&R Brand AssetValuator PowerGrid



The PowerGrid depicts the cycle of brand development and shows characteristic pillar patterns in successive quadrants. As per Y&R, brands generally begin life in the lower left corner, where they first establish their relevant differentiation. From here the brands usually move upwards, Differentiation and Relevance start the process of growth but the brand is not yet held in Esteem or widely known. A brand in the upper left corner has tremendous potential, Brand strength is still building and the challenge is to translate the brand strength into Brand stature. The Brands that are usually in this quadrant are either specialist or niche brands appealing to focused target groups or challenger brands that are ready to attack the brand leaders in the upper right quadrant. The Brands in the upper right area- the leadership quadrant- are the strongest brands and market leaders usually and have both high levels of Brand Strength and Brand Stature.

The Powergrid above shows both older and relatively younger brands in this quadrant and maintaining brand leadership is not a function of age. The key learning though is that a brand can hold a dominant position, virtually forever, if it is managed properly. Unlike the Product Life Cycle (PLC) concept where a product inevitably has to go through a decline stage, this concept argues otherwise and a brand that can consistently maintain their stature and strength are likely to stay brand leaders over time. Instead, the brands that are unable to maintain their brand strength or Relevant Differentiation will end up being drawn into frequent price wars and would be extremely vulnerable to the threat of Private Labels. BrandAsset Valuator had shown Kmart's Differentiation go down to remarkably low levels in 1993 and 1997, it recovered in 1999 but not enough to occupy a profitable mind share with the consumers (Source: Y & R BAV Whitepaper). Finally, a brand's health can vary significantly in different countries depending on what marketing strategies or programs have been adopted in different countries. Coca-Cola shows a remarkable consistency around the world in its brand development efforts whereas Calvin Klein shows a high degree of variation across countries.

The key benefit of the BrandAsset Valuator model is its ability to divide the brand concept into meaningful and measurable dimensions and the ease in identifying the dimension that requires support, investment or corrective action. It is a highly comparative tool that enables cross-category and cross-country insights that would not be possible with a more traditionally designed study of consumer perceptions. But precisely due to its cross-category generality, the model operates more on a strategic level than a tactical level and is best used as a strategic planning tool.

The four models or approaches described above present some of the most comprehensive theoretical discourse existing in the current brand literature. All of them enhance our understanding of key elements or facets of brands that need to be understood, managed and measured over time. The *Brand Concept Management(BCM)* approach and the Y&R *BrandAsset Valuator Model* in combination provide conceptual clarity and measurable dimensions to a brand which are extremely essential for a brand to stay meaningful and valuable- for the consumers, the company and the stakeholders. But as mentioned earlier, these are broad overall strategic approaches and provide a Brand compass for the future. Therefore, five specific strategies that Brand Managers should use while managing brands over time are illustrated in the next few chapters and these include:

- Maintaining Consistency in Managing Brands
- The Art of Managing Brand Portfolios
- Revitalizing Brands
- Managing Brands in Crisis
- Creating and Managing High-Tech brands

Chapter 5: Maintaining Consistency in Managing Brands

A recent feature on CNN suggests that Dell Computer Corp. is contemplating a series of new advertising campaigns without the extremely popular 'Dell Dude'(Legon 2002). Dell Computer Corp.'s sales of personal computers soared since the advent of the fictional pitchman "Steven," known for his catchphrase, "Dude, you're getting a Dell!" In two years, Steven, played by 21-year-old New York University acting student Ben Curtis, became a cult advertising figure not seen since the likes of Joe Izuzu and Clara Peller of Wendy's "Where's the beef?" fame. Inundated by calls from adoring fans, Dell set up a Web site (http://www.dell4me.com/dude) and even offered a line of "Dell Dude" apparel. Evaluating the reasons for such a change, it seems plausible that either the company was fearful of a backlash against the ubiquitous Steven, who playfully harangues friends and strangers into buying a Dell PC or it is the change in guard for Dell's Ad agency that is responsible for the current move towards less dude-centric advertising campaign. The campaign was originally created in 2000 by Dell's then-ad agency Lowe, a unit of Interpublic Group of Cos. Inc. but Dell switched to Omnicom Group's DDB in April 2001 and Steven and Dell's Advertising strategy has been under scrutiny for some time. Would Dell see a consumer backlash like the one Coke experienced in what has now become a classic case study on the power of branding? Are the consumers actually tired of the "Dell Dude" or is it just an internal agency perception or a result of some misleading research? Dell may or may not be right in phasing out its brand icon but an essential lesson is that the brand consistency suffers in the mind of the consumers. The example of Burger King in Chapter 2 and several other brands including Michelob, Oldsmobile and Campbell's have tried different messages, core benefits and positioning statements, all leading to an inconsistent brand image (Keller 1998).

Even a cursory examination of brands that have maintained market leadership in for the last 50 or 100 years is a testament to the advantages of staying consistent. Brands like Coca-Cola, Budweiser, Hershey and others have been remarkably consistent in their strategies once they achieved a market leadership position. Philip Morris has single-mindedly focused its marketing communications for its Marlboro Cigarette brand on a western cowboy image. Similarly, many brands have kept a key creative element in their marketing communication program over the years and have effectively created some 'advertising equity.' Jack Daniels bourbon Whiskey has incorporated rural scenes of its Tennessee home and the slogan, "Charcoal mellowed Drop by Drop" for decades now. All these brands have not only provided consistent brand associations but also consistent marketing support –both in the amount and nature of marketing support. Brands that receive inadequate support in terms of shrinking research and development and marketing communication budgets run the risk of becoming technologically disadvantaged or obsolete or irrelevant to the ever changing consumers.

According to Aaker (1995), brand managers tend to make some common mistakes and some of the most common strategic misconceptions tend to be that the current marketing program is ineffective and the customers are bored with current execution and association. Also if the current programs or brand associations were designed by predecessors they are overtly scrutinized even though they might be working very well for the brand. If brand managers and advertising agencies can resist these pressures, the benefits of consistent branding would include higher cost-efficiencies, a single brand identity and ownership of brand elements. In an increasingly globalized world, portraying a single brand identity and similar customer experience around the world is key for brands that are spread across a number of countries and continents. A number of foreign banks have unified themselves under one brand umbrella to appeal to an increasingly mobile world population. HSBC Holdings, based in London, announced in early 2001 that it would rename all its operations to HSBC, including its Buffalo-based affiliate, Marine Midland Bank. According to the senior management, a single identity is not only less costly as it requires a single marketing campaign but also helps in solidifying the company morale worldwide and building a corporate culture (Moyer 1998).

The efforts towards consistency in consumer experience are especially vital for all retailers be it large retailers, financial services or smaller mom and pop stores. Brand consistency is extremely critical to Starbucks in all elements of its business and the retailer puts a priority on maintaining a uniform appearance worldwide. According to one of Starbucks Retail Managers talking about the design of Starbucks stores, “Starbucks is striving for a ‘brand look,’ we have to make sure that we have a product that is consistent and looks the same- and lasts for the same amount of time--throughout the world” (Shapiro & Associates 2001). But consistency does not mean sameness or that marketers should avoid making any changes in the marketing program. In fact the opposite is quite true, being consistent in managing brand equity may require numerous tactical shifts and changes in order to maintain the strategic thrust and direction of the brand. The tactics that work most effectively for a brand at a particular time may vary from those that may be effective at another time. As a consequence, product features may be added or dropped, prices may change, ad campaigns may use different creative strategies and messages, different brand extensions may be introduced or withdrawn, but all this could be done to achieve the same desired brand knowledge and associations in the consumers’ mind. Truly visionary brands realize that common visual and verbal language is the foundation of a consistent brand but to be successful in tomorrow's marketplace one needs to gear these images and messaging appropriately to different consumer groups. A Banana Republic in South Miami Beach oozes local flavor with its liberal use of coral, art deco, and bright colors, while one in Portsmouth, N.H., has a more sober, New England cast. A consistent Brand is carried through in the signage, merchandise, fixtures, and overall concept of the high-end stores, but the brand is tailored to speak to different regional populations in the service, materials, and messaging (Alvarez 2002). The key in maintaining brand consistency today is to incorporate consistent elements of brand history while making more contemporary changes to adapt to individual consumer needs. A brand's image being rooted in certain brand ideals and values is essential for building trust over time and staying consistently relevant in the consumer's mind.

Chapter 6: The Art of Managing Brand Portfolios

Brand Portfolio is the set of all brands and brand lines that a particular firm offers for sale to buyers in a particular category. Managing brand equity and the brand portfolio requires taking a long-term view of the brand. As part of this long-term perspective, it is necessary that the role of different brands and introduction of new brands in the portfolio be carefully considered over time. Three different, increasingly complex, company-centric to consumer-centric branding strategies and ways to manage brand portfolios are described below, these include-*Brand Hierarchy, Brand Systems* and *Brand Molecule.*

Brand Hierarchy

One of the essential concepts to understand is that of *brand hierarchy*, an explicit ordering of brand elements across a firm's products and the potential branding relationships among different products, as it is a useful means of portraying a firm's branding strategy.

Figure 3: Brand Hierarchy. *Source:(Peter H. Farquhar 1992; Keller 1998)*

1. Corporate or Company Brand	The Company or Corporate brand name being used on the product or the package.	**General Motors** HP, Philip Morris, ConAgra, P&G
2. Family Brand	Used on more than one product category but not necessarily the name of the company itself.	**Chevrolet** Kraft, Healthy Choice
3. Individual Brand	A brand that is restricted to essentially one product category.	**Camaro** Cool Whip, Pantene
4. Modifier	A means to designate a specific item or model type or a new version of the product.	**Z28** Ziploc Colorlock Zipper Orville Redenbacher Gourmet Popcorn

Moving from the top to the bottom level of the hierarchy typically involves more entries at each succeeding level. The General Motors' Chevrolet Camaro Z28 can be represented as a brand that combines a corporate brand, a family brand, an individual brand and a model type. As this example suggests, different levels of the hierarchy may receive different emphasis in developing a brand strategy, or perhaps none at all. General Motors has traditionally chosen to downplay its corporate name in branding its cars and the use of Family brand Chevrolet signifies a low-priced, quality car (Peter H. Farquhar 1992) Given the different levels of a branding hierarchy, a firm has a number of branding options available to it, depending on how each level is employed.

LaForet and Saunders (1994) conducted an analysis of the branding strategies adopted by twenty key brands sold by twenty of the biggest suppliers of grocery products to Tesco and Sainsbury, Britain's two leading grocery chains. They categorized the brand strategy adopted by each brand into a classification scheme that is a further refinement upon the one presented above and divided the brands into three types: (1) **Corporate dominant** includes brands that use *Corporate names* or *House brands* that use subsidiary names e.g. Quaker uses its corporate identity on cereals but Fisher-Price on Toys, (2) **Mixed Brands** include *dual brands* where both names are given equal prominence and *Endorsed brands* that are endorsed by corporate or house identity with the corporate name smaller than the actual brand name e.g. 3M Scotch tape, (3)

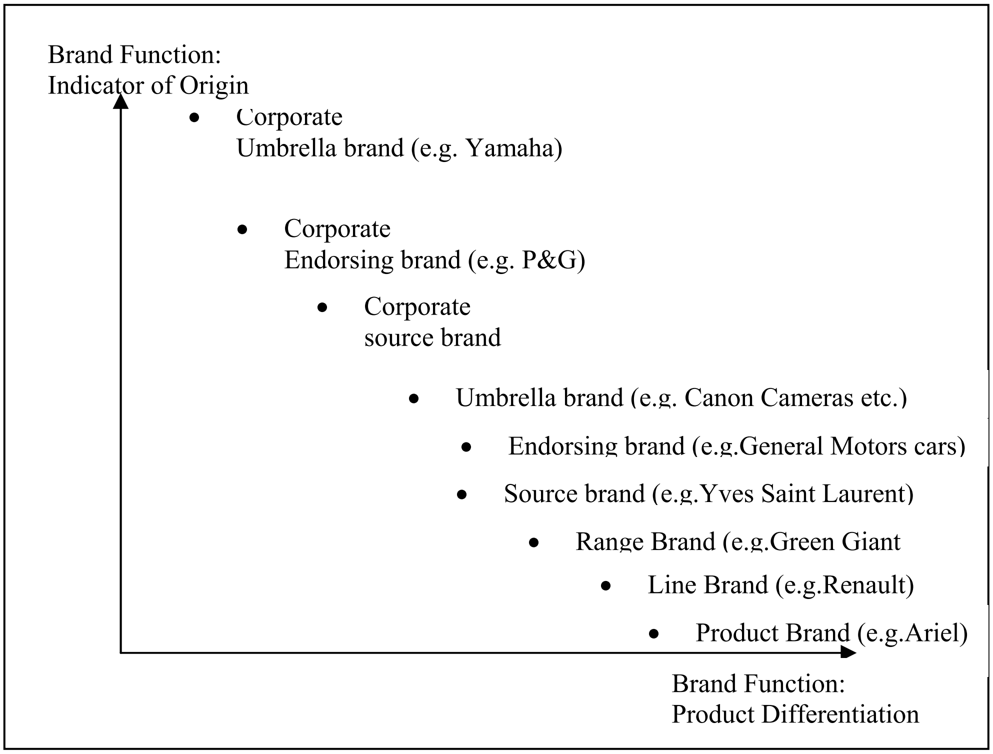
Brand Dominant includes *Mono brands* that use only single brand names and *Furtive brands* that use a single brand name but the corporate identity is not disclosed at all e.g. Pet food makers do this to reduce the link between food for pets and that for humans. The authors noted that different companies within the same market adopted sharply contrasting strategies e.g. Cadbury, Mars and Nestle each compete in the confectionary market but follow different branding strategy. While Cadbury includes the Cadbury name and colors across almost all products, Mars leads with its brands like Mars Bars, Snickers and Twix with no corporate endorsement and Nestle has adopted an approach much closer to Cadburys'(Sylvie Laforet 1994). In a follow-up article, the authors explain how the brand hierarchy approach can be used by various brands to make brand elements and portfolio decisions(Sylvie Laforet 1999). Companies that are centralized and carry a small portfolio of uniform and high quality products should adopt corporate-dominant strategies. Corporate branding associates with market leadership where companies aim to increase loyalty and promotional efficiency by standardizing the use of their name. Brand-dominant strategies on the other hand aid differentiation and suit decentralized businesses with wide portfolios where managers champion their products' interests. In a scenario where Corporate name may have associations that do not suit the full range of customers that the firm wishes to target, such a strategy can help differentiate products and position them for diverse target markets. Mixed Brands e.g.

Kellogg's Pop Tarts, gain symbiotically from the reputation of a corporate name and the individuality of a unique brand name. This level of mutual support across brand can help build market share as long as the corporate name's equity is maintained.

Brand Systems

The brand literature is full of various classifications for brands in a multi-brand portfolio and how they should be managed over time and increasingly common, though defined differently by various authors, is the concept of *brand systems.* Aaker (1995) emphasizes that a key to managing brands in an environment of complexity is to consider brands not just as individual performers but as members of a system of brands that must work together to support one another. The goal of a brand system is to exploit commonalities to generate synergy, reduce brand identity damage, achieve clarity of product offerings, and allocate resources. Aaker also notes that brands within a system usually fall into a natural hierarchy and may play different roles in the system—endorser, driver, strategic brands, silver bullets (where sub-brand positively influences master brand) and sub-brand roles. Jean-Noel Kapferer (1997) has developed his own branding system that serves as an indicator of product origin in varying degrees.

Figure 4: Brand System. *Source (J. N. Kapferer 1998)*



This Brand system illustrates various strategies that a firm can adopt ranging from a different name for each product (Product brand) to give every product an individual positioning, to using a Corporate Umbrella Brand where the same brand supports several products in different markets. The main advantage of the umbrella brand strategy is the capitalization of one single name and economies of scale on an international level. In reality, companies adopt mixed configurations where the same brand can be, according to the product, range, umbrella, parent or endorsing brand. For example, L'Oreal is a range brand of lipsticks. It is an endorsing brand for Studio Line or Plenitude but completely absent from Dop (low-price segment product) and Lancome (Prestige Products).

The hybrid character of the usage of the brand L'Oreal and the strategies adopted reflect its willingness to adapt to the decision-making processes of consumers in different sub-markets (hair care products, cosmetics or perfumes). But such hybrid decisions are usually a result of a series of small decisions that are taken as and when a new product is launched. Due to lack of an overall plan for a brand's relationship with its products, a number of non-coherent branding strategies often exist side by side.

3M provides an interesting example of usage of separate branding policies for different products. 3M is focused on high-tech research into industrial and domestic applications of adhesives. This covers a vast area that includes glues, medical plasters but also films, cassettes, transparencies and overhead projector products. The 3M name is synonymous with seriousness, power and heavy R&D and is used by the 3M medical division, Overhead projectors, cameras and Post-it. To humanize the company's image to the consumers, the umbrella brand Scotch was created and is currently being directly used on Videocassettes, glue sticks, sellotape and as a line brand Scotch-brite for the scouring pads with a further sub-brand Racoon. A company with a decentralized and innovative culture, 244 new brands were created and registered in 1981 at 3M. Marketing virtually every new patent under a new name left the company with close to 60,000 products and a relatively weak brand name. 3M decided to tackle the problem and created a branding committee that decided to use 3M on all products except the cosmetic line, stopped use of more than two brand names on any products and capitalized on a few key brands, also called primary or power brands. The 3M decision tree shown below puts each new product through four questions which serve as filters that limit the creation of a new brand to certain very specific circumstances.

Figure 5: 3M Decision Tree

New Innovation? New Price/Quality relationship? New Category? From Acquisition?	Usable Primary Brand?	Justifies New primary Brand?	Justifies New secondary Brand?	
NO	NO			3M Brand+ Generic Product name
	YES			Existing primary brand+ Generic product name+ 3M logo
YES	NO	NO		3M Brand+ Generic Product name
		YES		New primary brand+ Generic product name+ 3M logo
	YES		NO	Existing primary brand+ Generic product name+ 3M logo
			YES	Existing primary brand+ New Secondary brand+ Generic product name+ 3M logo

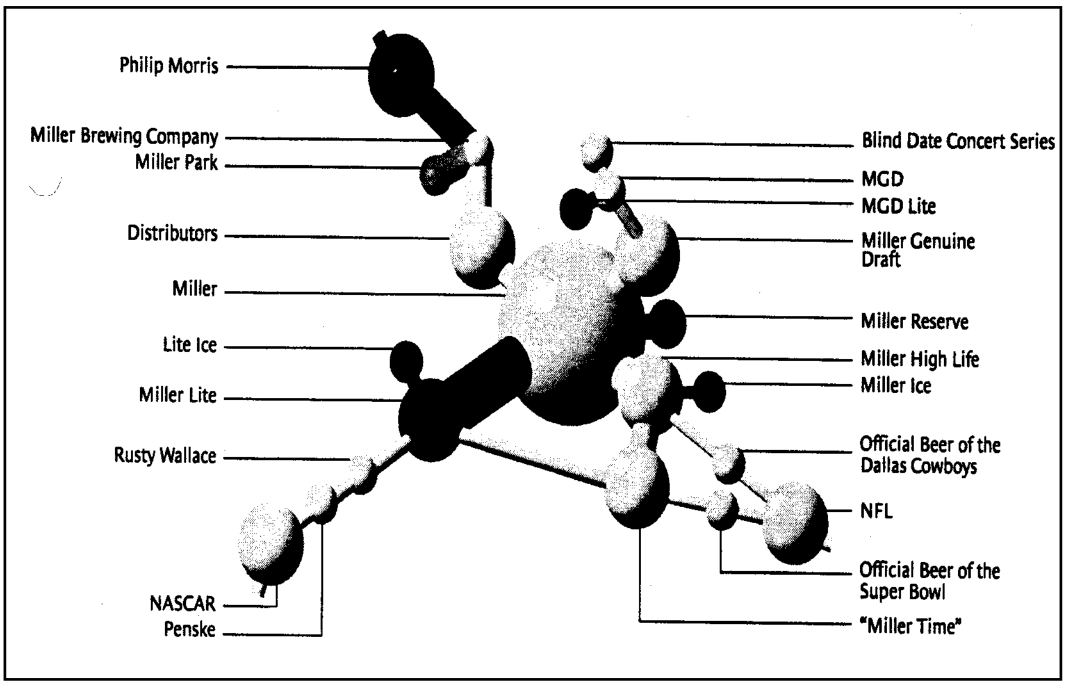
Companies with a number of products in diverse areas can use a mixture of various brand strategies and create their own brand systems; ones that suit their specific customer needs and help in portraying a consistent core brand identity. What is essential is a brand blueprint and a clear understanding of when a new product should be introduced as a new brand, sub-brand, a variant or simply a generic.

Brand Molecule

The literature on managing brand portfolios is replete with a lot of jargon and terms such as ingredient brands, flanker brands, and brand extensions are well-known and widely used. Such terms have helped companies think through the different roles played by the brands they own. But an enlightening article (Chris Lederer 2001) in Harvard Business Review argues otherwise. According to the authors, the current literature propagates an inwardly focused, company-centric view of a brand portfolio that is outdated in today's environment with complex interweaving of brands and changing role of brand management. Lederer and Hill use a much broader definition of brand portfolio that includes all brands that factor into a consumer's decision to buy, whether or not the company owns them. Moreover, in many cases a portfolio may not include every brand that a company owns e.g. the Lever 2000 soap brand should be excluded out of the Dove portfolio, as it exerts no influence over the buying decision even though Unilever owns both brands. Instead of using a conventional map that arranges all of a company's brands into a simple hierarchy, with the corporate brand at the top, the authors have designed a brand new tool to create multi-dimensional maps called *brand portfolio molecules.*

In a molecule map, individual brands take the form of atoms and they're clustered in ways that reflect how customers see them. The size, shade and location of atoms indicate different characteristics of brands. In any molecule, the central most atom is always the most influential brand, the *lead brand*, the midsize atoms are *strategic brands* that exert a strong influence over buyers and the smallest atoms in the portfolio are *support brands* that can help seal the deal with the consumers. Shade indicates whether the brand exerts a positive influence (light), a negative influence (dark), or a neutral influence (medium) on the customer's buying decision. Location has two facets, first is proximity that indicates the relatedness of market positioning. The second facet is linkage that indicates the company's relationship to the brands, a single link shows a direct relationship and the width of the link indicates degree of control while a string of link shows an indirect relationship. Shown below is the Miller High Life Brand Molecule.

Figure 6: Miller High Life Brand Molecule. *Source (Chris Lederer 2001)*



Philip Morris is part of this molecule but none of the other company brands like Kraft, Marlboro, Maxwell House are a part of the Miller High Life Brand Molecule as they do not affect the consumer's decision-making process. The centermost atom is not the High Life Brand but the general Miller Brand as the beer drinkers' impressions of High Life are determined more by the general Miller name than by the High Life brand itself. This Brand Molecule graphically highlights some of the portfolio management issues for Miller discussed in Chapter 2. Miller Lite atom is dark, as it tends to undermine High Life's appeal to drinkers of heartier beers but the slogan "Miller Time" is light as it has created a strong sense of community among High Life drinkers. Miller Genuine Draft and Miller Reserve are both near High Life, indicating similar positionings and a potential for confusing customers. This simple visual tool helps understand the overlap between brands, their mutual relationship and how distinct and consistent brand identities can be created by looking at brands the way customers do.

Whether a firm uses a brand hierarchy, brand systems or a brand molecule the ultimate aim is to understand the meaning and identity of current brands in a company's portfolio. Some of the key questions to ask would include: How can the current brands be organized into distinct clusters with clearly defined core identities and consumer benefits? Does a new product provide a distinct benefit from any of the portfolio brands to warrant building of a new primary or even sub-brand? In a uni-brand environment, will association with this new offering strengthen the master brand? There should be an addition to brand portfolio only if there is a compelling need for a new brand characterized by a new and different offering, need to avoid association from other brands and to avoid channel conflict.

To ensure that consumers stay with a company as they grow older or their preferences change, it is also essential to plan brand roles so they can facilitate the migration of customers within the brand portfolio. Car companies are quite sensitive to these issues and brands like BMW with its 3-, 5- and 7-series numbering system is an example of a migration strategy. Each of the series caters to a different set of consumer needs in terms of product features, price range, service capabilities and a match with consumer lifestyle. The sub-brands or series are organized in the consumer's mind so that they implicitly know how they can switch among sub-brands within the portfolio as their needs or desires change. This strategy where each of the sub-brands is distinctly positioned and strengthens the overall equity of the BMW brand accomplishes the task of enhancing the consumer experience with the brand and increases consumer loyalty. Distinct clusters of offering from a company around a single core brand are essential for maintaining clarity in a portfolio and ensuring long-term relationship with consumers.

With an increase in various data capture techniques and new tools for data management; any decisions on addition of new brands to the portfolio should be based on their ability to retain the current customers, enhance the experience of specific market segments or gain new customers. The expansion and management of brand portfolios in the future is likely to be based on multiple parameters and constant tracking. A constant evaluation and understanding of brand switching behavior of customers would help in understanding whether a brand is enhancing a portfolio or cannibalizing sales of other brands.

Chapter 7: Revitalizing Brands

A number of changes can occur in a market over time including changes in consumer tastes and preferences, emergence of new technology and competitors, a change in the regulatory environment. All these can adversely impact the fortunes of a brand and a number of brands across categories have faded or virtually disappeared over the years. But a number of other brands have managed to stage successful comebacks in recent years through new marketing programs and at times renewed consumer interest. Revitalizing a brand requires either that lost sources of brand equity are recaptured or new sources of brand equity are identified and established. Below are some examples of brands that have been revived, revitalized, repositioned and made meaningful again.

Hush Puppies Hush Puppies' suede shoes, symbolized by the cuddly, rumpled, droopy-eyed dog, were a kids' favorite in the 1950s and 1960s. Changes in fashion trends and a series of marketing mishaps eventually resulted in an outdated image and diminished sales. Wolverine World Wide, makers of Hush Puppies, made a number of marketing changes in the early 1990s to reverse the sales slide (Naughton 1995). New product designs and numerous offbeat color combinations (e.g. bright shades of green, purple, and pink) enhanced the brand's fashion appeal. Increased expenditures backed an ad campaign featuring youthful, attractive people wearing the shoes and the tag line, "We invented casuals." Popular designers began to use the shoes in their fashion shows and the brand got a boost when Tom Hanks wore a pair of old Hush Puppies in the final scene of Forrest Gump. As a result of all these developments, and a concerted program to engage retailer interest, the brand has now reappeared in fashionable department stores and sales and profits have skyrocketed. For rejuvenating Hush Puppies, old sources of brand equity had to be leveraged upon and some of the dormant yet relevant values had to be expressed through effective marketing and advertising.

St. Joseph Aspirin Johnson & Johnson is known for powerhouse brands and is not a company associated with "orphan" products. Its bid to revive St. Joseph aspirin shows that even a giant marketer can embrace a promising niche product entry. Reviving an old, no longer relevant brand requires a sound strategy and commitment to a clever idea. St. Joseph's long established franchise as an orange-flavored children's aspirin dissolved after the U.S. Centers for Disease Control linked aspirin usage to a deadly children's ailment, Reye's Syndrome, in 1984. Among the rival brands that drove St. Joseph into relative obscurity was J&J's Children's Tylenol. St.Joseph’s owners at the time, Schering Plough Corp., tried to position the product for adults once research suggested that low-dose aspirin therapy could aid adults recovering from heart attacks. But the sales of the brand did not recover till J&J acquired the brand in December 1999. With its strength in non-aspirin pain relievers, it had no aspirin-based product to offer adults under treatment for heart disease. J&J backed the product with huge resources and a new push to St. Joseph advertising and marketing effort. Combining gentle humor and nostalgia, it reintroduced the "children's" brand to adults as the ideal form of aspirin (low dosage, pleasant flavor) for aspirin-a-day heart therapy (Advertising Age, 2001). The consumer response to the new position is a reminder that niche-marketing strategies can be winner for brands. What could have been considered baggage for an old brand has been strategically repositioned to a new set of customers under changed market conditions.

<u>L'Oreal</u> L'Oréal has turned around from a successful French company into a world-class global beauty empire with its particular skill of buying local cosmetics brands, giving them a facelift, and exporting them around the world. In fact, it is the story of L'Oréal's own corporate makeover. A decade ago, about 75% of the company's $5.5 billion in annual sales was in Europe, the majority in France, and the L'Oréal name was indelibly linked with Parisian sophistication. In 2001, Europe accounted for only 49% of the group's $13.7 billion in revenues, with 32% coming from North America (double the share in the early 1990s) (Tomlinson 2002).

For L'Oreal, new brands represented "adventures" where the company could experiment with different images and tap new customers. And no brand adventure was bigger or riskier than the $758 million purchase of **Maybelline** in

1996. The goal was to make the Memphis cosmetics firm a global mass-market brand. At the time such thinking seemed odd, because just 7% of Maybelline's $350 million in annual sales was outside the U.S. Since its creation in 1915, Maybelline had found its core market in America, where it earned a safe, steady income churning out undaring lipsticks and nail polish. But by the end of 1996 L'Oreal shifted Maybelline's entire management operation from Memphis to New York City and the new Maybelline team set about revamping the brand's staid color lines and soon launched Miami Chill nail polish in icy lemon and peppermint hues that never would have made it out of the labs at the old Maybelline. Meanwhile, Maybelline began an international rollout, with "New York" added to the brand name overseas and in 2001 56% of the brand's $1 billion in sales came from outside the U.S. Maybelline was the leading medium-priced makeup brand in Western Europe, with a 20% market share, and is now sold in about 90 countries (Tomlinson, 2002).

L'Oreal's expertise at rejuvenating brands and making them more useful to a larger albeit non-overlapping segment was evident in its takeover of **Soft Sheen** and **Carson**, two U.S. hair-care firms catering to African-Americans. L'Oréal acquired them in 1998 and 2000, respectively, and merged them into Soft Sheen/Carson. In 1998, the Chicago-based Soft Sheen, the brand had no international presence. Carson, acquired two years later, had found a market in South Africa, but the Savannah firm was up to its neck in debt and in no shape to expand. L’Oreal seized the opportunity and realized that people of African origin, wherever they were in the world, were a huge future potential business. L'Oréal boosted awareness of the combined brand in Africa by educating hairdressers about the products and training them how to use them. The company also opened a research laboratory in Chicago to study the properties of African hair. The research has already yielding commercial results: This year, when Soft Sheen/Carson launched its Breakthrough hair products in South Africa, they included an "anti-breakage" ingredient developed by L'Oréal scientists. Soft Sheen/Carson is still a long way from conquering Africa, a hair-care market that L'Oréal estimates is worth about $1 billion a year. But in South Africa, the continent's biggest economy, Soft Sheen/Carson now controls 41% of a $90 million market, up from 30% at the time of the Carson acquisition. And it is beginning to push northward, organizing training sessions for hairdressers in former French colonies like Senegal and Cote d'Ivoire. The company is also setting its sights on the large black communities in such European cities as London and Paris. L’Oreal works its brands through a very well-crafted brand vision and strategy. It is French only when it wants to be, the rest of the time it's happy being African, Asian, or anything else that sells.

These are just some of the strategies adopted by various firms in order to revitalize acquired brands or refurbish old brands where the target market or market perceptions have changed over the years. According to Norman C.Berry, Chairman & CEO of O& M, New York (1988) the brand revitalization process can be accomplished through a step-by-step approach. The most important step is of rededicating oneself to providing product quality. Advertising cannot compensate for a deficiency in quality on the part of a product or service and by far the single variable most closely associated with good financial performance over the long run is "relatively perceived product quality," that is high-quality products or services for a given price (Berry, 1988). There is more to a consumer's perception of a product's quality than its actual quality otherwise there would never be a difference in blind and branded product test results. Finding out the source of perceptions about a product are difficult but necessary to understand, especially for a brand that needs to be revitalized. Product and all the other vehicles through which the brand communicates in the marketplace including but not limited to display, promotion, public relations and publicity exert an influence on the way consumers perceive the product. The next step is the need to understand the brand/consumer relationship and in case of a brand that needs revitalization, the relationship is obviously no longer working. Many brands in the marketplace tend to adopt an "authority figure" relationship treating them as lacking experience and knowledge. When the product is highly specialized or a new technology consumers are willing to abdicate the responsibility to the brand that offers reassurance and security like IBM. At other times such a relationship does not work as the consumer may be made to feel dumb, inadequate and may not approve of the brand's empty claim of superiority. Getting the consumer-brand relationship right and nurturing this relationship in the long-term holds the key. The brands that are most likely to respond to revitalization are those that have clear and relevant values that have either not communicated properly or have been violated by product problems, price reductions etc. The brands that did not possess any strong values in the first place were never truly brands and bringing them back to life is not revitalization but rather like starting a process from scratch.

According to Keller (1998), with a declining or old brand, often it is not the 'depth' of brand awareness that is a problem implying that consumers can still recognize or recall the brand under certain circumstances. The problem is the 'breadth' of brand awareness that is consumers tend to think of the brand in very narrow ways. To ensure an increase in breadth of brand awareness it is necessary that consumers do not overlook the brand and think of purchasing or consuming it in those situations where the brand can satisfy consumers' needs and wants. Assuming a brand has a reasonable level of awareness and a positive brand image, the most appropriate way to create new sources of brand equity would be to increase usage through identifying new or additional usage opportunities. Brand usage can be increased by either increasing the level or quantity of consumption (how much) or increasing the frequency of consumption (how often). Generally, it is easier to increase the number of times a product is used than to change the amount used at one time. For products with an elastic demand and high degree of substitutability defined as *usage variant products*, larger package sizes and price discounts, by lowering the perceived unit cost of the product, have been shown to accelerate usage (Wansink 1996). Sometimes the brand may have strong associations with particular usage situations or user types. Effective strategies for such brands would include improving top-of-mind awareness or redefining usage situations.

For example, the purchase situation of an Indian brand of steel storage cupboards *Godrej Storewell* was closely associated with gift giving to newly married couples limiting the purchase of the product to one specific occasion in a consumer's life. Experiencing a sales decline, the staid image of the brand was revitalized with a nostalgia appeal. Now Godrej is seen as a brand for successive generations brought into the house on any joyous occasion including marriage, child-birth, moving into a new house etc. The brand's slogan *'Kal bhi, aaj bhi, Kal bhi'* (loosely translated means 'for the past, present and future') created a deep emotional bond with consumers across generations and increased the number of purchase occasions for the brand.

The second approach to increase frequency of use for a brand is to identify completely with new and different usage applications. After years of sales declines of 3-4% annually, sales of Cheez-Whix rose 35% when the brand was backed by a new ad campaign promoting the product as a cheese sauce accompaniment (Alsop 1989).

Some of the other strategies for revitalizing brands could include a change of market to related and rapidly growing markets (the L'Oreal example), co-branding especially with contemporary brands can help in changing the image for an older brand, improving brand image and a change in name or other brand elements. Old brands especially need to be innovative creating new and innovative products in line with tastes of today's consumers, and not those of yesterday's. Most importantly, whenever a brand is revived or revitalized the necessary changes must respect the residual brand identity or 'the roots of the brand' that may still be alive in the consumer's mind and it needs a strong commitment from the management in terms of resources and a lasting vision.

Chapter 8: Managing Brands in Crisis

Brand Managers must assume and understand that a brand can be threatened by a crisis due to some unforeseeable circumstances or changes in the market situation. Most often in the past, such crises have arisen due to questionable product quality. Chapter 2 described the crisis that led to considerable loss of Brand equity for Firestone due to consumer deaths related to the tread separation of some of the badly manufactured tires on Ford Explorers. Other companies that have handled brand crisis include Exxon when one of its tankers Exxon Valdez hit a reef in Alaska resulting in a massive oil spill in 1989 and J& J with their now legendary handling of the Tylenol tampering case. Most recently American Airlines had to handle a brand crisis when the September 11 hijackers dealt a mighty blow by choosing their airplanes for the attacks. The table below lists some of the most publicized brand crises over the past few decades.

Table 5: Major Brand Crisis. Source: (Lewis 2002))

Year	Brand Crisis
1957	Windscale Atomic Works rebranded Sellafield following serious fire
1982	Tylenol found to contain cyanide led to seven deaths in Chicago
1982	Townsend Thoresen and the Herald of Free Enterprise disaster
1989	Exxon Valdez oil spill in Alaska
1990	Perrier contaminated with benzene
1991	Gerald Ratner's declaration that his company sold 'crap'
1992	Hoover's disastrous air ticket promotion
1993	Hypodermic needles discovered in Pepsi cans in US
1994	Defective Intel Pentium Processors
1994	Flawed Persil Power washing powder
1997	Mercedes Class A flops in speed tests
1999	Coca-Cola contamination in Belgium
2000	Firestone tires and Ford Explorers
2001	Withdrawal of carcinogenic Vapona Flykiller and mothkiller strips
2001	Red Bull's link to hyperactivity in Sweden
2002	Catholic church in Boston accused of sheltering child molester priest

According to an article in Brand Strategy, Brand crisis can be divided into four separate categories (Lewis 2002):

1. *Product Failure* e.g. Perrier benzene contamination, Ford/Firestone and Coke contamination in Belgium.
2. *Corporate Social Responsibility* e.g. Exxon Valdez, Nike sweat shops, Nestle's powdered milk.
3. *Consumer backlash* e.g. Ratners case and most recently consumer backlash against proliferation of free AOL CDs (Dornin 2002).
4. *Financial Crisis* like Anderson, Enron and Worldcom.

Very few brands have been able to come out of the brand crisis unscathed and one of the most quoted examples in brand literature is that of J&J's Tylenol. Due to tampering with the Extra-Strength Tylenol capsules with cyanide poison, seven people died in the Chicago area in October 1982. Although the problem was restricted to just that area, consumer confidence was severely shaken and many marketing gurus were quick to write the brand off. But J&J acted with amazing alacrity and within a week of the crisis they issued a worldwide alert to the medical community, set up a 24-hour toll-free telephone number, recalled and analyzed sample batches of the product, briefed the Food & Drug Administration, and offered a $100,000 reward to apprehend the culprit of the tampering. All this was accompanied with a voluntary withdrawal of the brand and all advertising was stopped. Instead all communication with the public was in the form of press releases. Beginning with an ad featuring the company's Chief Medical director, Dr.Thomas N.Gates speaking sincerely to the consumers about what happened, the company took a number of other concrete steps including mail-in-coupons that were sent to close to 60 million consumers, and sales reached the pre-crisis levels within a six-month period (Deighton 1985). Clearly, J&J's skillful handling of a complicated issue was a major factor in the brand's comeback but the brand equity built up over the years with the strong and valuable 'trust' association certainly helped the brand recovery. A key signal of successful crisis management is when very few people can remember or aware of the crisis and that has been the case with Tylenol over the years.

The case of Tylenol and other companies where corporate reputation or sales have been harmed due to some miscreants tampering with the product packaging are sometimes addressed as the *no-fault* crisis situation where the company suffers for no apparent fault of its own. In such situations, a classic crisis management approach that emphasizes risk reduction and use of media to elicit consumer sympathy may not be an optimal strategy. A research study (Stockmyer 1996) reveals that critical factors that have impact on purchase intent post a product-tampering incident are 'perceived risk' and 'deservingness' of the company. According to the study, sympathy is not a crucial factor for market share rebound. Based on these findings, a more effective strategy could be to make the consumers aware of the company's manufacturing and distribution processes designed to provide customers with products of the highest possible quality, reliability, and safety. Thus, consumers may be more likely to view the company as one with high integrity, and it therefore does not 'deserve' to be harmed by a tamperer. In such cases an 'integrity appeal' is likely to work better than drawing on consumer sympathy.

But whatever may be the nature of the brand crisis speed is of essence in a world of 24-hour news and the Internet. Companies should have special disaster management policies for their websites to minimize the impact of such crises on their corporate and brand image. Since the Internet is unique in its ability to display constantly updated information, consumers are looking for frequent information updates and the latest news. Also the severity of the crisis, whether it is due to an external emergency or a company-centric problem can help determine where the specific content should be placed on the web site. For example, United and American were directly affected by the September 11 events, and both web sites displayed a full-page message to users from the CEO, within 12-24 hours of the tragedy along with links to additional resources. These pages were separate from the web sites typical design. As a result, each user saw this page without any other corporate content. This helped the users focus solely on that crucial message and links were provided to the company's web site for additional information.

Though no single strategy can work for all brands when it comes to managing a crisis, swift and sincere words and actions are usually the best approach to take. But even then it could be too late for some brands. According to Professor Stephen Greyser, a crisis management specialist at Harvard Business School, a crisis is all about rescuing meaning. According to him brands such as Enron and Andersen have no hope of reputational rehabilitation for a host of reasons including a loss of moral standards, loss of credibility and irresponsible behavior. In such cases, no clever advertising campaigns or testimonials by company employees or consumers can help.

Most experts are of the opinion that such a stage can be avoided and usually there are signs that can be picked earlier on to avoid such disasters. For products or services sold directly to end-users, companies should make sure that a surveillance and observatory system is in place so that one can get early warning of a potential crisis. Regularly talking to sales people and keeping a close eye on the call centers are some of the ways that such signs can be intercepted. Most importantly, it’s a brand’s strength prior to the crisis that will enable it to bounce back. Building real trust with the consumers is the key, as trust would create long-term loyalty and enthusiasm when things are going well and brand resilience when there is a crisis.

Chapter 9: Creating and Managing High-Tech Brands

Brand Management is a critical factor that can make the difference between a successful high-tech venture and an unsuccessful one. The recent dot-com bust is testimony to the problem that many of the leading high-tech companies –often times managers who have grown up on the technical side of the business –do not truly understand what good brand management involves and what it can do for their companies. One of the most popular misconceptions about branding in the high-tech and business-to-business markets is that brands and brand images are relevant only when purchase decisions are 'irrational' or 'emotional' and this better suits marketers of detergents, automobiles, and fashion. When it comes to selling innovative high-tech products to sophisticated and experienced consumers, brands have a minimal role to play. This thinking emanates from relegating brand management to marketing or sales departments without incorporating it into the company vision. A brand becomes just a logo, trademark, slogan, or ad campaign, and something that is handled by the marketing department. These misconceptions have not only been adequately refuted in literature but also in the business world with more and more high-tech companies understanding the importance of creating enduring brands for long-term survival and profits.

Harvard Business Review authors Ward et al (1999) have represented how powerful high-tech brands can build equity through the process of building a *brand pyramid,* which is essentially a way of thinking about the brand-building process. The pyramid's bottom level represents the core product-the tangible, verifiable product characteristics. Increasingly, however, high-tech purchases involve not just technologists but also business managers and end users, who are far more interested in what a technology product does for them than in how it works. As a high-tech company understands that instead of selling 'products', they are in the business of selling 'solutions' or benefits, this shift in thinking marks the second level in the brand pyramid. The first two levels still embody the elements of product competition and not those of brand competition. The third level of the pyramid is where the company can truly differentiate itself from competitors by providing emotional rewards for its business. The goods and services that are designed and positioned as a way to fulfill a promise of value and not simply as new technologies reside in the third level. Apple's ability to capture the consumer heart with its innovative products and avant-garde design has provided it with an emotional hook that goes beyond functional benefits of the product. The top two levels of the brand pyramid illustrate the concept that powerful brands attract and hold customers with their particular promises of value and brand personality (Scott Ward 1999). While the brand pyramid is in no way a revolutionary conceptualization of the branding process what it does reinforce is that the basics of branding remain same whether it is a consumer brand or a high-tech brand.

Even though revolutionary technological innovations that have high social impact lead to disruption in the marketplace and cause shifts in the behavior of the consuming population, the fundamental marketing principles remain the same. A revolutionary technological disruption provides opportunity for early innovator companies to quickly establish brand awareness-but only a momentary one. As technology matures, it is the consumer behavior that drives the market and continuously re-defines your brand. A brand defined only by innovation cannot endure. In order to sustain brand relevancy and create lasting consumer relationships, both new and maturing technology companies must migrate from an inwardly focused operations orientation to a consumer-centric orientation. The innovation advantages that exist during introduction and initial rapid growth phase are nearly impossible to sustain throughout an entire brands' lifecycle. As soon as more competitors enter the field, hi-tech firms face challenges like category encroachment, increased supply and often price erosion. Consumers in maturing marketplaces become more sophisticated and skeptical in their buying behavior. They begin to demand, from both Innovation and Evolutionary brands, further and continued meaningful differentiation. (Thompson 2000). IBM, Amazon.com and AOL are successfully transitioning from a technology focus to a consumer-centric brand strategy and developing a much wider range of evolutionary solutions, to sustain themselves in the long-term. The only thing different about building and sustaining relevant, successful brands today is the radically increased speed of competitive disclosure, especially for high-tech brands. The new pace means brands have less time to respond to consumer demands and while Ford and IBM both had decades to build their brands, the new brands are not likely to be that fortunate. When it comes to creating and managing an enduring brand, the challenges are almost the same as they always were. What it was for IBM it would be for AOL, Amazon.com and also for dotcoms and click-and-mortar brands still to come.

Chapter 10: Summary & Conclusions

To use a clichéd metaphor, creating and managing brands is a lot like marriage- easier to get into, tougher to sustain over the years. The pivotal relationship here is that between the brand and the consumer and like any other relationship it needs familiarity, excitement and an understanding of the future. We have identified some of the crucial problems a consumer-brand relationship may encounter over the years and discussed some of the theoretical approaches and strategies to handle these. These are by no means exhaustive but they are definitely the most likely problems a brand is likely to encounter over its life span. Several other issues are also part of the larger issue of understanding and managing brands in the long-term and some of these include: Understanding and fostering the role of employees as 'brand Champions,' managing change and moving from brand awareness to brand knowledge, usage and loyalty. An increasingly important issue is that of a brand's social responsibility and business ethics (especially of a Corporate brand) as they become bigger and more political, even if unwillingly.

The three key characteristics that a brand should possess to be able to garner consumer mind share in the long run are those of *clarity*, *consistency* and *Leadership*.

- *Clarity*- of vision, mission and values, which are understood and passionately loved by the people who would be delivering them. Clarity in understanding what makes those values distinctive and relevant for the consumers and clarity in communication of those values.

- *Consistency*- Does not mean just the consistency in product quality or predictability of consumer experiences in any way. Lasting brands show consistency in *who they are*, and *what they stand for*- Be it their social responsibility, consistency in store environments or other consumer touch-points. They earn consumer trust by providing dependable experiences in an increasingly insecure world.
- *Leadership*- The most important factor in generating long-term brand value is leadership at the highest level. It signifies a brand's ability to exceed expectations and take consumers into new territories, new areas of products, services or even ideas with an expertise. It is about leading a brand into the future and being restless and passionate about giving it a more engaging role with the consumers.

Time is the most critical variable in estimating whether a brand has been successful in implementing these characteristics to make a perceptible difference with the consumers. With time symbols change, a brand's customers move on and become older, brands created around living personalities acquire new meanings, lifestyles change and consumer expectations pose new challenges. Values, customs and behaviors are constantly changing and a brand's ability to adapt itself with the times would be vital than ever before. The brand has no other choice but to surpass even itself and become a constantly moving target rather than a stationary one. Even a constantly evolving brand must have a *brand blueprint* that clearly identifies what the brand stands for and outlines the dimensions across which the brand performance will be measured. A number of brand dimensions are not quantitatively measurable but dividing a brand into decipherable elements increases the chance of keeping the brand true to its real identity or core. The theoretical approaches in Chapter 4 are a way to look at what constitutes the whole and identify which facets of a brand are important to concentrate on, at a given point of time in the brand's life. They should be approached as guidelines for a holistic brand rather than as ingredients for a 'deconstructible' brand identity.

Finally, a realistic way for Brand Managers to understand their brands is not only by concentrating on the 'brand essence' but also by focusing on the 'brand resonance.' While the *brand essence* will help in staying true to the brands' real values, *brand resonance* provides a good measure to understand a brand's continued relevance and meaningfulness for the consumers. Given the compressed time-spans in which the brands are being built, the only way to get it right would be to constantly evaluate the *brand resonance* with the consumers. Staying relevant to the consumers will be a challenging task for most companies given the proliferation of new brands and new channels to reach the consumers. With the explosion of mass media channels and the transparency facilitated by increasing usage of the Internet by consumers, brands will have to choose what they promise to the consumers very carefully. Savvy consumers today are being able to see what goes on behind the glamour and public persona of a brand and a sincere approach that flows from a belief in brand values by the Corporation, the employees and the channel partners is the only way a brand can resonate with consumer beliefs. The Corporate and product brands will have to be more closely aligned in the future for consumers to believe in the brand promise and enter into a long-term relationship with the brand. Brands that will endure would be the ones that are able to understand and adapt to a number of these challenges and add value to the consumer interface with the brand at every touch point.

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