Choosing Brand Elements to Build Brand Equity

Learning Objectives

After reading this chapter, you should be able to

1. Identify the different types of brand elements.
2. List the general criteria for choosing brand elements.
3. Describe key tactics in choosing different brand elements.
4. Explain the rationale for “mixing and matching” brand elements.
5. Highlight some of the legal issues surrounding brand elements.

A brand symbol like the Energizer Bunny can reinforce key brand associations and be used in a variety of different communication applications.

Source: Paul Martinka/ Polaris/Newscom

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Preview

Brand elements, sometimes called brand identities, are those trademarkable devices that serve to iden- tify and differentiate the brand. The main ones are brand names, URLs, logos, symbols, characters, spokespeople, slogans, jingles, packages, and signage. The customer-based brand equity model suggests that marketers should choose brand elements to enhance brand awareness; facilitate the formation of strong, favorable, and unique brand associations; or elicit positive brand judgments and feelings. The test of the brand-building ability of a brand element is what consumers would think or feel about the product if they knew only that particular brand element and not anything else about the product and how else it would be branded or marketed. A brand element that provides a positive contribution to brand equity conveys or implies certain valued associations or responses.

This chapter considers how marketers choose brand elements to build brand equity. After describ- ing the general criteria for choosing brand elements, we consider specific tactical issues for each of the different types of brand elements and finish by discussing how to choose the best brand elements to build brand equity. Brand Focus 4.0 at the end of the chapter highlights some legal issues for branding.

CRITERIA FOR CHOOSING BRAND ELEMENTS

In general, there are six criteria for brand elements (with more specific subchoices for each, as shown in Figure 4-1):

1. Memorable 2. Meaningful 3. Likable
4. Transferable 5. Adaptable 6. Protectable

1. Memorable

Easily recognized Easily recalled

2. Meaningful

Descriptive Persuasive

3. Likable

Fun and interesting

Rich visual and verbal imagery Aesthetically pleasing

4. Transferable
Within and across product categories Across geographic boundaries and cultures
5. Adaptable
Flexible Updatable
6. Protectable
Legally Competitively
FIGURE 4-1
Criteria for Choosing Brand Elements

The first three criteria—memorability, meaningfulness, and likability—are the marketer's offensive strategy and build brand equity. The latter three, however, play a defensive role for leveraging and main- taining brand equity in the face of different opportunities and constraints. Let's consider each of these general criteria.

Memorability

A necessary condition for building brand equity is achieving a high level of brand awareness. Brand elements that promote that goal are inherently memorable and attention-getting and therefore facilitate recall or recognition in purchase or consumption settings. For example, a brand of propane gas cylinders named Blue Rhino featuring a powder-blue animal mascot with a distinctive yellow flame is likely to stick in the minds of consumers.

Meaningfulness

Brand elements may take on all kinds of meaning, with either descriptive or persuasive content. We saw in Chapter 1 that brand names can be based on people, places, animals or birds, or other things or objects. Two particularly important criteria are how well the brand element conveys the following:

• General information about the function of the product or service: Does the brand element have descriptive meaning and suggest something about the product category, the needs satisfied or benefits supplied? How likely is it that a consumer could correctly identify the product category for the brand based on any one brand element? Does the brand element seem credible in the product category?

• Specific information about particular attributes and benefits of the brand: Does the brand element have persuasive meaning and suggest something about the particular kind of product, or its key points-of-difference attributes or benefits? Does it suggest something about some aspect of the prod- uct performance or the type of person who might use the brand?

The first dimension is an important determinant of brand awareness and salience; the second, of brand image and positioning.

Likability

Independent of its memorability and meaningfulness, do customers find the brand element aesthetically appealing?1 Is it likable visually, verbally, and in other ways? Brand elements can be rich in imagery and inherently fun and interesting, even if not always directly related to the product.

A memorable, meaningful, and likable set of brand elements offers many advantages because con- sumers often do not examine much information in making product decisions. Descriptive and persuasive elements reduce the burden on marketing communications to build awareness

and link brand associa- tions and equity, especially when few other product-related associations exist. Often, the less concrete the possible product benefits are, the more important is the creative potential of the brand name and other brand elements to capture intangible characteristics of a brand.

VODAFONE: ZOOZOOS BECOMES ADVERTISING ICON

The telecom sector is an oligopolistic market where advertising is one medium where various players can compete without creating a price war. To stand out in the milieu, the telecom giant, Vodafone, introduced an innovative (albeit outlandish) mascot Zoozoos to endorse their value-added services (VAS). Zoozoos characters have thin limbs, contrasted with big bellies and a bulbous head, all adding to the outlandish and Martian look of these characters akin to "smaller" humans. The unique characters, excellent creative, and out-of-the-ordinary

film production values all combined to create a high level of likeability, viewer interest, and recall value for the character. The campaign—and particularly the character—created an instant awareness, interest, and knowl- edge of the VAS like music downloads, railway ticketing, call filtering, motor sports alerts, online charging facilities, or flight schedules. A well-orchestrated communication media campaign, including in-stadia appearances, had made it the talk of the nation. What has taken decades for other mascots to achieve in terms of brand recognition and association, the Zoozoos achieved it in just a few months. There are Zoozoo fan clubs on Facebook, Twitter, and other social media platforms. Zoozoos opened up a huge market opportunity for Vodafone within the telecom industry with existing and international brands vying to jockey for dominant positions.

The hugely popular Zoozoo "spokes-characters" have given the brand valuable personality and imagery.

Source: Devina Joshi, "Zoozoo: The New Brand 'Endorser' for Vodafone", afaqs.com, 28 April 2009, http://www.afaqs.com/news/story/23893_Zoozoo:-The-new-brand-endorser-for-Vodafone; http://www.vodafone.in.

Transferability

Transferability measures the extent to which the brand element adds to the brand equity for new prod- ucts or in new markets for the brand. There are several aspects to this criterion.

First, how useful is the brand element for line or category extensions? In general, the less specific the name, the more easily it can be transferred across categories. For example, Amazon connotes a mas- sive South American river and therefore as a brand can be appropriate for a variety of different types of products. Books "R" Us obviously would not have afforded the same flexibility if Amazon had chosen that name to describe its original line of business.

Second, to what extent does the brand element add to brand equity across geographic boundaries and market segments? To a large extent this depends on the cultural content and linguistic qualities of the brand element. One of the main advantages of nonmeaningful, synthetic names like Exxon is that they transfer well into other languages.

The difficulties or mistakes that even top marketers have encountered in translating their brand names, slogans, and packages into other languages and cultures over the years have become

legendary. As an example, Microsoft was challenged when launching its Vista operating system in Latvia, because

Image source: Vodafone India

Although it can be difficult to judge the accuracy of some reports of past marketing failures, here are some of the more widely cited global branding failures reported over the years.

1. When Braniff translated a slogan touting its upholstery, “Fly in leather,” it came out in Spanish as “Fly naked.”
2. Coors put its slogan, “Turn it loose,” into Spanish, where it was read as “Suffer from diarrhea.”
3. Chicken magnate Frank Perdue’s line, “It takes a tough man to make a tender chicken,” sounds much more interesting in Spanish: “It takes a sexually stimulated man to make a chicken affectionate.”
4. When Pepsi started marketing its products in China, it translated the slogan “Pepsi Brings You Back to Life” pretty literally. In Chinese it really meant, “Pepsi Brings Your Ancestors Back from the Grave.”
5. Clairol introduced the “Mist Stick,” a curling iron, into Germany only to find out that mist is slang for manure in German.
6. Japan’s Mitsubishi Motors had to rename its Pajero model in Spanish-speaking countries because the term related to masturbation.
7. Toyota Motor’s MR2 model dropped the number in France because the combination sounded like a French swearword.

FIGURE 4-2
Global Branding Mishaps

the name means “chicken” or “frumpy woman” in the local language.3 Figure 4-2 includes some of the more notorious mishaps.4 To avoid such complications, companies must review all their brand elements for cultural meaning before introducing the brand into a new market.

Adaptability

The fifth consideration for brand elements is their adaptability over time. Because of changes in con- sumer values and opinions, or simply because of a need to remain contemporary, most brand elements must be updated. The more adaptable and flexible the brand element, the easier it is to update it. For example, logos and characters can be given a new look or a new design to make them appear more modern and relevant.

MICHELIN MAN

Michelin recently launched a newer, slimmer version of its famous tubby Michelin Man (whose real name is Bibendum) to mark his 100th year. A company press release notes, the thinner and smiling Bibendum will still exemplify the qualities of a leader, as always. Michelin has used the character to promote its brand values of research, safety, and environmentalism through the years. In 2000, Bibendum was voted the “greatest logo in history” in a competition sponsored by the Financial Times. In a 2009 global campaign that featured the character as a hero, the Michelin Man—which has been the exclusive focus of Michelin advertising since 2001—evolved to become a more active problem solver. Reinforced by the slogan “The Right Tire Changes Everything,” the new ad campaign emphasized the role tires play people’s everyday lives.5

Protectability

The Michelin Man—whose actual name is Bibendum—has served as the centerpiece of the tire brand's advertising for years.

Source: Michelin, North America

The sixth and final general consideration is the extent to which the brand element is protectable— both in a legal and a competitive sense. Marketers should (1) choose brand elements that can be legally protected internationally, (2) formally register them with the appropriate legal bodies, and (3) vigorously defend trademarks from unauthorized competitive infringement. The necessity of legally protecting the brand is dramatized by the billions of dollars in losses in the United States alone from unauthorized use of patents, trademarks, and copyrights, as described in The Science of Branding 4-1.

THE SCIENCE OF BRANDING 4-1

Counterfeit Business Is Booming

From Calloway golf clubs to Louis Vuitton handbags, coun- terfeit versions of well-known brands are everywhere. The cur- rent size of the counterfeit market is estimated to be $600 billion, representing costs of $200–$250 billion annually to U.S. businesses. The fakes are soaking up profits faster than multinationals can squash counterfeiting operations, and they're getting tougher and tougher to distinguish from the real thing. The difference can be as subtle as lesser-quality leather in a purse or fake batteries inside a cell phone. And counterfeiters can produce fakes cheaply by cutting corners on safety and quality, as well as by avoiding paying for mar- keting, R&D, or advertising.

It's not just luxury items and consumer electronics that are being copied. The World Health Organization says up to 10 percent of medicines worldwide are counterfeited. Those drugs not only purloin pharmaceutical industry profits but also present a danger to anyone who takes them because they are manufactured under inadequate safety controls.

Counterfeiting has become in- creasingly sophisticated and pervasive. To avoid being detected, counterfeit- ers are knocking off smaller brands that don't have the resources to fight back, focusing on fewer high-end brands given the recent economic downturn, and increasing prices on fake goods sold over the Web to counter consumer suspicions.

The U.S. Trade Representative's office now publishes an annual "no- torious markets" list of the worst sites—physical and online—for piracy and counterfeiting. These days, 81 per- cent of counterfeit goods in the United States come from China. Other sources are Russia, Ukraine, Pakistan, India, Mexico, and several countries in South- east Asia (Philippines, Thailand, and Indonesia) and Latin America (Ecuador, Paraguay, and Argentina).

A popular target for counterfeiters who turn out fakes like these, Louis Vuitton uses legal means to vigorously defend its trademarks.

Source: Iain Masterton/Alamy

The operations are financed by such varied sources as Middle East businessmen who invest in fa- cilities in Asian countries for export, local Chinese entrepreneurs, and criminal networks. Online auction retailers such as

eBay and China's Baidu have become unintentional middleman in the mar- ket and have been successfully sued for millions by luxury makers such as LVMH (which makes Louis Vuitton, among other brands).

The replication process has also speeded up as counterfeit- ers have honed their engineering skills and increased their speed. Chinese factories can now copy a new model of a golf club in less than a week. And executives at a variety of companies say counterfeiters have no trouble copying holograms and other se- curity devices intended to distinguish real products from fakes. Producing counterfeit goods is as profitable as trading in il- legal drugs but does not carry the same risk. In many countries, convicted counterfeiters get off with a fine of a few thousand dollars. Chinese authorities have ignored the problem for years, mostly because it did not hurt Chinese industries. But as the country's corporate interests grow and Chinese companies start getting hurt by the counterfeit industry, experts say the Chi- nese government will be more cooperative. They believe China is the key to stemming the counterfeit trade.

Some companies have decided to target the end users of knockoff products, hoping manufacturers will eventually be forced to get a license and pay royalties. And some patent hold- ers are beginning to get creative and target anyone on the supply chain who knowingly ignores counterfeit businesses. Louis Vuitton has partnered with New York City landlords to prevent the sale of

counterfeit Louis Vuitton goods by tenants on notorious knockoff hot spot Canal Street. But because the business of counterfeiting thrives on globalization, experts say all many companies can do for now is hope to slow, not stop, the counterfeiters.

Interestingly, some provocative academic research shows that fake products are not uniformly bad for companies. Although some consumers may initially feel pleased at buying a fake hand- bag, for example, many ultimately realize the fake cannot replace the genuine item. While some who cannot afford to buy genuine luxury items may always buy fakes, other consumers will find that buying a counterfeit motivates them to later buy the real thing.

Sources: Julia Boorstin, "Louis Vuitton Tests a New Way to Fight the Faux," Fortune, 16 May 2005; Robert Klara, "The Fight Against Fakes," Brandweek, 27 June 2009; Stephanie Clifford, "Economic Indicator: Even Cheaper Knockoffs," New York Times, 31 July 2010; "U.S. Calls China's Baidu 'Notorious Market'," Reuters, 28 February 2011; Renée Richardson Gosline, "Rethinking Brand Contamination: How Consumers Maintain Distinction When Symbolic Boundaries Are Breached," working paper, MIT Sloan School of Management, 2009; Keith Wilcox, Hyeong Min Kim, and Sankar Sen, "Why Do Consumers Buy Counterfeit Luxury Brands?," Journal of Marketing Research, 46 (April 2009): 247–259; Young Jee Han, Joseph C Nunes, and Xavier Drèze, "Signaling Status with Luxury Goods: The Role of Brand Prom- inence," Journal of Marketing 74 (July 2010): 15–30; Katherine White and Jennifer J. Argo, "When Imitation Doesn't Flatter: The Role of Consumer Distinctiveness in Responses to Mimicry," Journal of Con- sumer Research 38 (December 2011): 667–680.

Another consideration is whether the brand is competitively protectable. If a name, package, or other attribute is too easily copied, much of the uniqueness of the brand may disappear. For example, consider the once red-hot ice-beer category. Although Molson Ice was one of the early

entries in the category, it quickly lost its pioneering advantage when Miller Ice and what later became Bud Ice were introduced. Marketers need to reduce the likelihood that competitors can create a derivative based on the product's own elements.

OPTIONS AND TACTICS FOR BRAND ELEMENTS

Consider the advantages of "Apple" as the name of a personal computer. Apple was a simple but well- known word that was distinctive in the product category—which helped develop brand awareness. The meaning of the name also gave the company a "friendly shine" and warm brand personality. It could also be reinforced visually with a logo that would transfer easily across geographic and cultural bound aries. Finally, the name could serve as a platform for sub-brands like the Macintosh, aiding the introduction of brand extensions. As Apple illustrates, a well-chosen brand name can make an appreciable contribution to the creation of brand equity.

What would an ideal brand element be like? Consider brand names—perhaps the most central of all brand elements. Ideally, a brand name would be easily remembered, highly suggestive of both the product class and the particular benefits that served as the basis of its positioning, inherently fun or in- teresting, rich with creative potential, transferable to a wide variety of product and geographic settings, enduring in meaning and relevant over time, and strongly protectable both legally and competitively.

Unfortunately, it is difficult to choose a brand name—or any brand element, for that matter—that sat- isfies all these criteria. The more meaningful the brand name, for example, the more difficult it may be to transfer it to new product categories or translate it to other cultures. This is one reason why it's preferable to have multiple brand elements. Let's look at the major considerations for each type of brand element.

Brand Names

The brand name is a fundamentally important choice because it often captures the central theme or key associations of a product in a very compact and economical fashion. Brand names can be an extremely effective shorthand means of communication.6 Whereas an advertisement lasts half a minute and a sales call could run to hours, customers can notice the brand name and register its meaning or activate it in memory in just a few seconds.

Because it is so closely tied to the product in the minds of consumers, however, the brand name is also the most difficult element for marketers to change. So they systematically research them before making a choice. The days when Henry Ford II could name his new automobile the "Edsel" after the name of a family member seem to be long gone.

Is it difficult to come up with a brand name? Ira Bachrach, a well-known branding consultant, has noted that although there are 140,000 words in the English vocabulary, the average U.S. adult recog- nizes only 20,000; Bachrach's consulting company, NameLab, sticks to the 7,000 words that make up the vocabulary of most TV programs and commercials.

Although that may seem to allow a lot of choices, each year tens of thousands of new brands are registered as legal trademarks. In fact, arriving at a satisfactory brand name for a new product can be a painfully difficult and prolonged process. After realizing that most of the desirable brand names are already legally registered, many a frustrated executive has lamented that "all the good ones are taken."

In some ways, this difficulty should not be surprising. Any parent can probably sympathize with how hard it can be to choose a name for a child, as evidenced by the thousands of babies born without names each year because their parents have not decided on—or perhaps not agreed

upon—a name yet. It is rare that naming a product can be as easy as it was for Ford when it introduced the Taurus automobile.
"Taurus" was the code name given to the car during its design stage because the chief engineer's and product manager's wives were both born under that astrological sign. As luck would have it, upon closer examination, the name turned out to have a number of desirable characteristics. When it was cho- sen as the actual name for the car, Ford saved thousands and thousands of dollars in additional research and consulting expenses.

Naming Guidelines. Selecting a brand name for a new product is certainly an art and a science. Figure 4-3 displays the different types of possible brand names according to brand identity experts Lip- pincott. Like any brand element, brand names must be chosen with the six general criteria of memora- bility, meaningfulness, likability, transferability, adaptability, and protectability in mind.
Brand Awareness Brand names that are simple and easy to pronounce or spell, familiar and meaning- ful, and different, distinctive, and unusual can obviously improve brand awareness.7
Simplicity and Ease of Pronunciation and Spelling. Simplicity reduces the effort consumers have to make to comprehend and process the brand name. Short names often facilitate recall because they are easy to encode and store in memory—consider Aim toothpaste, Raid pest spray, Bold laundry detergent, Suave shampoo, Off insect repellent, Jif peanut butter, Ban deodorant, and Bic pens. Marketers can shorten longer names to make them easier to recall. For example, over the years Chevrolet cars have also become known as "Chevy," Budweiser beer has become "Bud," and Coca-Cola is also "Coke."8
To encourage word-of-mouth exposure that helps build strong memory links, marketers should also make brand names easy to pronounce. Also keep in mind that rather than risk the embarrassment of mispronouncing a difficult name like Hyundai automobiles, Shiseido cosmetics, or Façonnable clothing, consumers may just avoid pronouncing it altogether. Brands with difficult-to-pronounce names have an uphill battle because the firm has to devote so much of its initial marketing effort to teaching consumers how to pronounce the name. Polish vodka Wyborowa (pronounced VEE-ba-ro-va) was supported by a print ad to help consumers pronounce the brand name—a key factor for success in the distilled spirits category, where little self-service exists and consumers usually need to ask for the brand in the store.9
Ideally, the brand name should have a clear, understandable, and unambiguous pronunciation and meaning. However, the way a brand is pronounced can affect its meaning, so consumers may take away different perceptions if ambiguous pronunciation results in different meanings. One research study showed that certain hypothetical products with brand names that were acceptable in both English and French, such as Vaner, Randal, and Massin, were perceived as more "hedonic" (providing pleasure) and were better liked when pronounced in French than in English.10
Pronunciation problems may arise from not conforming to linguistic rules. Although Honda chose the name "Acura" because it was associated with words connoting precision in several languages, it initially had some trouble with consumer pronunciation of the name (AK-yur-a) in the U.S. market, perhaps in part because the company chose not to use the phonetically simpler English spelling of Accura (with a double c).

To improve pronounceability and recallability, many marketers seek a desirable cadence and pleasant sound in their brand names.11 For example, brand names may use alliteration (repetition of consonants, such as in Coleco), assonance (repetition of vowel sounds, such as in Ramada Inn), consonance (repetition of

Surname
Dell, Siemens, Gillette
Descriptive
American Online, Pizza Hut, General Motors
Invented
Häagen-Dazs, Kodak, Xerox
Connotative
Duracell, Humana, Infiniti
Bridge
Westin, DaimlerChrysler, ExxonMobil
Arbitrary
Apple, Yahoo!, Infiniti
FIGURE 4-3
Lippincott Brand Name Taxonomy
Source: http://www.lippincott.com/

consonants with intervening vowel change, such as in Hamburger Helper), or rhythm (repetition of pattern of syllable stress, such as in Better Business Bureau). Some words employ onomatopoeia—words com- posed of syllables that when pronounced generate a sound strongly suggestive of the word's meaning, like Sizzler restaurants, Cap'n Crunch cereal, Ping golf clubs, and Schweppes carbonated beverages.

Familiarity and Meaningfulness. The brand name should be familiar and meaningful so it can tap into ex- isting knowledge structures. It can be concrete or abstract in meaning. Because the names of people, objects, birds, animals, and inanimate objects already exist in memory, consumers have to do less learning to un- derstand their meanings as brand names.12 Links form more easily, increasing memorability.13 Thus, when a consumer sees an ad for the first time for a car called "Fiesta," the fact that the consumer already has the word stored in memory should make it easier to encode the product name and thus improve its recallability.

To help create strong brand-category links and aid brand recall, the brand name may also suggest the product or service category, as do JuicyJuice 100 percent fruit juices, Ticketron ticket selling ser- vice, and Newsweek weekly news magazine. Brand elements that are highly descriptive of the product category or its attribute and benefits can be quite restrictive, however.14 For example, it may be difficult to introduce a soft drink extension for a brand called JuicyJuice!

Differentiated, Distinctive, and Unique. Although choosing a simple, easy-to-pronounce, familiar, and meaningful brand name can improve recallability, to improve brand recognition, on the other hand, brand names should be different, distinctive, and unusual. As Chapter 2 noted, recognition depends on consum- ers' ability to discriminate between brands, and more complex

brand names are more easily distinguished. Distinctive brand names can also make it easier for consumers to learn intrinsic product information.15

A brand name can be distinctive because it is inherently unique, or because it is unique in the context of other brands in the category.16 Distinctive words may be seldom-used or atypical words for the product cat- egory, like Apple computers; unusual combinations of real words, like Toys“R”Us; or completely made-up words, like Cognos or Luxottica. Even made-up brand names, however, have to satisfy prevailing linguistic rules and conventions—for example, try to pronounce names without vowels such as Blfft, Xgpr, or Msdy!

Here too there are trade-offs. Even if a distinctive brand name is advantageous for brand recognition, it also has to be credible and desirable in the product category. A notable exception is Smuckers jelly, which has tried to turn the handicap of its distinctive—but potentially dislikable—name into a positive through its slogan, “With a Name Like Smucker’s, It Has to Be Good!”

Brand Associations Because the brand name is a compact form of communication, the explicit and implicit meanings consumers extract from it are important. In naming a new peer-to-peer communication technology, the founders landed on the descriptive “Sky peer-to-peer” which they decided to shorten to Skyper. When the corresponding Web address Skyper.com was not available, they shortened it again to the much more user-friendly Skype.17

The brand name can be chosen to reinforce an important attribute or benefit association that makes up its product positioning (see Figure 4-4). Besides performance-related considerations, brand names can also communicate more abstract considerations as do names like Joy dishwashing liquid, Caress soap, and Obsession perfume.

BRAND NAMES: THE INDIAN WAY

In India, there are numerous brands that have been used to reinforce benefits and attributes through their names. For instance, Limca used its key lemon flavor as a part of its brand name. The same could be said for Mangola, which as its name implies, is a mango drink. A toothpaste brand gets its brand name “Neem” from its key ingredi- ent, neem. Similarly, a hair oil brand containing the vital ingredient of almond oil gets named “Almond Drops”.

Moving on to the convention of benefit-based brand naming, the pain balm, Moov, was named to connote the end benefit that it would offer to its consumers. Similarly, Krack used its brand name to indicate the “foot crack” problem it was designed to solve. Take the case of “Itchguard” and “Ringguard”—both these brands also cued the benefit they were offering.

Service brands, too, often try to derive interesting associations from their brand name. Fab India is a very successful store that sells natural fabrics for home and personal use. Through its brand name, it clearly communi- cates that it sells fabrics made in India. Hi Design, a brand of bags, communicates high-quality design as well as “Hide”—bags made from leather.

If we look at the online space in India, we are bound to see numerous brands that derive interesting associations through their brand names. Flipkart communicates easy shopping, Snapdeal implies great deals, and Make My Trip says custom planning of travel. Naukri means jobs and Shaadi.com embodies wedding. And the list goes on.

A descriptive brand name should make it easier to link the reinforced attribute or benefit.18 Consumers will find it easier to believe that a laundry detergent “adds fresh scent” to clothes if it

has a name like “Blossom” than if it’s called something neutral like “Circle.”19 However, brand names that reinforce the initial positioning of a brand may make it harder to link new associations to the brand if it later has to be repositioned.20 For example, if a laundry detergent named Blossom is po- sitioned as “adding fresh scent,” it may be more difficult to later reposition the product, if necessary, and add a new brand association that it “fights tough stains.” Consumers may find it more difficult to accept or just too easy to forget the new positioning when the brand name continues to remind them of other product considerations.

With sufficient time and the proper marketing programs, however, this difficulty can sometimes be overcome. Southwest Airlines no longer stands for airline service just in Texas and the southwestern United States; and RadioShack doesn’t just provide equipment for ham radio operators and now sells a wide variety of consumer electronics. Such marketing maneuvers can be a long and expensive process, however. Imagine the difficulty of repositioning brands such as “I Can’t Believe It’s Not Butter!” or “Gee, Your Hair Smells Terrific!” Thus, it is important when choosing a meaningful name to consider the possibility of later repositioning and the necessity of linking other associations.

Meaningful names are not restricted to real words. Consumers can extract meaning, if they so desire, even from made-up or fanciful brand names. For example, one study of computer-generated brand names containing random combinations of syllables found that “whumies” and “quax” reminded consumers of a breakfast cereal and that “dehax” reminded them of a laundry detergent.21 Thus, consumers were able to extract at least some product meaning from these essentially arbitrary names when instructed to do so. Nevertheless, consumers are likely to extract meaning from highly abstract names only when they are sufficiently motivated.

Marketers generally devise made-up brand names systematically, basing words on combinations of morphemes. A morpheme is the smallest linguistic unit having meaning. There are 7,000 mor- phemes in the English language, including real words like “man” and prefixes, suffixes, or roots. For example, Nissan’s Sentra automobile is a combination of two morphemes suggesting “central” and “sentry.”22 By combining carefully chosen morphemes, marketers can construct brand names that actually have some relatively easily inferred or implicit meaning.

ColorStay lipsticks
Head & Shoulders shampoo
Close-Up toothpaste
SnackWell reduced fat snacks
DieHard auto batteries
Mop & Glo floor wax
Lean Cuisine low-calorie frozen entrees Shake’n Bake chicken seasoning Sub-Zero refrigerators and freezers Cling-Free static buildup remover

FIGURE 4-4 Sample Suggestive Brand Names

Brand names raise a number of interesting linguistic issues.23 Figure 4-5 contains an overview of different categories of linguistic characteristics, with definitions and examples. Even individual letters can contain meaning that may be useful in developing a new brand name. The letter X

became popular (e.g., ESPN's X Games and Nissan's Xterra SUV) because X represents "extreme," "on the edge," and "youth."24 Research has shown that in some instances, consumers prefer products with brand names bearing some of the letters from their own name (Jonathan may exhibit a greater-than-expected prefer- ence for a product named Jonoki).25

Characteristics
Phonetic Devices
Alliteration Assonance Consonance
Masculine rhyme Feminine rhyme
Weak/imperfect/slant rhyme
Onomatopoeia
Clipping Blending
Initial plosives
Orthographic Devices
Unusual or incorrect spellings Abbreviations
Acronyms
Morphologic Devices
Affixation Compounding
Semantic Devices
Metaphor
Metonymy
Synecdoche Personification/pathetic fallacy
Oxymoron Paranomasia Semantic appositeness
Definitions and/or Examples
Consonant repetition (Coca-Cola)
Vowel repetition (Kal Kan)
Consonant repetition with intervening vowel changes
(Weight Watchers)
Rhyme with end-of-syllable stress (Max Pax) Unaccented syllable followed by accented syllable (American Airlines)
Vowels differ or consonants similar, not identical (Black & Decker)
Use of syllable phonetics to resemble the object itself (Wisk)
Product names attenuated (Chevy) Morphemic combination, usually with elision (Aspergum, Duracell)
/b/, /c-hard/, /d/, /g-hard/, /k/, /p/, /q/, /t/ (Bic)
Kool-Aid
7 UP for Seven Up Amoco
Jell-O Janitor-in-a-Drum
Representing something as if it were something else (Arrid); simile is included with metaphor when a name describes a likeness and not an equality (AquaFresh)
Application of one object or quality for another (Midas)
Substitution of a part for the whole (Red Lobster)
Humanizing the nonhuman, or ascription of human emotions to the inanimate
(Betty Crocker)
Conjunction of opposites (Easy-Off)

Pun and word plays (Hawaiian Punch)
Fit of name with object (Bufferin)
FIGURE 4-5
Brand Name Linguistic Characteristics

The sounds of letters can take on meaning as well.26 For example, some words begin with phone- mic elements called plosives, like the letters b, c, d, g, k, p, and t, whereas others use sibilants, which are sounds like s and soft c. Plosives escape from the mouth more quickly than sibilants and are harsher and more direct. Consequently, they are thought to make names more specific and less abstract, and to be more easily recognized and recalled.27 On the other hand, because sibilants have a softer sound, they tend to conjure up romantic, serene images and are often found in the names of products such as per- fumes—think of Chanel, Ciara (by Revlon), and Shalimar and Samsara (Guerlin).28

One study found a relationship between certain characteristics of the letters of brand names and product features: As consonant hardness and vowel pitch increased in hypothetical brand names for toi- let paper and household cleansers, consumer perception of the harshness of the product also increased.29 The actual font or logotype used to express the brand name may also change consumer impressions.30

Brands are not restricted to letters alone.31 Alphanumeric names may include a mixture of letters and digits (WD-40), a mixture of words and digits (Formula 409), or mixtures of letters or words and numbers in written form (Saks Fifth Avenue). They can also designate generations or relationships in a product line like BMW's 3, 5, and 7 series.

Naming Procedures. A number of different procedures or systems have been suggested for naming new products. Most adopt a procedure something along the following lines. Figure 4-6 displays some common naming mistakes according to leading marketing and branding consultancy Lippincott.32

1. Define objectives. First, define the branding objectives in terms of the six general criteria we noted earlier, and in particular define the ideal meaning the brand should convey. Recognize the role of the brand within the corporate branding hierarchy and how it should relate to other brands and products (we'll discuss this in Chapter 11). In many cases, existing brand names may serve, at least in part. Finally, understand the role of the brand within the entire marketing program and the target market.

1
Using cliched words such as In most industry situations these kinds of "Innovation" or "Solution" in a name. words are so overused, they no longer
have meaning.

2
Insisting on a name that can be Not only are such names scarce, they also found in an English dictionary. may cause translation or other linguistic
problems.

3
Taking the easy way out and Initials may be easier to trademark, but settling on initials. an enormous budget is typically required

to give them meaning.
4
Using terms like “Extra,” “Plus,” Three more examples of words that have or “New” to communicate next lost their meaning through overuse. generation products or improved line extensions.
5
Adopting license-plate shorthand. A name that customers have to work too hard to figure out is a turnoff—and a
wasted opportunity.
6
Seeing how many names can be combined to make a confusing brand
Most that initially started in this direction have truncated to simpler shorter alternatives.
7
Asking for suggestions from friends The results that come from this approach and other uninformed sources. seldom relate to or express a company’s
business startegy.
FIGURE 4-6
Seven Crucial Naming Mistakes
Source: http://www. lippincott.com/

2. Generate names. With the branding strategy in place, next generate as many names and concepts as possible. Any potential sources of names are valid: company management and employees; existing or potential customers (including retailers or suppliers if relevant); ad agencies, professional name consultants, and specialized computer-based naming companies. Tens, hundreds, or even thousands of names may result from this step.

3. Screen initial candidates. Screen all the names against the branding objectives and marketing con- siderations identified in step 1 and apply the test of common sense to produce a more manageable list. For example, General Mills starts by eliminating the following:

- Names that have unintentional double meaning
- Names that are unpronounceable, already in use, or too close to an existing name • Names that have obvious legal complications
- Names that represent an obvious contradiction of the positioning

Next General Mills runs in-depth evaluation sessions with management personnel and marketing partners to narrow the list to a handful of names, often conducting a quick-and-dirty legal search to help screen out possible problems.

4. Study candidate names. Collect more extensive information about each of the final 5–10 names. Before spending large amounts of money on consumer research, it is usually advisable to do an extensive international legal search. Because this step is expensive, marketers often search on a sequential basis, testing in each country only those names that survived the legal screening from the previous country.

5. Research the final candidates. Next, conduct consumer research to confirm management expecta- tions about the memorability and meaningfulness of the remaining names. Consumer

testing can take all forms. Many firms attempt to simulate the actual marketing program and consumers' likely purchase experiences as much as possible.33 Thus, they may show consumers the product and its packaging, price, or promotion so that they understand the rationale for the brand name and how it will be used. Other aids in this kind of research are realistic three-dimensional pack- ages and concept boards or low-cost animatic advertising using digital techniques. Marketers may survey many consumers to capture differences in regional or ethnic appeal. They should also factor in the effects of repeated exposure to the brand name and what happens when the name is spoken versus written.

6. Select the final name. Based on all the information collected from the previous step, management should choose the name that maximizes the firm's branding and marketing objectives and then formally register it.

Some segment of consumers or another will always have at least some potentially negative associations with a new brand name. In most cases, however, assuming they are not severe, these as- sociations will disappear after the initial marketing launch. Some consumers will dislike a new brand name because it's unfamiliar or represents a deviation from the norm. Marketers should remember to separate these temporal considerations from more enduring effects. Here is how a new airline arrived at its name.34

FLYING HIGH WITH THE JET AIRWAYS BRAND

Jet Airways was started by Naresh Goyal in 1993 and today, it is one of the leading brands in the Indian air travel sector. By having a clear strategy built on the pillars of world-class service, punctual performance, reliability in ser- vice delivery, and customer responsiveness, the airline has carved a strong brand identity for itself.

The Jet website is user-friendly, easy to navigate, and delivers a pleasant brand experience. The logo symbol- izes dynamism, and the blue and yellow colour combination has created an excellent recall value. An effective Cus- tomer Relationship Management (CRM) programme has won the brand the coveted Customer and Brand Loyalty award in the Commercial Airlines Sector (Domestic) at the Loyalty Awards in 2009.

Jet Airways has used all customer touch points—on-ground and in-air—to build the brand at various Mo- ments of Truth. From the attire of the Jet Airways staff to colour-themed cutlery and crockery to its in-flight en- tertainment and lifestyle magazine, and further to its service delivery, the branding elements have been true to its brand-building strategy, thus adding on to its promise of "Joy of Flying".

Jet Airways is a leading brands in the Indian air travel sector.

Sources: "Jet Airways Cruising", Brandchannel.com, 18 August, 2003; "Jet Airways wins Customer and Brand Loyalty Award", Business Standard, 30 January, 2009; Martin Roll, "Branding Helped Jet Airways Take Off", JakartaGlobe, 4 April 2010; "Jet Airways to fly on M&C Saatchi campaign", Dancewithshadows.com, 27 January 2006.

URLs

URLs (uniform resource locators) specify locations of pages on the Web and are also commonly re- ferred to as domain names. Anyone wishing to own a specific URL must register and pay for the name. As companies clamored for space on the Web, the number of registered URLs increased dramatically. Every three-letter combination and virtually all words in a typical English

dictionary have been regis- tered. The sheer volume of registered URLs often makes it necessary for companies to use coined words for new brands if they wish to have a Web site for the brand. For example, when Andersen Consulting selected its new name, it chose the coined word “Accenture” in part because the URL www.accenture.com had not been registered.
Another issue facing companies with regard to URLs is protecting their brands from unauthorized use in other domain names.35 A company can sue the current owner of the URL for copyright infringe- ment, buy the name from the current owner, or register all conceivable variations of its brand as domain names ahead of time.
In 2010, cybersquatting cases reached record levels. Cybersquatting or domain squatting, as de- fined by government law, is registering, trafficking in, or using a domain name with bad-faith intent to profit from the goodwill of a trademark belonging to someone else. The cybersquatter then offers to sell the domain to the person or company who owns a trademark contained within the name at an inflated price. Under such cases, trademark holders sue for infringement of their domain names through the WIPO (an agency of the UN).36
The top five areas of legal activity initiated by companies are in the retail, banking and finance, bio- technology and pharmaceuticals, Internet and IT, and fashion industries. In 2009, Citibank successfully

Image source: Jet Airways

filed suit against Shui of China under the Anticybersquatting and Consumer Protection Act by showing that (1) Shui had a bad-faith intent to profit from using the domain name citybank.org; and (2) that the name was confusingly similar to, or dilutive of, Citibank’s distinctive or famous mark. Shui was forced to pay Citibank $100,000 and its legal fees.37
Many sources list the current total of registered domain names at or close to the 200 million mark. As the domain name market has exploded, ICANN—a nonprofit that governs the industry— announced it would begin accepting applications to register customized and unlimited URLs. This decision could have a significant impact for companies, which can now register brand URLs. Canon and Hitachi were among the first brands to apply to register their brand names under the new top-level domain policy.
Brand recall is critical for URLs because it increases the likelihood that consumers easily remember the URL to get to the site. At the peak of the Internet boom, investors paid $7.5 million for Business.com, $2.2 million for Autos.com, and $1.1 million for Bingo.com. Many of these “common noun” sites failed, how- ever, and were criticized, among other things, for having names that were too generic. Many firms adopted names that started with a lowercase e or i and ended in “net,” “systems,” or, especially, “com.” Most of these names became liabilities after the Internet bubble burst, forcing firms such as Internet.com to revert to a more conventional name, INTMedia Group.
Yahoo!, however, was able to create a memorable brand and URL. Jerry Yang and David Filo named their Internet portal (created as a Stanford University thesis project) “Yahoo!” after thumbing through the dictionary for words that began with “ya,” the universal computing acronym for “yet an- other.” Filo stumbled upon yahoo, which brought back fond childhood

memories of his father calling him “little yahoo.” Liking the name, they created a more complete acronym: “Yet another hierarchical officious oracle.”38

Typically, for an existing brand, the main URL is a straightforward and maybe even literal transla- tion of the brand name, like www.shell.com, although there are some exceptions and variations, such as www.purplepill.com for the Nexium acid-reflux medication Web site.

Logos and Symbols

Although the brand name typically is the central element of the brand, visual elements also play a critical role in building brand equity and especially brand awareness. Logos have a long history as a means to indicate origin, ownership, or association. For example, families and countries have used logos for centuries to visually represent their names (think of the Hapsburg eagle of the Austro-Hungarian Empire).

Logos range from corporate names or trademarks (word marks with text only) written in a distinc- tive form, to entirely abstract designs that may be completely unrelated to the word mark, corporate name, or corporate activities.39 Examples of brands with strong word marks and no accompanying logo separate from the name include Coca-Cola, Dunhill, and Kit Kat. Examples of abstract logos include the Mercedes star, Rolex crown, CBS eye, Nike swoosh, and Olympic rings. These non–word mark logos are also often called symbols.

Many logos fall between these two extremes. Some are literal representations of the brand name, enhancing brand meaning and awareness, such as the Arm and Hammer, American Red Cross, and Apple logos. Logos can be quite concrete or pictorial in nature like the American Express centurion, the Land o’ Lakes Native American, the Morton salt girl with umbrella, and Ralph Lauren’s polo player. Certain physical elements of the product or company can become a symbol, as did the Goodyear blimp, McDonald’s golden arches, and the Playboy bunny ears. Like names, abstract logos can be quite distinctive and thus recognizable. Nevertheless, because abstract logos may lack the inherent meaning present with a more concrete logo, one danger is that consumers may not understand what the logo is intended to represent without a significant marketing initiative to explain its meaning. Consumers can evaluate even fairly abstract logos differently depend- ing on the shape.

Benefits. Logos and symbols are often easily recognized and can be a valuable way to identify prod- ucts, although consumers may recognize them but be unable to link them to any specific product or brand. Many insurance firms use symbols of strength (the Rock of Gibraltar for Prudential and the stag for Hartford) or security (the “good hands” of Allstate, the hard hat of Fireman’s Fund, and the red um- brella of Travelers).

Another branding advantage of logos is their versatility: Because they are often nonverbal, logos transfer well across cultures and over a range of product categories. For example, corporate brands often develop logos in order to confer their identity on a wide range of products and to endorse different sub- brands. Marketers must think carefully, however, as to how prominent the brand name and logo should be on any product, especially more luxury ones.40

Abstract logos offer advantages when the full brand name is difficult to use for any reason. In the United Kingdom, for example, National Westminster Bank created a triangular device as a logo because the name itself was long and cumbersome and the logo could more easily appear

as an identification device on checkbooks, literature, signage, and promotional material. The logo also uses the shortened version of the company name, NatWest.41

Finally, unlike brand names, logos can be easily adapted over time to achieve a more contemporary look. For example, in 2000, John Deere revamped its deer trademark for the first time in 32 years, mak- ing the animal appear to be leaping up rather than landing. The change was intended to "convey a mes- sage of strength and agility with a technology edge."42

In updating, however, marketers should make gradual changes and not lose sight of the inherent advantages of the logo. In the 1980s, the trend for many firms was to create more abstract, stylized ver- sions of their logos. In the process, some of the meaning residing in these logos, and thus some equity, was lost. Recognizing the logo's potential contribution to brand equity, some firms in the 1990s reverted to a more traditional look for their symbols. Prudential's Rock of Gibraltar logo was changed back from black-and-white slanted lines intro- duced in 1984 to a more faithful rendition. To harken back to its historic past and reflect its engineering and design prowess, Chrysler used a winged badge to replace the Pentastar five-pointed star design as a symbol of the brand. The wings, intended to symbolize freedom and flying, were found on the first Chrysler manufactured in 1924.

Regardless of the reason for doing it, changing a logo is not cheap. According to branding experts, engaging a firm for four to six months to create a symbol or remaking an old one for a big brand "usu- ally costs $1 million."43

Characters

Characters represent a special type of brand symbol—one that takes on human or real-life character- istics. Brand characters typically are introduced through advertising and can play a central role in ad campaigns and package designs. Some are animated characters like the Pillsbury Doughboy, Peter Pan peanut butter, and numerous cereal characters such as Tony the Tiger and Snap, Crackle & Pop. Others are live-action figures like Juan Valdez (Colombian coffee) and Ronald McDonald. One character has been both in its lifetime.

GREEN GIANT

One of the most powerful brand characters ever introduced is General Mills's Jolly Green Giant. His origin can be traced back to the 1920s, when the Minnesota Valley Canning Company placed a green giant on the label of a new variety of sweet, large English peas as a means to circumvent trademark laws that prevented the firm from naming the product "Green Giant." Ad Agency Leo Burnett used the Jolly Green Giant character in print ads beginning in 1930 and in TV ads beginning in the early 1960s. At first, TV ads featured an actor wearing green body makeup and a suit of leaves. Later, the ads moved to full animation. Creatively, the ads have been very consistent. The Green Giant is always in the background, with his features obscure, and he says only "Ho Ho Ho!" He moves very little, doesn't

walk, and never leaves the valley. The Green Giant has been introduced into international markets, following the same basic set of rules. The Little Sprout character was introduced in 1973 to bring a new look to the brand and allow for more flexibility. Unlike the Green Giant, the Little Sprout is a chatterbox, often imparting valuable product infor- mation. The Green Giant brand has enormous equity to General Mills, and using the name and character on a new

product has been an effective signal to consumers that the product is “wholesome” and “healthy.” Not surprisingly, the company has tied many of their recent green initiatives on sustainability to the Green Giant.44

One of the most enduring—and most powerful—brand characters ever devised is the Jolly Green Giant.

Source: General Mills, Inc.

Benefits. Because they are often colorful and rich in imagery, brand characters tend to be attention getting and quite useful for creating brand awareness. Brand characters can help brands break through marketplace clutter as well as help communicate a key product benefit. For example, Maytag’s Lonely Repairman has helped reinforce the company’s key “reliability” product association.

The human element of brand characters can enhance likeability and help create perceptions of the brand as fun and interesting.45 A consumer may more easily form a relationship with a brand when the brand literally has a human or other character presence. Characters avoid many of the problems that plague human spokespeople—they don’t grow old, demand pay raises, or cheat on their wives. An in- teresting exception occurred, however, when Aflac fired the human voice to its famed duck character, comedian Gilbert Gottfried, after he posted some controversial remarks on Twitter that made light of the fallout from the earthquake and tsunami in Japan.46

Finally, because brand characters do not typically have direct product meaning, they may also be transferred relatively easily across product categories. For example, Aaker notes that “the Keebler’s elf identity (which combines a sense of home-style baking with a touch of magic and fun) gives the brand latitude to extend into other baked goods—and perhaps even into other types of food where homemade magic and fun might be perceived as a benefit.”47 Popular characters also often become valuable licens- ing properties, providing direct revenue and additional brand exposure.

Cautions. There are some cautions and drawbacks to using brand characters. Brand characters can be so attention getting and well liked that they dominate other brand elements and actually dampen brand awareness.

EVEREADY

When Ralston Purina introduced its drumming pink bunny that “kept going . . . and going . . . and going” in ads for the Eveready Energizer battery, many consumers were so captivated by the character that they paid little attention to the name of the advertised brand. As a result, they often mistakenly believed that the ad was for Eveready’s chief competitor, Duracell. Eveready had to add the pink bunny to its packages, promotions, and other marketing communications to create stronger brand links. Through its concerted marketing efforts through the years, however, the Energizer Bunny has now achieved iconic status. Many marketing experts view the character as the “ultimate product demo” because of how effectively it showcases the product’s unique selling proposi- tion—long-lived batteries—in an inventive, fresh way. The bunny celebrated its 20th anniversary in 2009, having achieved several milestones, including 95 percent awareness among consumers and an entry in the Oxford Eng- lish Dictionary. Perhaps

the greatest compliment, however, is how often everyone from politicians to sport stars have used the Energizer Bunny to describe their own staying power.48

Characters often must be updated over time so that their image and personality remain relevant to the target market. Japan's famous Hello Kitty character, which became a multibillion dollar product and license powerhouse, found its sales shrinking over the last decade, a victim in part of overexposure and a failure to make the character modern and appealing across multiple media.49

In general, the more realistic the brand character, the more important it is to keep it up-to-date. One advantage of fictitious or animated characters is that their appeal can be more enduring and timeless than that of real people. Branding Brief 4-1 describes the efforts by General Mills to evolve the Betty Crocker character over time. Finally, some characters are so culturally specific that they do not travel well to other countries. The Science of Branding 4-2 describes some guidelines from a leading consultant.

Slogans

Slogans are short phrases that communicate descriptive or persuasive information about the brand. They often appear in advertising but can play an important role on packaging and in other aspects of the mar- keting program. When Snickers advertised, "Hungry? Grab a Snickers," the slogan also appeared on the candy bar wrapper itself.

Slogans are powerful branding devices because, like brand names, they are an extremely efficient, shorthand means to build brand equity. They can function as useful "hooks" or "handles" to help con- sumers grasp the meaning of a brand—what it is and what makes it special.50 They are an indispens- able means of summarizing and translating the intent of a marketing program in a few short words or phrases. For example, State Farm Insurance's "Like a Good Neighbor, State Farm Is There" has been used for decades to represent the brand's dependability and aura of friendship.

Benefits. Some slogans help build brand awareness by playing off the brand name in some way, as in "The Citi Never Sleeps." Others build brand awareness even more explicitly by making strong links between the brand and the corresponding product category, like when Lifetime would ad- vertise that it was "Television for Women." Most important, slogans can help reinforce the brand positioning as in "Staples. That Was Easy." For HBO, a slogan was critical to conveying its unique positioning.

BRANDING BRIEF 4-1

Updating Betty Crocker

In 1921, Washburn Crosby Company, makers of Gold Medal flour, launched a picture puzzle contest. The contest was a huge success—the company received 30,000 entries—and several hundred contestants sent along requests for reci- pes and advice about baking. To handle those requests, the company decided to create a spokes- person. Managers chose the name Betty Crocker because "Betty" was a popular, friendly sounding name and "Crocker" was a reference to William G. Crocker, a well-liked, recently retired executive. The company merged with General Mills in 1928, and the newly merged company introduced the Betty Crocker Cooking School of the Air as a na- tional radio program. During this time, Betty was given a voice and her signature began to appear on nearly every product the company produced.

In 1936, the Betty Crocker portrait was drawn by artist Neysa McMein as a composite of some of the home economists at the com- pany. Prim and proper, Betty was shown with pursed lips, a hard stare, and graying hair. Her appearance has been updated a number of times over the years (see the accompanying fig- ure) and has become more friendly, although she has never lost her reserved look.

One advantage of characters—they can be timeless. Although Betty Crocker is over 75 years old, she still looks 35!

Prior to a makeover in 1986, Betty Crocker was seen as honest and dependable, friendly and concerned about customers, and a special- ist in baked goods, but also out-of-date, old and traditional, a manufacturer of "old standby products," and not particularly contemporary or innovative. The challenge was to give Betty a look that would attract younger consumers but not alienate older ones who remembered her as the stern homemaker of the past. There needed to be a certain fashionableness about her—not too dowdy and not too trendy, since the new look would need to last for 5 to 10 years. Her look also needed to be relevant to working women. Finally, for the first time, Betty Crocker's look was also designed to appeal to men, given the results of a General Mills study that showed that 30 percent of U.S. men at the time sometimes cooked for themselves.

A few years later, Betty Crocker received another update. This ultramodern model, the current one, was the work of a committee that selected images of 75 women of many different races to create a computerized composite. This seventh makeover

Source: AP Photo/General Mills

seemed to have taken—although Betty Crocker was now close to 75, she didn't look a day over 35! Although the Betty Crocker name is on 200 or so products, her visual image has been largely replaced by the red spoon symbol and signature on package fronts, and she appears only on cookbooks, advertising, and on- line, where she has over 1.5 million Facebook friends, a Twitter account, and a mobile app downloaded by millions.

Sources: Charles Panati, Panati's Extraordinary Origins of Everyday Things (New York: Harper & Row,1989); Milton Moskowitz, Robert Levering, and Michael Katz, Everybody's Business: A Field Guide to the 400 Leading Companies in America (New York: Doubleday/ Currency, 1990); "FYI Have You Seen This Person?," Minneapolis– St. Paul Star Tribune, 11 October 2000; Susan Marks, Finding Betty Crocker: The Secret Life of America's First Lady of Food (New York: Simon & Schuster, 2005); "Betty Crocker Celebrates 90th Birthday," www.marketwatch.com, 18 November 2011.

THE SCIENCE OF BRANDING 4-2

Balance Creative and Strategic Thinking to Create Great Characters

Great characters, the Pillsbury Doughboy, for example, can embody a brand's story and spark enthusiasm for it. But bringing a character to life through advertising requires navi- gating a host of pitfalls. Character, a company based in Port- land, Oregon, helps create new corporate brand characters and revitalize old ones.

During three-day "Character" camps, a team from a client company learns to flesh out a new or current brand character through improvisational acting, discussion, and reflection. According to

Character president David Altschul, brand characters are unique in that they straddle the worlds of marketing and entertainment. Their function is to represent a brand, but they compete for attention with other characters to which consumers are exposed through television, movies, video games, and novels. Altschul em- phasizes maintaining consistency across all communications and familiarizing all employees with the story behind the brand. The results of Character Camps are intended to equip creative directors with background and insights into the company's character that can spur new ideas and approaches.

These are some tips for brand characters presented at Character Camps.

1. Don't be a shill. Human traits are appealing. M&M's were successful in giving the brand more appeal once the M&M characters were given more human traits.
2. Create a life. Create a full backstory to fill out the char- acter. This ensures that the character can evolve over time and continue to connect with consumers.
3. Make characters vulnerable. Even superheroes have flaws. Maytag launched a new character, the Apprentice, to complement its famous lonely repairman.
4. Imagine the long run. Characters like General Mills's Jolly Green Giant have been around for decades. Don't get rid of older characters just to make room for new ones. Consumers can get very attached to longtime characters.
5. Don't ask too much. Characters with a simple task or purpose work best. Using characters for new lines or other purposes can dilute their effectiveness.

To be truly effective, brand characters have to be en- gaging in their own right while staying true to the brand. Most characters though, are conceived as short-term so- lutions to solve specific problems. If the audience likes a character, companies face the challenge of turning it into an asset. At this point, some companies try to freeze all the character's attributes and preserve them. But Altschul cautions against this strategy, saying static characters can lose their appeal and fail to emotionally connect with consumers. On the other hand, characters that are mass-marketed too heavily can also crash and burn. The Califor- nia Raisins met such a fate when their licensing program pushed them into every possible type of paraphernalia without much thought about their backstory.

Altschul maintains that viewers connect with charac- ters whose struggles are familiar. He says the way to en- sure that a brand character adds value for the long run is to address strategic questions such as: "What is this story about?" "What are the flaws, vulnerabilities, and sources of conflict that connect the character to the brand in a deep, intrinsic way?" "What human truth is revealed through the story that audiences can relate to?"

Altschul's company helps clients find this intersection between story and marketing by defining the essence of a brand and the character and then clarifying the con- nection between the two. The brand character is profiled to bring out the personality traits, behavior, and mission that may be used for future storylines. And the partici- pants talk about how the character should look, act, and interact with others to most effectively communicate the essence of the brand. The goal is to create guidelines for how the character may evolve and suggests ways the character could be used beyond traditional advertising media. Altschul suggests that companies also establish principles for the brand to stay "in character," including ways the character can serve as conscience for the brand when making decisions such as line extensions, alliances, and competitive responses.

Sources: Fara Warner, “Brands with Character,” Fast Company, May 2004; David Altschul, “The Balancing Act of Building Character,” Advertising Age, 4 July 2005; Carlye Adler, “Mas- cot Makeover: How The Pillsbury Doughboy Explains Consumer Behavior,” Fortune Small Business, October 2006, 30–40; www. characterweb.com.

HBO

As a pay TV channel, HBO has always needed to convince viewers it was worth paying extra money for. More than just a pay movie channel, HBO had a tradition of broadcasting original, edgy programming such as Sex and the City, The Sopranos, and Entourage that would not be found on free channels. To highlight its most com- pelling point-of-difference and brand essence, HBO developed a clever slogan in 1996: “It’s Not TV, It’s HBO.” Externally, the slogan gave viewers a point of reference to understand and categorize the brand. Internally, the slogan gave employees a clear vision and goal to keep in mind: No matter what they did, it should never look like ordinary TV.51

The clever slogan “It’s Not TV, It’s HBO” reinforces how the cable network with shows like Entourage is different from other networks.

Source: AF archive/Alamy

Slogans often become closely tied to advertising campaigns and serve as tag lines to summarize the descriptive or persuasive information conveyed in the ads. DeBeers’s “A Diamond Is Forever” tag line communicates that diamonds bring eternal love and romance and never lose value. Slogans can be more expansive and more enduring than just ad tag lines, though campaign-specific tag lines may help reinforce the message of a particular campaign instead of the brand slogan for a certain period of time.

For example, through the years, Nike has used tag lines specific to ad campaigns for events or sports such as “Prepare for Battle” and “Quick Can’t Be Caught” (basketball); “Write the Future,” (World Cup); “My Better Is Better” (multisport); and “Here I Am” (women) instead of the well-known brand slogan, “Just Do It.” Such substitutions can emphasize that the ad campaign represents a departure of some kind from the message conveyed by the brand slogan, or just a means to give the brand slogan a rest so that it remains fresh.

Designing Slogans. Some of the most powerful slogans contribute to brand equity in multiple ways.52 They can play off the brand name to build both awareness and image, such as “Be Certain with Certs” for Certs breath mints; “Maybe She’s Born with It, Maybe It’s Maybelline” for Maybelline cos- metics; or “The Big Q Stands for Quality” for Quaker State motor oil.

Slogans also can contain product-related messages and other meanings. Consider the histori- cal Champion sportswear slogan, “It Takes a Little More to Make a Champion.” The slogan could be

interpreted in terms of product performance, meaning that Champion sportswear is made with a little extra care or with extra-special materials, but it could mean that Champion sportswear is associated with top athletes. This combination of superior product performance and aspirational user imagery is a powerful platform on which to build brand image and equity. (Branding Brief 4-2)

BRANDING BRIEF 4-2

Slogans That Capture the Imagination of Consumers: Tata Indica—More Car Per Car

Until 1998, Indian car market could have been summed up in one word—Maruti 800. This flagship model of Maruti Suzuki dominated the market inspite of being more than ten-years–old as a model. The old stalwarts like HM Ambassador and Premier Padmini were the other two choices for the Indian consumer at the mass-end of the market. With Ford, Opel, Daewoo, and Mitsubishi operating at the upper-end of the pyramid, there was no car brand threatening Maruti 800's hegemony.

It was in this scenario that Tata Motors unveiled its first small car, Tata Indica, at the AutoExpo in January 1998. The car got its name "Indica" from the term "In- dia's Car". The company presented the car as a com- bination of the best of the features of its competitors: the space of an HM Ambassador, the shape of a Maruti Zen, and the operating economy of a Maruti 800. The car got rave reviews from the media when it was unveiled at the AutoExpo, but the slated launch of the car had to wait well after the launch of several new hatchback cars like the Fiat Uno, Hyundai San- tro, and Daewoo Matiz.

The car offered several first-in-class features, such as a powerful diesel engine, which would make running efficiency comparable or even better than a Maruti 800. The car also offered unmatched safety, unparalleled interior space, and great ergonomics.

It was therefore required to present the car in a way that would spell value, but in an aspirational, smart way.

Thus, was born the slogan, "More Car Per Car".

The car was launched in December 1998 and when the bookings opened in early 1999, it garnered an unprecedented 115,000 fully paid bookings.

Tata Indica

The slogan used for Indica stayed with the car as it got relaunched in a new avatar, Indica V2, in 2001.

The brand went on to become the largest selling car in its class and redefined what an Indian consumer could expect from a hatchback car: space, efficiency, safety, and style.

Tata Indica paved the way for Tata Motors to launch a whole range of vehicles, including Tata Indigo, Indigo Marina, and more.

As Tata Motors gets ready to launch several exciting new models, its Tata Indica remains the first car to have threat- ened the dominance of Maruti Suzuki. The brand's slogan "More Car Per Car" will live on in the collective consciousness of Indian car buyers.

Source: Teaching note by M. G. Parameswaran.

Image source: Tata Motors

Updating Slogans. Some slogans become so strongly linked to the brand that it becomes dif- ficult to introduce new ones (take the famous slogan quiz in Figure 4-7 and check the accompanying footnote to see how many slogans you can correctly identify). Marketers of 7UP tried a number of different successors to the popular "Uncola" slogan—including "Freedom of Choice," "Crisp and Clean and No Caffeine," "Don't You Feel Good About 7UP," and "Feels So Good Coming Down," and for over five years the somewhat edgy "Make 7UP Yours." A new ad

in 2011 featuring hip-hop singer–songwriter Cee Lo Green beatboxing used yet another tag line, “Be Yourself. Be Refreshing. Be 7UP.”
A slogan that becomes so strongly identified with a brand can box it in. Or successful slogans can take on lives of their own and become public catch phrases (like Wendy’s “Where’s the Beef?” in the

1._____ 2._____ 3._____
4._____ 5._____ 6._____
7._____ 8._____ 9._____
10._____ 11._____
12._____ 13._____
14._____ 15._____
16._____ 17._____
18._____

Oh! Yes, Abhi
I’m Loving it
Hungry kya!
A lot can happen over coffee
Jo biwi se kare pyar, woh Prestige se kaise kare inkaar The joy of flying
The ultimate driving machine Made like a gun, goes like a bullet Kuch meetha ho jaaye
Har ghar kuch kehta hai
Thanda thanda kool kool
The taste of India
Because you’re worth it
Take care
It's liquid engineering
An idea can change your life
ka mazboot zod
The best a man can get
Answers: (1) Pepsi; (2) Mc Donald’s; (3) Dominos; (4) Café Coffee Day; (5) Prestige; (6) Jet Airways; (7) BMW; (8) Royal Enfield; (9) Cadbury; (10) Asian Paints; (11) Navratna Oil; (12) Amul;
(13) L’Oreal; (14) Garnier; (15) Castrol; (16) IDEA; (17) Fevicol; (18) Gillette.
FIGURE 4-7
Famous Slogans Quiz

1980s, MasterCard’s “Priceless” in the 1990s, and the “Got Milk?” spoofs in the 2000s), but there can also be a down side to this kind of success: the slogan can quickly become overexposed and lose spe- cific brand or product meaning.
Once a slogan achieves such a high level of recognition and acceptance, it may still contribute to brand equity, but probably as more of a reminder of the brand. Consumers are unlikely to consider what the slogan means in a thoughtful way after seeing or hearing it too many times. At the same time, a potential difficulty arises if the slogan continues to convey some product meaning that the brand no longer needs to reinforce. In this case, by not facilitating the linkage

of new, desired brand associations, the slogan can become restrictive and fail to allow the brand to be updated as much as desired or necessary.

Because slogans are perhaps the easiest brand element to change over time, marketers have more flexibility in managing them. In changing slogans, however, they must do the following: 1. Recognize how the slogan is contributing to brand equity, if at all, through enhanced awareness or image. 2. Decide how much of this equity enhancement, if any, is still needed. 3. Retain the needed or desired equities still residing in the slogan as much as possible while providing

whatever new twists of meaning are necessary to contribute to equity in other ways.

Sometimes modifying an existing slogan is more fruitful than introducing a new slogan with a com- pletely new set of meanings. For example, Dockers switched its slogan from the well-received “Nice Pants” to “One Leg at a Time” in the late 1990s before reverting to the previous slogan when recogniz- ing it had given up too much built-up equity.

Jingles

Jingles are musical messages written around the brand. Typically composed by professional songwrit- ers, they often have enough catchy hooks and choruses to become almost permanently registered in the minds of listeners—sometimes whether they want them to or not! During the first half of the twentieth century, when broadcast advertising was confined primarily to radio, jingles were important branding devices.

We can think of jingles as extended musical slogans, and in that sense classify them as a brand ele- ment. Because of their musical nature, however, jingles are not nearly as transferable as other brand ele- ments. They can communicate brand benefits, but they often convey product meaning in a nondirect and fairly abstract fashion. Thus the potential associations they might create for the brand are most likely to relate to feelings and personality and other intangibles.

Jingles are perhaps most valuable in enhancing brand awareness. Often, they repeat the brand name in clever and amusing ways that allow consumers multiple encoding opportunities. Consumers are also likely to mentally rehearse or repeat catchy jingles after the ad is over, providing even more encoding opportunities and increasing memorability.

A well-known jingle can serve as an advertising foundation for years. The familiar “Give Me a Break” jingle for Kit Kat candy bars has been sung in ads since 1988 and has helped make the brand the sixth best-selling chocolate candy bar in the United States.53 There was an uproar when, after two decades, the U.S. Army switched from its familiar “Be All That You Can Be” to “Army of One.” Finally, the distinctive four-note signature to Intel’s ads echoes the company’s slogan “In-tel In-side.” Although the jingle seems simple, the first note alone is a mix of 16 sounds, including a tambourine and a hammer striking a brass pipe.54

Packaging

Packaging is the activities of designing and producing containers or wrappers for a product. Like other brand elements, packages have a long history. Early humans used leaves and animal skin to cover and carry food and water. Glass containers first appeared in Egypt as early as 2000 b.c. Later, the French emperor Napoleon awarded 12,000 francs to the winner of a contest to find a better way to preserve food, leading to the first crude method of vacuum packing.55

From the perspective of both the firm and consumers, packaging must achieve a number of objectives:56

- Identify the brand.
- Convey descriptive and persuasive information.
- Facilitate product transportation and protection.
- Assist in at-home storage.
- Aid product consumption.

Marketers must choose the aesthetic and functional components of packaging correctly to achieve marketing objectives and meet consumers' needs. Aesthetic considerations govern a package's size and shape, material, color, text, and graphics. Innovations in printing processes now permit eye-catching and appealing graphics that convey elaborate and colorful messages on the package at the "moment of truth"—the point of purchase.57

Functionally, structural design is crucial. For example, innovations over the years have resulted in food packages that are resealable, tamperproof, and more convenient to use—easy to hold, easy to open, or squeezable. Consider these recent General Mills packaging innovations: Yoplait Go-Gurt's yogurt in a tube packaging concept was a huge hit with kids and their parents; packaging for Betty Crocker Warm Delights showcased a microwavable (two minutes), convenient, single-serve dessert treat; and Green Giant Valley Fresh Steamers uses materials that withstand microwave cooking temperatures to offer steamable vegetables with sauce.58

Benefits. Often, one of the strongest associations consumers have with a brand is inspired by the look of its packaging. For example, if you ask the average consumer what comes to mind when he or she thinks of Heineken beer, a common response is a "green bottle." The package can become an important means of brand recognition and convey or imply information to build or reinforce valuable brand associations. Mol- son's beer sales increased by 40 percent in the United States after the company modified the bottle's back labels to include cheeky "ice-breakers" for bar patrons such as "On the Rebound," "Sure, You Can Have My Number," and "Fairly Intimidated by Your Beauty." Buoyed by that success, they later introduced "An- swer Honestly" bottle back labels that gave drinkers challenging choices to mull over.59

Structural packaging innovations can create a point-of-difference that permits a higher margin. New packages can also expand a market and capture new market segments. Packaging changes can have im- mediate impact on customer shopping behavior and sales: a redesign of Häagen-Dazs packaging increased flavor shoppability by 21 percent; General Mills saw an increase in sales of 80 percent after re-designing Bisquick Shake n' Pour package to improve its ergonomics by creating a smooth curved form to emphasis on its brands equity, and a redesign on the packaging for Jimmy Dean's Biscuit Sandwiches lead to an increase of 13 percent in household penetration.60

One of the major packaging trends of recent years is to make both bigger and smaller packaged versions of products (as well as portions) to appeal to new market segments.61 Jumbo sizes have been successfully intro- duced for hot dogs, pizzas, English muffins, frozen dinners, and beer. Pillsbury's Grands! biscuits—40 percent larger than existing offerings—were the most successful new product in the company's 126-year history when introduced. But sometimes smaller has proven to be successful too.

CHIK SHAMPOO: THE SACHET REVOLUTION

Chik, a brand owned by CavinKare Private Limited Cosmetics, can be credited with the honour of opening up a whole new segment of consumers to the shampoo category. Shampoos, often perceived as expensive luxury cosmetics, was taken to the masses by Chik and its 50 paise sachet during its early days in the 1990s. Using ingenious manufactur- ing technology, the company offered the bottom-of-the-pyramid consumer the opportunity of using a shampoo. The brand has not looked back since then. Not only has it continued to grow, it has also made global majors embrace the sachet mantra. Today, you cannot visit the Indian bazaar without seeing strings of shampoo and other product sa- chets. Chik's shampoo sachet revolution showed that if the consumer is offered a value proposition that they can latch on to, they are willing to try new categories and products.

Chik Shampoo Sachet.

Sources: Preeti Richa, "Building Brand in Rural India", Brand Channel; Bhanumati, "CavinKare's Chick Cool goes Mobile", India Today, 20 December, 2007; Kalyana Ramanathan, "CavinKare Takes on HUL", Business Standard, 15 May 2010;

C.K. Prahalad, The Fortune at the Bottom of the Pyramid: Eradicating Poverty Through Profits (Financial Times/ Prentice Hall, 2006); "Can CavinKare do the pan- India jive?", 4Ps Business & Marketing, http://www.4psbusinessandmarketing.

com/27082009/storyd.asp?sid=3051&pageno=1, accessed on 12 August 2014.

Packaging at the Point of Purchase. The right packaging can create strong appeal on the store shelf and help products stand out from the clutter, critical when you realize that the average supermarket shopper can be exposed to 20,000 or more products in a shopping visit that may last less than 30 min- utes and include many unplanned purchases. Many consumers may first encounter a new brand on the supermarket shelf or in the store. Because few product differences exist in some categories, packaging innovations can provide at least a temporary edge on competition.

For these reasons, packaging is a particularly cost-effective way to build brand equity.62 It is some- times called the "last five seconds of marketing" as well as "permanent media" or "the last salesman." Walmart looks at packaging critically and tests whether consumers understand the brand promise be- hind the package within three seconds and up to 15 feet from the shelf. Note that consumer exposure to packaging is not restricted to the point of purchase and moments of consumption, because brand pack- ages often can play a starring role in advertising.

Packaging Innovations. Packaging innovations can both lower costs and/or improve demand. One important supply-side goal for many firms is to redesign packages and employ more recyclable materi- als to lower the use of paper and plastic. Toward that goal, U.S. food, beverage, and consumer product manufacturers reported that they had eliminated 1.5 billion pounds of packaging between 2005 and

Image source: CavinKare Private Limited

2011 with another 2.5 billion pounds expected to be avoided by 2020, representing an overall reduction of 19 percent in total average U.S. packaging weight.63

On the demand side, in mature markets especially, package innovations can provide a short-term sales boost. The beverage industry in general has been characterized by a number of packaging innova- tions. For example, following the lead of Snapple's wide-mouth glass bottle, Arizona iced teas and fruit drinks in oversize (24-ounce), pastel-colored cans with a southwestern motif became a $300 million brand in a few years with no marketing support beyond point-of-purchase and rudimentary outdoor ads, designed in-house.64

Package Design. An integral part of product development and launch, package design has become a more sophisticated process. In the past, it was often an afterthought, and colors, materials, and so forth were often chosen fairly arbitrarily. For example, legend has it that Campbell's famous soup is red and white because one executive at the company liked the uniforms of Cornell University's football team!

These days, specialized package designers bring artistic techniques and scientific skills to package design in an attempt to meet the marketing objectives for a brand. These consultants conduct detailed analyses to break down the package into a number of different elements.65 They decide on the optimal look and content of each element and choose which elements should be dominant in any one package— whether the brand name, illustration, or some other graphical element—and how the elements should relate to each other. Designers can also decide which elements should be shared across packages and which should differ (and how). Designers often refer to the "shelf impact" of a package—the visual effect the package has at the point of the purchase when consumers see it in the context of other packages in the category. For exam- ple, "bigger and brighter" packages are not always better when competitors' packages are also factored in.66 Given enough shelf space, however, manufacturers can create billboard effects with their brand to raise their prominence and impact. General Mill deliberately "tiled" graphical elements of their packag- ing so that some of their mega-brands with multiple varieties such as Cheerios, Nature Valley Granola Bars, and Progresso Soup would stand out.67

Although packaging is subject to some legal requirements, such as nutrition information on food products, there is plenty of scope for improving brand awareness and forming brand associations. Per- haps one of the most important visual design elements for a package is its color.68 Some package de- signers believe that consumers have a "color vocabulary" when it comes to products and expect certain types of products to have a particular look.

For example, it would be difficult to sell milk in anything but a white carton, club soda in anything but a blue package, and so forth. At the same time, certain brands are thought to have "color ownership" such that it would be difficult for other brands to use a similar look. Here is how some experts see the brand color palette:69

Red: Ritz crackers, Folgers coffee, Target retailer, and Coca-Cola soft drinks

Orange: Tide laundry detergent, Wheaties cereal, Home Depot retailer, and Stouffer's frozen dinners

Yellow: Kodak film, Juicy Fruit chewing gum, McDonald's restaurants, IKEA retailers, Cheerios cereal, Lipton tea, and Bisquick biscuit mix

Green: Del Monte canned vegetables, Green Giant frozen vegetables, Walmart retailers, Starbucks coffee, BP retail gasoline, and 7UP lemon-lime soft drink

Blue: IBM technology and services, Ford automobiles, Windex cleaner, Downy fabric softener, and Pepsi-Cola soft drinks

Packaging color can affect consumers' perceptions of the product itself.70 For example, the darker the orange shade of a can or bottle, the sweeter consumers believe the drink inside to be. Color is thus a critical element of packaging. Like other packaging design elements, color should be consistent with information conveyed by other aspects of the marketing program.

Packaging Changes. Although packaging changes can be expensive, they can be cost-effective compared with other marketing communication costs. Firms change their packaging for a number of reasons:71

• To signal a higher price, or to more effectively sell products through new or shifting distribution channels. For instance, Kendall Oil redid its package to make it more appealing to do-it-yourself- ers when it found more of its sales coming from supermarkets and hardware stores rather than service stations.

• When a significant product line expansion would benefit from a common look, as with Planter's nuts, Weight Watchers foods, and Stouffer's frozen foods.

• To accompany a new product innovation to signal changes to consumers. To emphasize the brand's "green" heritage, Stevia redesigned the packaging on its SweetLeaf product, chang- ing the look and the size and promoting the 100 percent recycled materials used in its manufacture.75

• When the old package just looks outdated. Kraft updated its Macaroni & Cheese packaging in 2010—the first time in more than 10 years—to better underscore the brand's core equi- ties (happiness, smiles, and joy) through a "noodle smile" symbol as well as to unify its three sub-brands.73

Packaging changes have accelerated in recent years as marketers have sought to gain an advan- tage wherever possible. As one Coca-Cola ad executive noted, "There's no question the crowded marketplace has inspired companies to change their boxes more often, and there's greater use of pro- motional packages to give the appearance that things are changing."

In making a packaging change, marketers need to recognize its effect on the original or cur- rent customer franchise for the brand.74 Under these circumstances, marketers must not lose the key package equities that have been built up. Branding Brief 4-3 describes some setbacks marketers have faced updating packaging and other brand elements in recent years.

To identify or confirm key package equities, consumer research is usually helpful (see Branding Brief 4-3). If packaging recognition is a critical consumer success factor for the brand, however, mar- keters must be especially careful. It would be a mistake to change the packaging so significantly that consumers don't recognize it in the store. Retailers' opinions can also be important too.

Some marketing observers consider packaging important enough to be the "fifth P" of the mar- keting mix. Packaging can play an important role in building brand equity directly, through points- of-difference created by functional or aesthetic elements of the packaging, or indirectly through the reinforcement of brand awareness and image. The Science of Branding 4-3 reviews some insightful academic research.75

PUTTING IT ALL TOGETHER

Each brand element can play a different role in building brand equity, so marketers “mix and match” to maximize brand equity.76 For example, meaningful brand names that are visually represented through logos are easier to remember with than without such reinforcement.77
The entire set of brand elements makes up the brand identity, the contribution of all brand elements to awareness and image. The cohesiveness of the brand identity depends on the extent to which the brand elements are consistent. Ideally, marketers choose each element to support the others, and all can be easily incorporated into other aspects of the brand and the marketing program.
Some strong brands have a number of valuable brand elements that directly reinforce each other. For example, consider Charmin toilet tissue. Phonetically, the name itself conveys softness. The brand character, Mr. Whipple, and the brand slogan, “Please Don’t Squeeze the Charmin,” also help reinforce the key point-of-difference for the brand of “softness.”

BRANDING BRIEF 4-3

Do-Overs with Brand Makeovers

With more markets characterized by intense compe- tition, rapidly changing products, and increasingly fickle customers, many marketers are looking at makeovers to breathe new life into their brands. Logos, symbols, pack- aging, and even brand names are being updated to create greater meaning, relevance, differentiation. Unfortunately, in an increasingly networked world, consumer reaction to changes to any brand element—both pro and con—can be quickly spread. Here are some high-profile examples and the challenges and difficulties their brand makeovers encountered.
Tropicana. In February 2009, Pepsi introduced a dramatic overhaul to its category-leading orange juice. Gone was the visual image of an orange with a straw protruding from it (designed to evoke freshness); in its place was a close-up image of a glass of orange juice and the phrase “100% Or- ange.” Consumer reaction was swift and largely negative. Customers complained about being unable to differentiate between the company’s pulp-free, traditional, and other juice varieties. Even worse, customers also felt the look was too generic. Facing online fury and with the words “ugly,” “stupid,” and “bargain brand” ringing in their ears, Pepsi capitulated. Announcing that it had “underestimated the deep emotional bond” consumers had with the original packaging, the company reverted to the old versions after only six weeks.
The Gap. Another brand walking into a digital brand- makeover firestorm, The Gap actually asked for it. After un- expectedly unveiling a new logo (the word Gap in a basic black Helvetica font with a small blue square over the upper- right hand portion of the p), the company asked consum- ers on its Facebook page for comments and further logo ideas. Feedback was far from kind, and after enduring a long week of criticism, Gap management announced that “We’ve heard loud and clear that you don’t like the new logo” and reverted to its iconic white text logo and unique brand font.
Gatorade & Pepsi. Around the same time as the Tropi- cana makeover, Pepsi also completely overhauled its Gato- rade brand as well as its classic Pepsi-cola product lineup. Gatorade’s makeover included introducing a whole new system of thirst quenchers and fluid restoration for before (Prime 01), during (Perform 02), and after (Recover 03) ex-

ercise. The new brand goal was to reach athletes in a wide range of sports and experience levels while positioning itself as the one-stop source for hydration and other needs before, during, and after their workouts. Pepsi's makeover included a new logo—a white band in the middle of the Pepsi circle that appeared to loosely form a smile. Both brand make- overs received some negative feedback and the products ex- perienced sluggish sales afterwards, although several factors may have contributed, including the severe recession.

Lessons. When changing a well-received or even iconic brand element—a character, logo, or packaging—two issues are key. One, the new brand element must be inherently highly regarded. Part of the problems some brands have run into is that their new logos or packaging are just not that appealing to consumers, leading the consumer to wonder why a change needed to be made. Two, regardless of the in- herent appeal of a new brand element, changes are hard for consumers and should be handled carefully and patiently.

No wonder Starbucks went to great pains in 2010 to carefully explain the rationale of its logo makeover, its fourth since the brand was created in 1971. The change was prompted by the company's fortieth anniversary and the new directions it was considering, which would take the brand outside the coffee category. Founder Howard Schultz explained that the iconic green Siren in the center of the logo was made more prominent—by dropping the words "Starbucks Coffee"—to reflect new business lines and new international markets. Like many brand makeovers, it ini- tially met mixed public reaction.

Sources: Linda Tischler, "Never Mind!" Pepsi Pulls Much-Loathed Tropicana Packaging," Fast Company, 23 February 2009; Stuart Elliott, "Tropicana Discovers Some Buyers Are Passionate About Packaging," New York Times, 23 February 2009; "Tropicana to Abandon Much-Maligned Juice Carton," Wall Street Journal, 24 February 2011; Tim Nudd, "People Not Falling in Love with New Gap Logo," Adweek, 6 October 2010; Christine Birkner, "Mind- ing the Gap: Retailer Caught in Logo Fiasco," Marketing News, 21 October 2010; Natalie Zmuda, What Went into the Update Pepsi Logo," Advertising Age, 27 October 2008; Jeremiah Williams," Pep- siCo Revamps Formidable Gatorade Franchise After Rocky 2009," Atlanta Journal-Constitution, 23 March 2010; Valarie Bauerlein "Gatorade's 'Mission': Sell More Drinks," Wall Street Journal, 13 September 2010; Julie Jargon, "Starbucks Drops Coffee from Logo," Wall Street Journal, 6 January 2011; Sarah Skidmore, "Star- bucks Gives Logo a New Look," Associated Press, 5 January 2011.

THE SCIENCE OF BRANDING 4-3

The Psychology of Packaging

Cornell University's Brian Wansink has conducted a series of research studies into the consumer psychology of packaging. His basic premise is that many managers are of the opinion that the packaging of a brand is important because it encourages purchase. It continues to influence the customers long after the brand has been purchased and keeps the marketing process alive. It influences the consumer's positive perceptions of the product, frequency of usage, and even the way consumer uses it. Here are four of his fascinating findings.

Packaging Can Influence Taste

Our sense of taste and touch is very suggestible, and what we see on a package can lead us to taste what we think we are go- ing to taste. In one study, 181 people were sent home with nu-

trition bars that claimed to contain either “10 grams of protein” or “10 grams of soy protein.” In reality, both nutrition bars were identical, and neither contained any soy. Nevertheless, because many people believe soy to have an unappetizing taste, they rated the bars with “soy” on the package as “grainy,” “unappealing,” and “tasteless.” The right words and image on a package can have a big influence on these expectations.

Packaging Can Influence Value

Long after we have bought a product, a package can still lead us to believe we bought it for a good value. First, most people believe the bigger the package, the better the price per ounce. Yet even the shape of a package can influence what we think. One study found that people believe tall, narrow packages hold more of a product than short, wide packages.

Packaging Can Influence Consumption

Studies of 48 different types of foods and personal care prod- ucts have shown that people pour and consume 18–32 percent more of a product as the size of the container doubles. A big part of the reason is that larger sizes subtly suggest a higher “consumption norm.” One study gave Chicago moviegoers free medium-size or large-size popcorn buckets and showed that those given the larger buckets ate 45 percent more! Even when the popcorn was 14 days old, people still ate 32 percent more, though they said they hated it. The same thing happens at parties. MBA students at a Champaign, IL, Super Bowl party were offered Chex Mix from either huge gallon-size bowls or from twice as many half-gallon bowls. Those dishing from the gallon-size bowls took and ate 53 percent more. Shapes affect drinking too: people pour an average of 34 percent more into short wide glasses than tall narrow ones.

Packaging Can Influence How a Person Uses a Product

One strategy to increase use of mature products has been to encourage people to use the brand in new situations, like soup for breakfast, or for new uses, like baking soda as a refrigerator deodorizer. An analysis of 26 products and 402 consumers showed that twice as many people learned about the new use from the package than from television ads. Part of the reason such on-package suggestions are effective is that they are guar- anteed to reach a person who is already favorable to the brand.

Sources: Brian Wansink and Se-Bum Park, “Sensory Suggestiveness and Labeling: Do Soy Labels Bias Taste?” Journal of Sensory Stud- ies 17 (November 2002): 483–491; Brian Wansink, “Can Package Size Accelerate Usage Volume?” Journal of Marketing 60 (July 1996): 1–14; Brian Wansink, “Environmental Factors That Increase the Food Intake and Consumption Volume of Unknowing Consumers,” Annual Review of Nutrition 24 (2004): 455–479; Brian Wansink and Se-Bum Park, “At the Movies: How External Cues and Perceived Taste Impact Consumption Vol- ume,” Food Quality and Preference 12, no. 1 (January 2001): 69–74; Brian Wansink and Junyong Kim, “Bad Popcorn in Big Buckets: Portion Size Can Influence Intake as Much as Taste,” Journal of Nutrition Education and Behavior 37 (Sept–Oct 2005): 242–245; Brian Wansink and Matthew M. Cheney, “Super Bowls: Serving Bowl Size and Food Consumption,” Journal of the American Medical Association 293, no. 14 (2005): 1727– 1728; Brian Wansink and Jennifer M. Gilmore, “New Uses That Revital- ize Old Brands,” Journal of Advertising Research 39 (April/May 1999): 90–98; Brian Wansink, Mindless Eating (New York: Bantam Books, 2006).

Brand names characterized by rich, concrete visual imagery often can yield powerful logos or sym- bols. Wells Fargo, a large California-based bank, has a brand name rich in Western

heritage that can be exploited throughout its marketing program. Wells Fargo has adopted a stagecoach as a symbol and has named individual services to be thematically consistent, for example, creating investment funds under the Stagecoach Funds brand umbrella.
Although the actual product or service itself is critical in building a strong brand, the right brand elements can be invaluable in developing brand equity.

DABUR INDIA: BRANDING COMES TOGETHER

Dabur India is one of India's leading FMCG Companies. Buiit on a legacy of quality and experience for nearly 130 years, Dabur is today India's most trusted name and the world's largest Ayurvedic and natural health care company. What was essentially a proprietary Ayurvedic medicine company, is today celebrated as one of the most successful consumer marketing companies.

The beginning of the transformation dates back to the 1980s, when Dabur Healthcare and the face of the company underwent a makeover. Over the years, the old banyan tree logo was replaced by a colourful, "younger" tree with the tagline "Celebrate Life". From the days of marketing all its healthcare products under the umbrella of Dabur, the company is today following a hybrid strategy very successfully. Dabur is the umbrella brand for what could be called "generic" products like Chavanprash and Honey, whereas brands like Hajmola, Vatika, and Réal having standalone existence, it is only an endorser. Acquired brands like Babool and Promise, too, have a Dabur endorsement. It is therefore likely that the halo of Dabur helps bring credibility to all the brands in its portfolio. As Indian consumer's appetite for health and beauty products grow, it is likely that the brand will benefit tremendously with its range of expanding products. It has managed to get its branding ele- ments in the right place with a hybrid system of branding. This strategy has helped to create standalone brands as well as leverage the mother brand.

India's Leading FMCG Company: Dabur

Sources: Reeba Zachariah and Kaushik Datta, "Dabur to Do Away with Umbrella Brand Plan", http://www.business-standard.com, 6 October 2004; "Merger Moves: Dabur Rationalises Organisational Structure", The Financial Express, 11 June 2003; www.dabur.com.

Image source: Dabur India

REVIEW

Brand Element Criterion	
Memorability	
Meaningfulness	
Likability	
Transferability	
Adaptability Protectability	
Brand Names and URLs	
Can be chosen to enhance brand recall and recognition	
Can reinforce almost any type of association, although sometimes	

only indirectly
Can evoke much verbal imagery
Can be somewhat limited
Difficult
Generally good, but with limits
Logos and Symbols
Generally more useful for brand recognition
Can reinforce almost any type of association, although sometimes only indirectly
Can provoke visual appeal
Excellent
Can typically be redesigned
Excellent
Characters
Generally more useful for brand recognition
Generally more useful for non- product-related imagery
and brand personality
Can generate human qualities
Can be somewhat limited
Can sometimes be redesigned
Excellent
Slogans and Jingles
Can be chosen to enhance brand recall and recognition
Can convey almost any type of association explicitly
Can evoke much verbal imagery
Can be somewhat limited
Can be modified Excellent
Packaging and Signage
Generally more useful for brand recognition
Can convey almost any type of association explicitly
Can combine visual and verbal appeal
Good
Can typically be redesigned
Can be closely copied

Brand elements are those trademarkable devices that identify and differentiate the brand. The main ones are brand names, URLs, logos, symbols, characters, slogans, jingles, and packages. Brand ele- ments can both enhance brand awareness and facilitate the formation of strong, favorable, and unique brand associations.

Six criteria are particularly important. First, brand elements should be inherently memorable, easy to recognize, and easy to recall. Second, they should be inherently meaningful to convey information about the nature of the product category, the particular attributes and benefits of a brand, or both. The brand element may even reflect brand personality, user or usage imagery, or feelings for the brand. Third, the information conveyed by brand elements does not necessarily have to relate to the product alone and may simply be inherently appealing or likable. Fourth, brand elements can be transferable within and across product categories to support line and

brand extensions, and across geographic and cultural boundaries and market segments. Fifth, brand ele- ments should be adaptable and flexible over time. Finally, they should be legally protectable and, as much as possible, competitively defensible. Brand Focus 4.0 outlines some of the key legal considerations in protecting the brand.

Because different brand elements have different strengths and weaknesses, marketers "mix and match" to maximize their collective contribution to brand equity. Figure 4-8 offers a critique of different brand elements according to the six key criteria.

DISCUSSION QUESTIONS

1. Pick a brand. Identify all its brand elements and assess their ability to contribute to brand equity according to the choice criteria identified in this chapter.
2. What are your favorite brand characters? Do you think they contribute to brand equity in any way? How? Can you relate their effects to the customer-based brand equity model?

FIGURE 4-8

Critique of Brand Element Options

3. What are some other examples of slogans not listed in the chapter that make strong contributions to brand equity? Why? Can you think of any "bad" slogans? Why do you consider them to be so?
4. Choose a package of any supermarket product. Assess its contribution to brand equity. Justify your decisions.
5. Can you think of some general guidelines to help marketers mix and match brand elements? Can you ever have "too many" brand elements? Which brand do you think does the best job of mixing and matching brand elements?

BRAND FOCUS 4.0

Legal Branding Considerations

Abrand when registered is known as a trademark and the law enacted to protect and prevent infringements to a trade- mark in India is The Trademark Act 1999.

Definition of Trademark:

A trademark is a visual representation, which when attached to a good or service, defines its trade origin. Registered trade- mark is a well-designed word or words or a symbol through which a commercial commodity is marked for distinct identi- fication. For example, the trademark "Lakme" distinguishes the products of Unilever India Ltd. from those of other similar branded products in the same category like Revlon. "Revlon" is a separate trademark which distinguishes products sold un- der Revlon trademarked brand.

Section 2 (1) (m) of the Trade Marks Act, 1999 defines mark as: "Mark includes a device, brand, heading, label, ticket, name, signature, word, letter, shape of the goods, packaging or combi- nation of colours or any combination thereof."

Section 2 (1) (zb) defines "Trade mark as a mark capable of being represented graphically and which is capable of dis- tinguishing the goods or services of one person from those of others and may include shape of goods, their packaging and combination of colours, graphics, etc."

Section 2 (1) (z) of the Trade Marks Act, 1999 defines “Service as service of any description which is made available to potential uses, and includes the provision of services in connection with business of any industrial or commercial mat- ters such as banking, communication, education, financing , insurance, chit funds, real estate, transport, storage, logistics, IT and ITES related services including BPOs and KPOs, material treatment, processing, supply of electrical or other energy, boarding, lodging, entertainment, amusement, construction, repair, conveying of news or information, and advertising.”

“No one should steal someone else’s property” is an an- cient dictum, signifying human values. With the expansion of trade and commerce, no one should appropriate the goodwill and reputation of another became its corollary.

The Trade Marks Act, 1999 also defines “well-known trade mark” as a mark in relation to any goods or services

which has become so to a substantial segment of the user market, which uses such goods or receives such services that the use of such mark in relation to other goods or services would be likely to be taken as indicating a connection in the course of trade or rendering of services between those goods or services and a person using the mark in relation to the first mentioned goods or services.

• Trademark planning requires selecting a valid trademark, adopting and using the trademark, and engaging in search and clearance processes.

• Trademark implementation requires effectively using the trademark in enacting and directing marketing decisions and its execution, especially with respect to promotional, com- munication and distributional strategies.

• Trademark control necessitates a program of aggres- sive policing of a trademark to ensure its efficient usage in marketing activities, including efforts to reduce trademark counterfeiting and to prevent the trademark from becoming generic, as well as instituting suits for infringements of the trademark.

Counterfeit and Imitator Brands:

Why is trademark protection of brand elements like brand name, logos, and symbols such an important brand management prior- ity, especially in India? Delhi is the centre of counterfeit products in India as nearly 70 percent counterfeit products originates in the capital. China is the highest source of counterfeit products in Asia, with almost 30 percent of such products originating there. Counterfeiting is rampant in FMCG, software, automobile parts, high performance speciality footwear brands (especially international brands), and apparel. Trademark counterfeiting in US alone was $ 200 billion (Rs. 9, 20,000 crores) annually in 2005. A man is not expected to sell his own goods under the pretence that they are goods of another. In India, the estimated amount worth of counterfeit prod- ucts generated is to the tune of Rs. 82,000 crores in 2009. In FMCG sector itself, the government has lost Rs. 2,000 crores per annum in taxes due to counterfeit products in FY 2008-09.

According to a recent study by FICCI, there are 54 clone strips of “Action 500”cold tablets (P&G brand) for every 100 genu- ine strips sold. Parachute coconut oil has 128 different lookalike clone brands, and Fair and Lovely (Unilever brand in India) has 113 copycat brands. Clever manufacturers in the unorganised sector have copied the same colours and packaging of original trademarked prod- ucts. Organised sector brands with slightly changed brand name

spelling of popular brands are used to lure innocent and naive consumers. “Super Vikes” sells as Vicks (P&G brand), Fair and Lovely sells as “Fare and Lovely” and Lifebuoy (Unilever brand) sells as “Lifebuy”. Most of the counterfeits are sold in the semi- urban and rural markets in India.
The counterfeiting of originals is practically rampant in the software sector. With the growth of the IT and software industries, the concomitant growth of software counterfeiting has also increased dramatically. Unlawful copying and sales of software has been the bane of international brands like Microsoft and Adobe, in India. Counterfeiting involves exact duplication of CDs and DVDs having original software holograms, trademarks, packaging, instruction manuals and certificates of authentic- ity. Most counterfeits are sold at lower prices than the original. Counterfeit software products often lack in key features, docu- mentation, and upgrade options. The product reliability is sus- pect and is more prone to bugs, viruses, and breakdowns. This counterfeiting affects both the software industry that loses high revenues and the user community due to its lack of reliability.
The Trademarks Act 1999 provides remedies and relief for infringement. Section 27(2) recognizes the remedy of passing off any person dealing in counterfeit products. Section 29 men- tions various acts that pinpoint the infringement of a registered trademark. Section 135 mentions civil remedies such as injunc- tion, damages, delivery-up, and validation of accounts. Section 103 provides for criminal remedies—imprisonment up to 3 years and fine up to Rs 2,00,000 in case of counterfeiting.
Section 51 of the Copyright Act 1957 enunciates the vari- ous acts and threat faced under copyright infringement. Section 53 restricts the import of copies which could infringe copyright. This Act also provides for both civil and criminal remedies for any copyright infringement. Section 64 empowers the police to seize and take under custody all counterfeit copies, while section 63 provides for imprisonment up to 3 years and fine up to ` 2,00,000 for infringement and abatement.
Trademark dilution in contrast creates cognitive confusion of the trademark at the consumer/buyer level. This form of in- fringement weakens and reduces the ability of the trademark to clearly and unmistakably distinguish the source.
Historical and Legal Precedence
Dilution is a weakening or reduction in the ability of a mark to clearly and unmistakably distinguish the source.
Dilution can occur in three ways: Blurring, Tarnishing, and Cybersquatting. Blurring happens when the use of an existing mark by a different company in a different category alters the “unique and distinctive significance” of that mark.
Tarnishing is when a different company employs the mark in order to degrade its quality such as in the context of a parody or satire.
Cybersquatting occurs when an unaffiliated party pur- chases an internet domain name consisting of the mark or name of a company for the purpose of relinquishing the right to that domain name to the legitimate owner for a price. Sbicards.com was ordered by the World Intellectual Property Organisation to be transferred to the Indian company from an Australian entity, which hijacked the domain name hoping to later sell it for a hefty sum to the State Bank of India subsidiary. The panel ac- cepted SBI Card counsel’s argument that “the Australian com- pany was in the business of buying and selling domain name through its website.”
Trademark Issues Concerning Names

Legally, courts have created a hierarchy for determining for reg- istration. In descending order of protection, these categories are:
1. Fanciful (made up with no inherent meaning, for example, Kodak)
2. Arbitrary (actual word, but not associated with product, for example, Jeeva Ayurvedic Soap)
3. Suggestive (actual word evocative of product feature or benefit, for example, Boost, Frooti)
4. Descriptive (common word protected only with secondary meaning, for example, Bru Coffee)
5. Generic (word synonymous with the product category, for example, Anacin, Fevicol)
Fanciful names are the most easily protected, but at the same time are less suggestive or descriptive of the product itself. Secondary meaning refers to a mark gaining meaning other than the older (primary) meaning and is usually proven through extensive advertising, distribution, availability, sales volume, length of time in market and manner of use, and mar- ket share. Secondary meaning is necessary to establish trade- mark protection for descriptive marks, geographic terms, and
personal names.
Godrej Consumer Products (GCPL) took a Himachal Pradesh-
based company, Gandhi Soaps and Detergent Industries, to court because Gandhi Soaps was selling a toilet soap, branded Gandhi No. 1 that was allegedly identical to GCPL's largest sell- ing toilet soap brand Godrej No. 1. The similarity was appar- ently not just in the brand name, but also the packaging, brand colours, and the font used. The high court restrained Gandhi Soaps from using the trademark Gandhi No. 1, apart from man- ufacturing and selling the soap.
The Delhi High Court asked the Indian conglomerate Bisleri International to halt the sale of their mango-flavored soft drink under the trade name Maaza in India, giving Coca-Cola victory in a trademark case. The issue had been fought for more than a year with the Delhi High Court allowing the interim injunc- tion in the matter, passed in 2008, to become absolute in favor

of Coca-Cola. As reported in the Hindu Business Line, Bisleri In- ternational accused Coca-Cola of infringing intellectual property right (IPR) agreements dating back to 1993 and 1994. The com- pany challenged Coca-Cola's move to register the Maaza trade- mark outside India and sent a legal notice to the company, its affiliates, and franchisees to stop the production of Maaza.
Trademark Issues Concerning Packaging
In general, names, and graphic designs are more legally defen- sible than shapes and colours. In November 2005, Dabur found Amit Jain, the sole pro- prietor of M/s. Vinayak Industries, Delhi to be engaged in the manufacture and sale of Plus Jasmine Hair Oil and Tushar Amla Hair Oil in bottles and labels deceptively similar to that of Da- bur. The company filed a suit alleging infringement action and moved to seek an interim injunction. A compromise was arrived at between the two parties. The compromise included admis- sions made and undertaking given by the defendants, acknowl- edging the validity of the design registration and undertook not to use the impugned trade dress, label, etc.