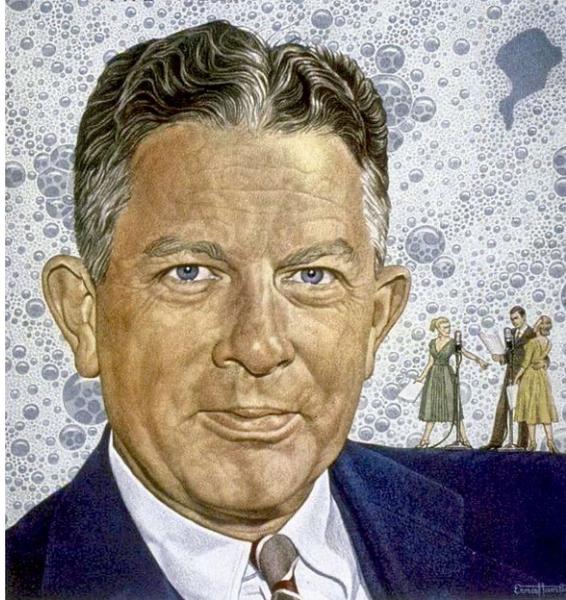


***BRANDING and  
BRAND MGMT***

# Evolution of branding models



Neil McElroy  
P&G – CEO

Brand Management Model

30s →



David Aaker  
Academic

Brand Leadership Model

Circa 90s →



Douglas Holt  
Academic

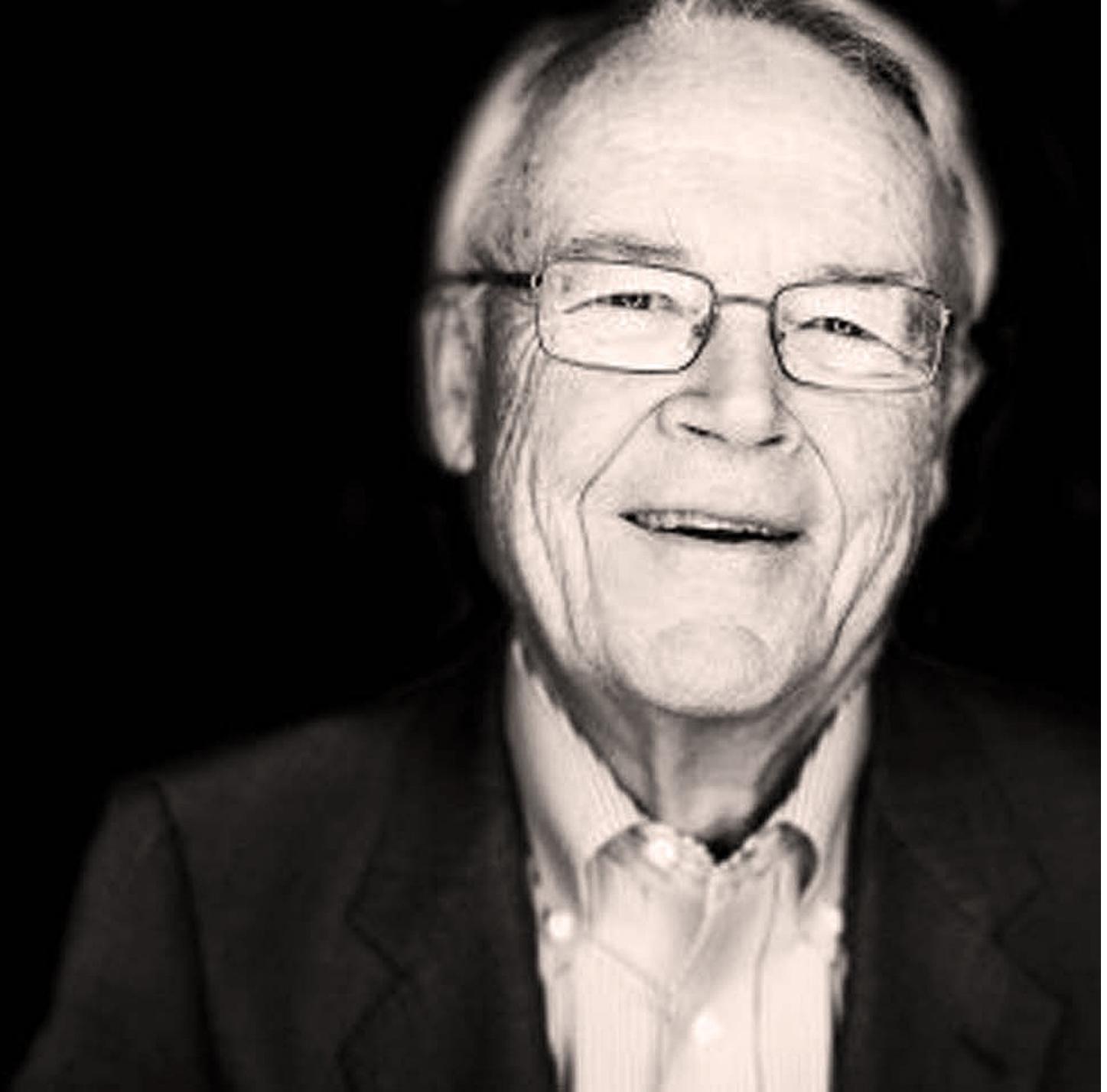
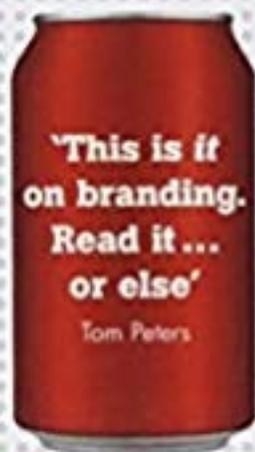
Cultural Branding

Circa 2000-2010s →

# BRAND LEADERSHIP

Author of **BUILDING STRONG BRANDS**  
and **MANAGING BRAND EQUITY**

**DAVID A. AAKER**  
& **ERICH JOACHIMSTHALER**

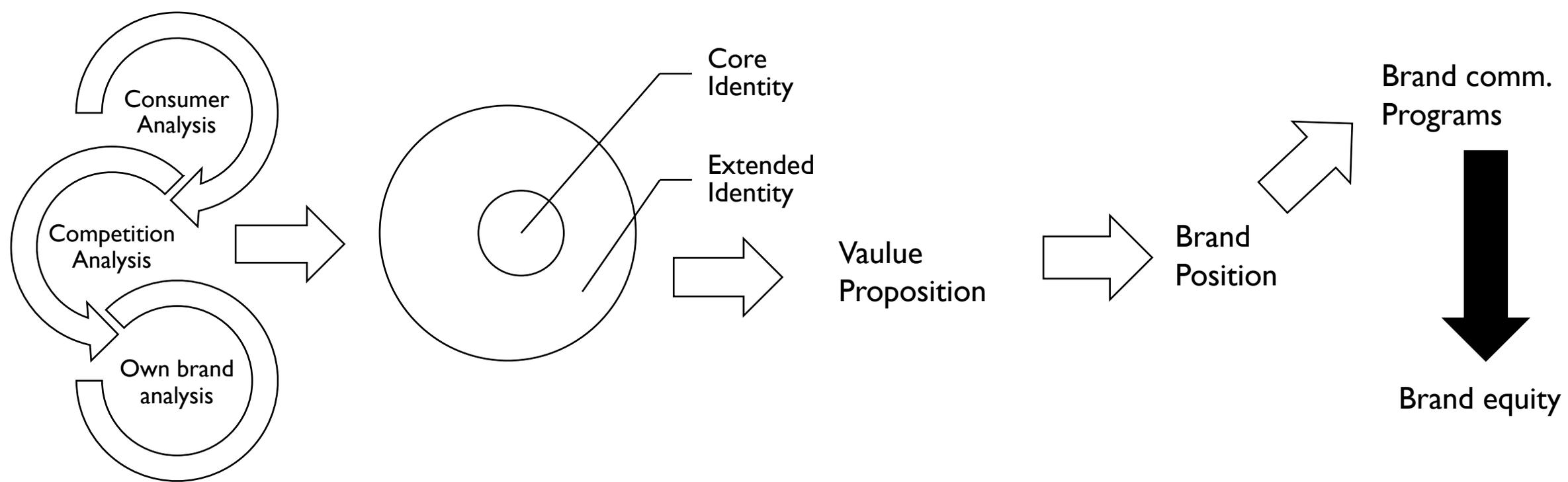
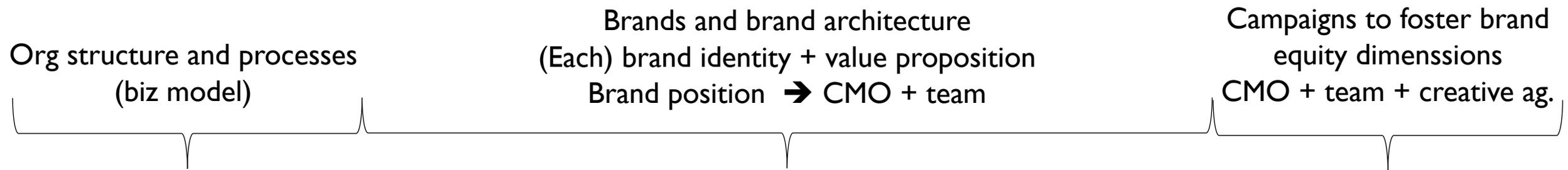


# Why is the brand so important?

“The brand is the only sustainable source of competitive advantage.” (Aaker 1996)

“A brand is essentially a container for a customer’s complete experience with the product or company.” -- Sergio Zyman

- As per David Aaker and likeminded, managing brands strategically pays-off
- He offers a **brand leadership perspective** as a mean of building and sustaning strong brands
- Aaker offers four distinct but no mutually exclusive dimensions to argue for his model:
  - Organizational structure and processees
  - Brand architecture
  - Brand-building programs
  - Brand identity/position



Brand Identity Model by Aaker and Joachimsthaler (2000)

I.

## Organizational structure and processes

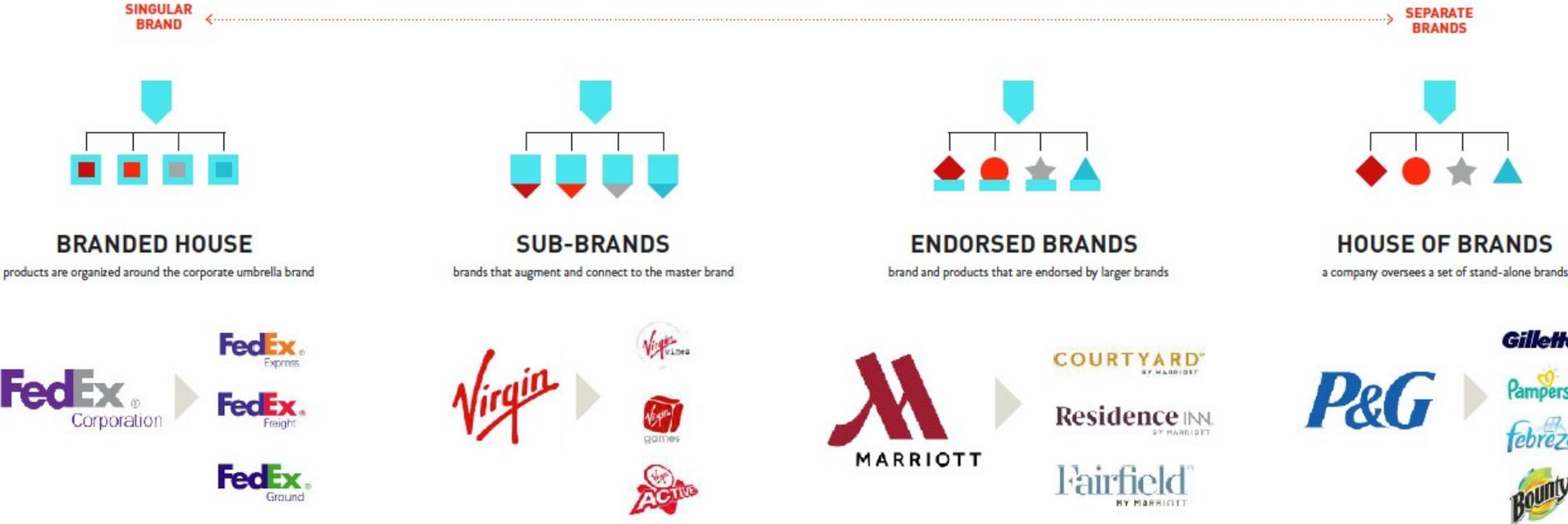
- Build/foster an organizational structure and culture that will lead to strong brands
  - Someone or somegroup needs to be in charge of brand building and maintance procesess → think about the role of the CMO or the brand manager
  - CMO and others, to offer *relatively* clear guidelines and rules for everyone in the organization and especially for those engaged in brand management
- “this is how we do branding in this organization” → organizational culture

## II.

# Brand architecture

- Identify brands and sub-brands as well as their roles, but also, see how they relate to one another
- Doing so, you will be in a better position to:
  - Offer clear consumer/customer offerings
  - Engage in better communication programs
  - Also, to leverage brand equity assets
- Brand architecture may help you decide:
  - When to stretch and existing brand (extension)
  - When to develop a new brand
  - When to use a sub-brand

# BRAND ARCHITECTURE SPECTRUM



SOURCE: "The Brand Relationship Spectrum," David A. Aaker: known as the 'Father of Modern Branding'



# BRAND PORTFOLIO STRATEGIES

There are two opposite ends of a spectrum where the focus attention is either on the product brand or the parent/corporate brand:

1. House of brands: maximum separation between product brands and corporate brand
2. Endorsed brands: the master brand lends the (relatively) independent brand credibility (i.e., "Marvel's the Avengers")
3. Sub-brands: the sub-brand relies quite a bit on the master brand's prestige yet has its own identity (i.e., Toyota Prius)
4. Branded house: minimal separation between product brands and corporate brand

ZARA

ZARA  
HOME

stradivarius

UTERQÜE

**INDITEX**

OYSHO

*Massimo Dutti*

**PULL&BEAR**

Bershka

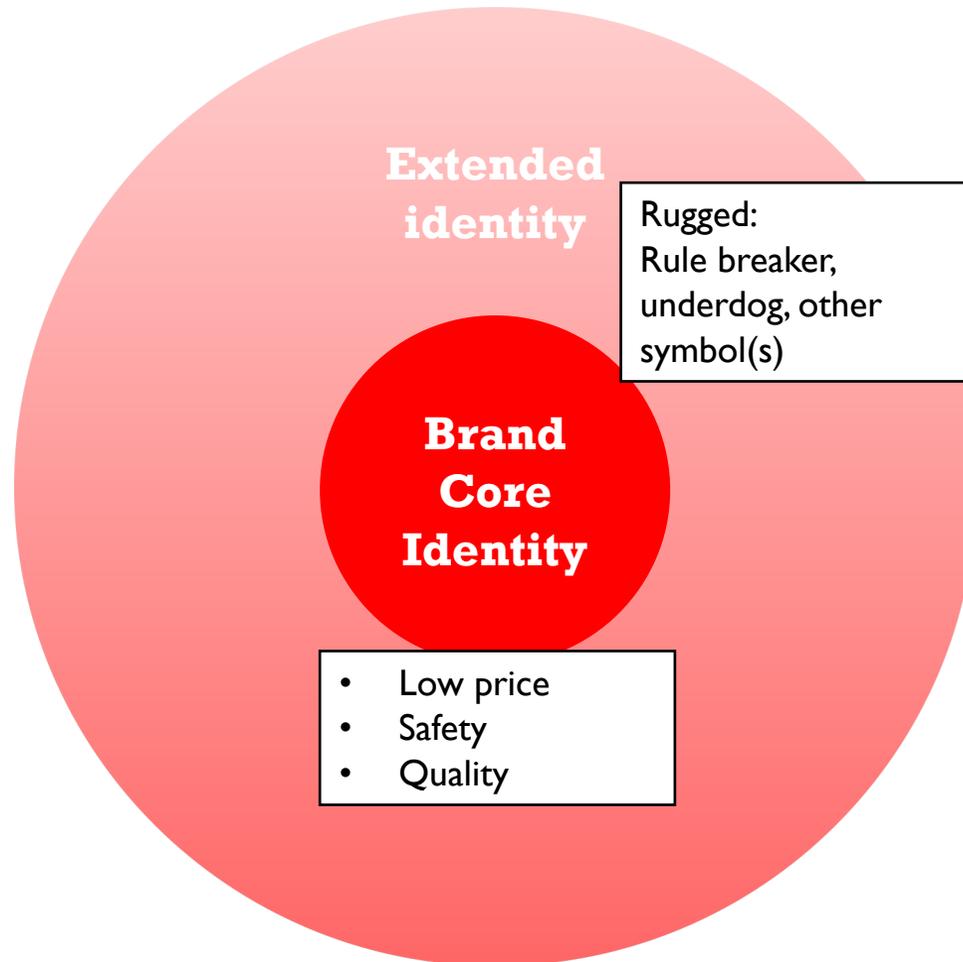
- Holistic view on branding
- Each brand has a role to play within the brand architecture
- The idea is not to manage brands as if they were silos
- The Brand manager/CMO and her/his team to decide and internally communicate this aspect
- Identify strategic brands and invest in them

### III.

## Brand identity and positioning

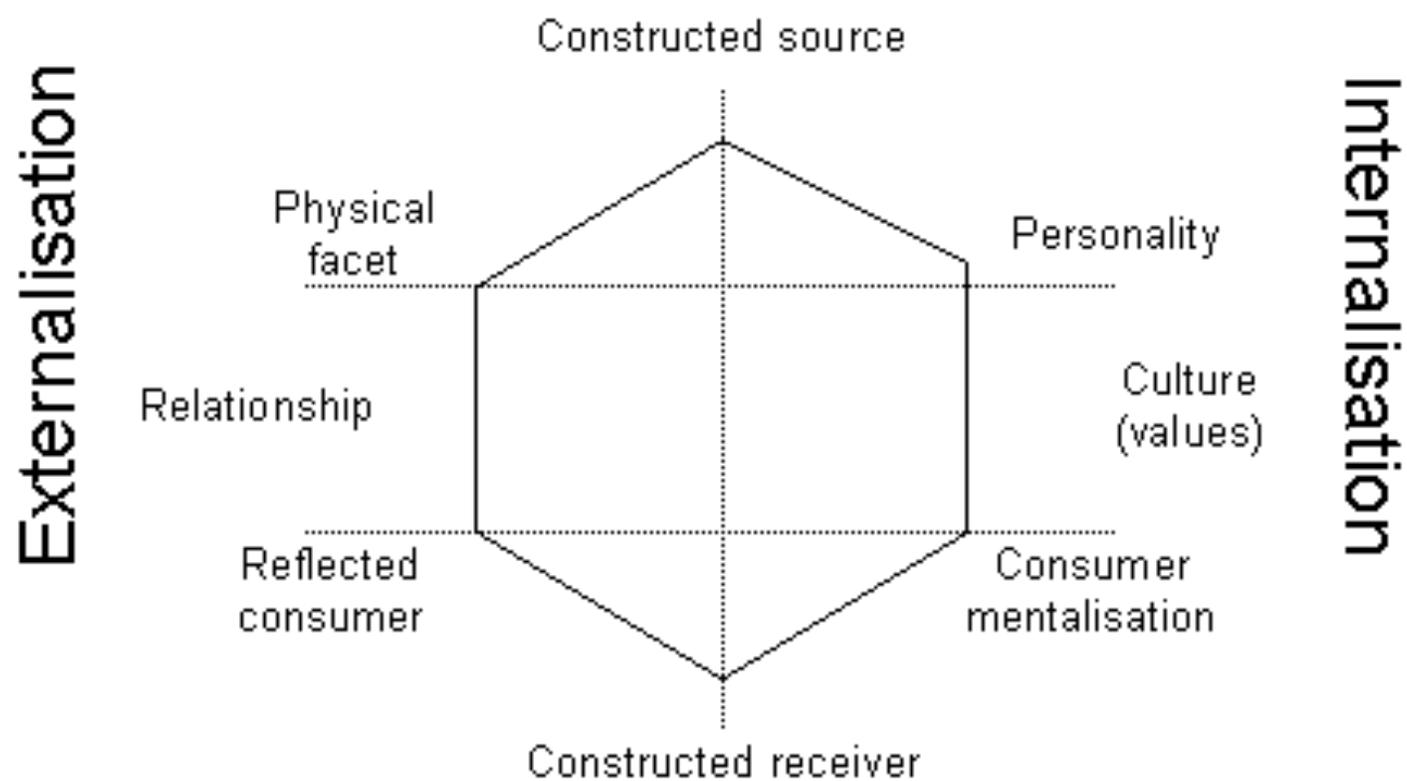
- Each brand has/needs a brand identity:
  - How should consumers perceive our brand(s)?
- Brand identity → the crux of brand building programs
- Needs to be precise; to avoid confusion
- Crucial for brand differentiation

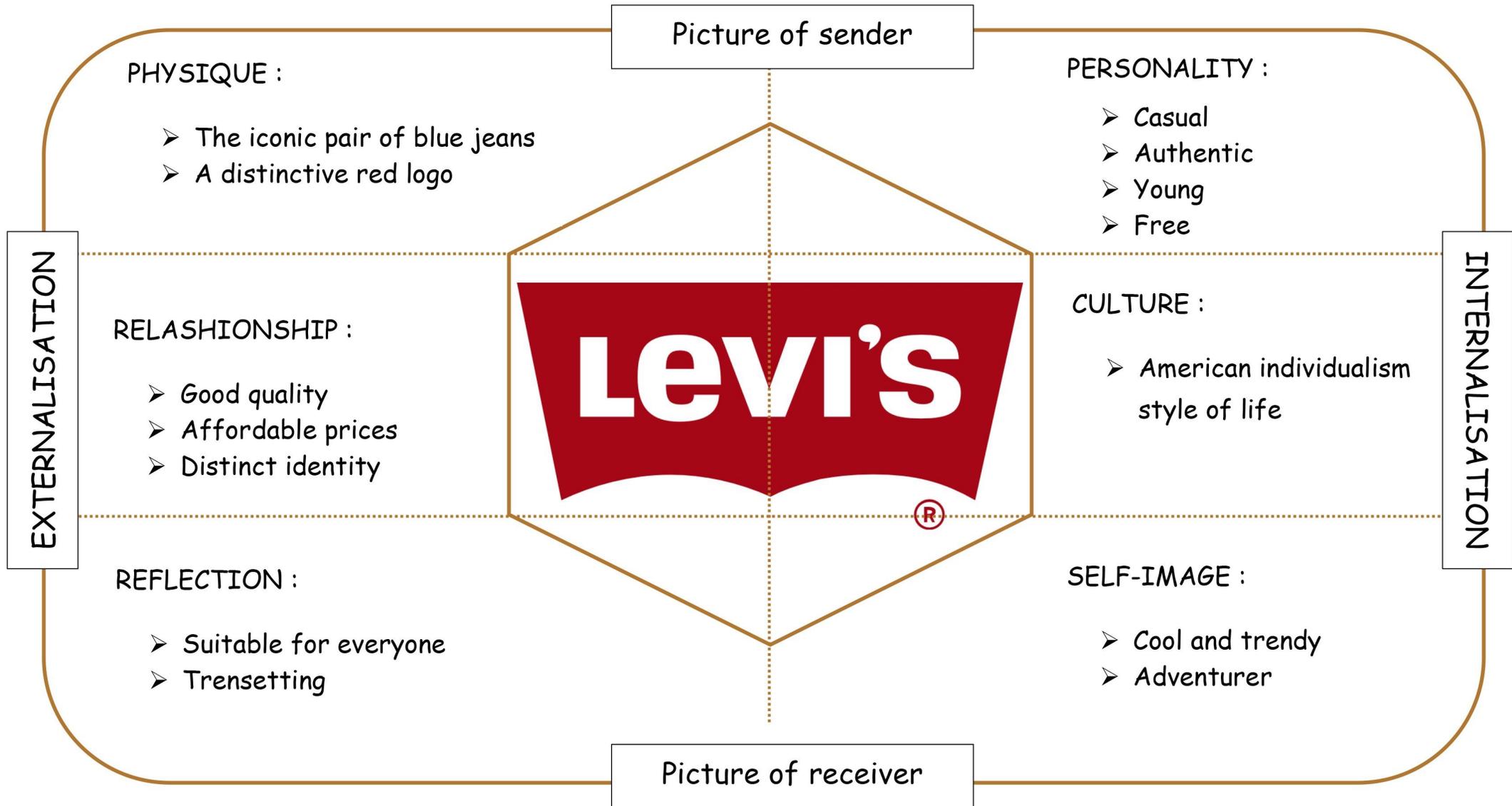
# The brand “onion model”



- The core identity remains unchanged
- The extended identity can and should be updated →  
What IMC does!

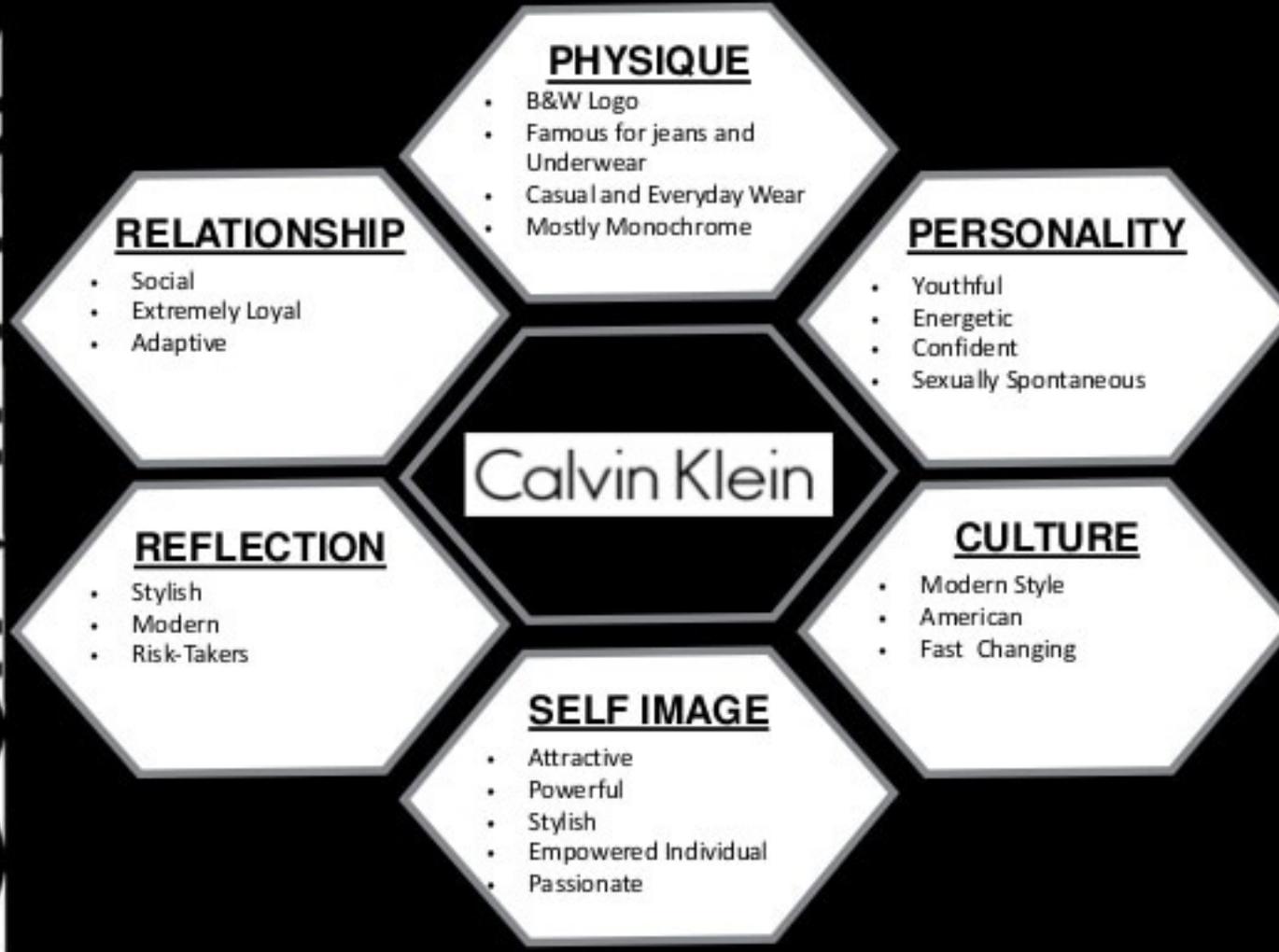
## Brand Identity Prism (Kapferer)





Calvin Klein

# Brand Identity Prism



## IV.

# Positioning

- “the act of designing the company’s offering and image to occupy a distinctive place in the mind of the target market” (Ries and Trout 1981; Kotler 2003)
- Brand position helps with communication objectives:  
What message will best **differentiate** the brand and appeal to designated consumers?

# Strategic endeavor?

The goal is to generate **brand equity** through managing a **brand identity** ... (Aaker 1996)

# Brand equity

- The logic of the mind-share paradigm → to build strong brands by attending to brand equity elements
  - What does this mean?
- Brand equity: “brand assets (liabilities) linked to a brand’s name and symbol that add to (or subtract from) a product or service.” (Aaker and Joachimsthaler 2000: 17).

# “Product plus” view of equity

**Branded  
product  
markup**

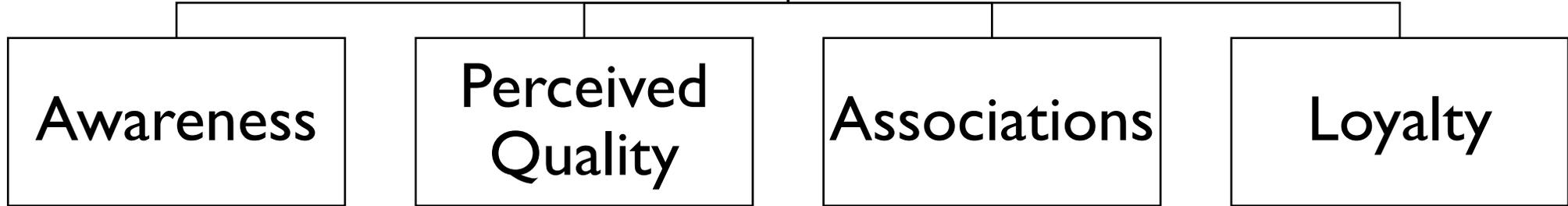
**Branded  
product X**

Brand equity = the additional sum of money a consumer is willing to pay vs. a similar, (un)branded product (de Chernatory & McDonald 1992)

**Generic  
product Y**

# Brand equity

(Aaker and Joachimsthaler 2000: 17)



↕

- Linked to perceptions and even taste
- Consumers *like* familiarity and are likely to ascribe “positive” attributes to brands

↕

Argued to influence brand associations ... also argued to partly affect profitability as measured by ROI and stock return

- ➔ Reason to buy
- ➔ Helps with pricing
- ➔ Position and differentiate

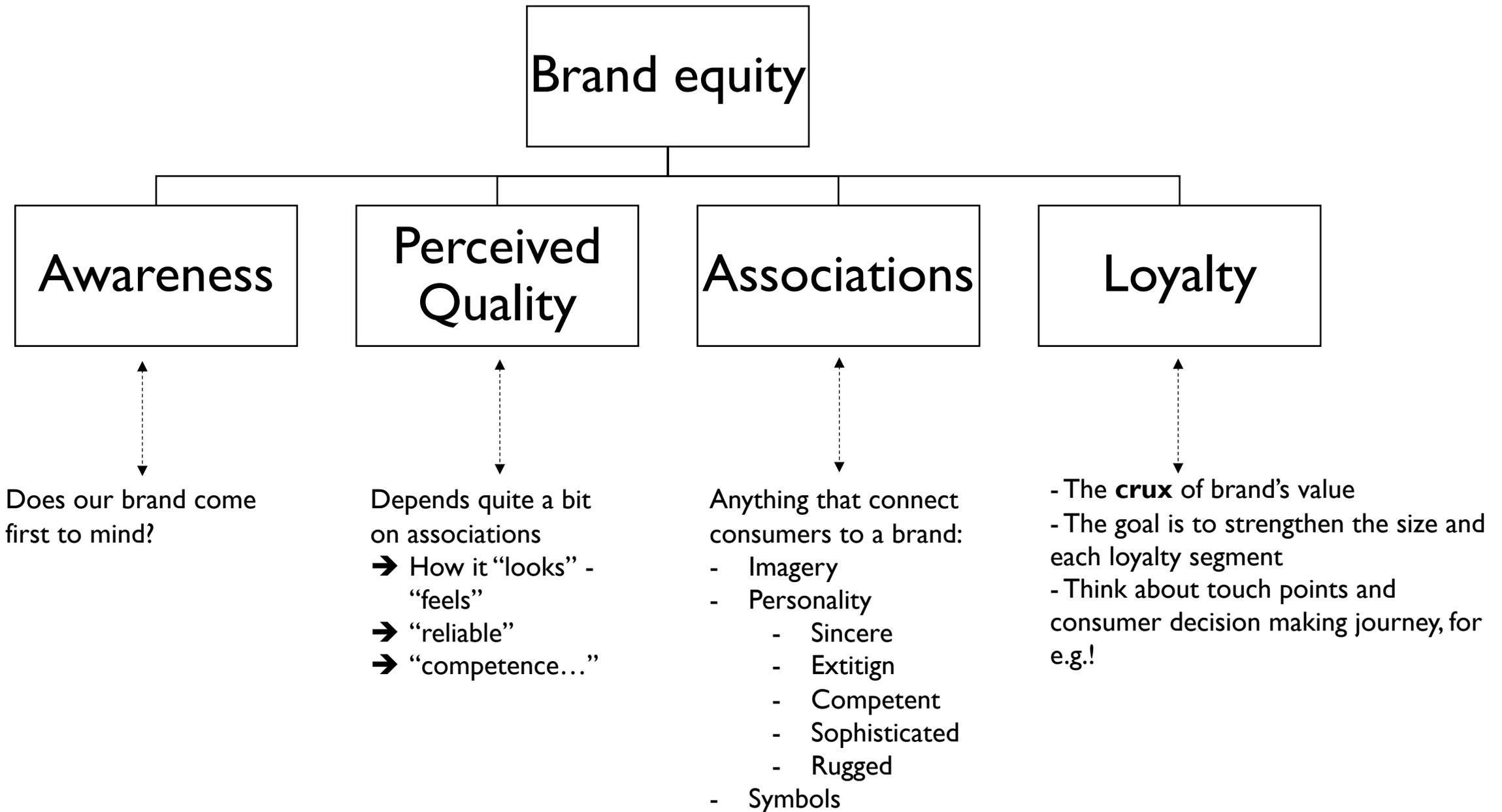
↕

Anything that connect consumers to a brand:

- Imagery
- Attributes (e.g., hedonic & utilitarian)
- Personality
- Symbols

↕

- The **crux** of brand’s value
- The goal is to strengthen the size and each loyalty segment
- Think about touch points and consumer decision making journey, for e.g.!

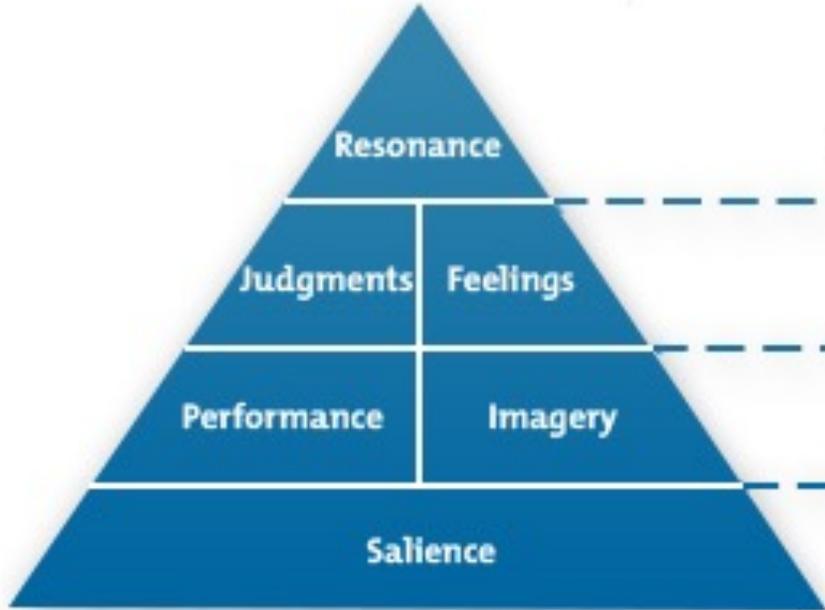


(Aaker and Joachimsthaler 2000: 17)

# Customer centric view of brand equity – Keller

- Repeat purchase
- Love
- Sense of community
- Active engagement (WOM)

Deep bond with the brand (loyalty)



4. Relationships  
What About You and Me?

3. Response  
What About You?

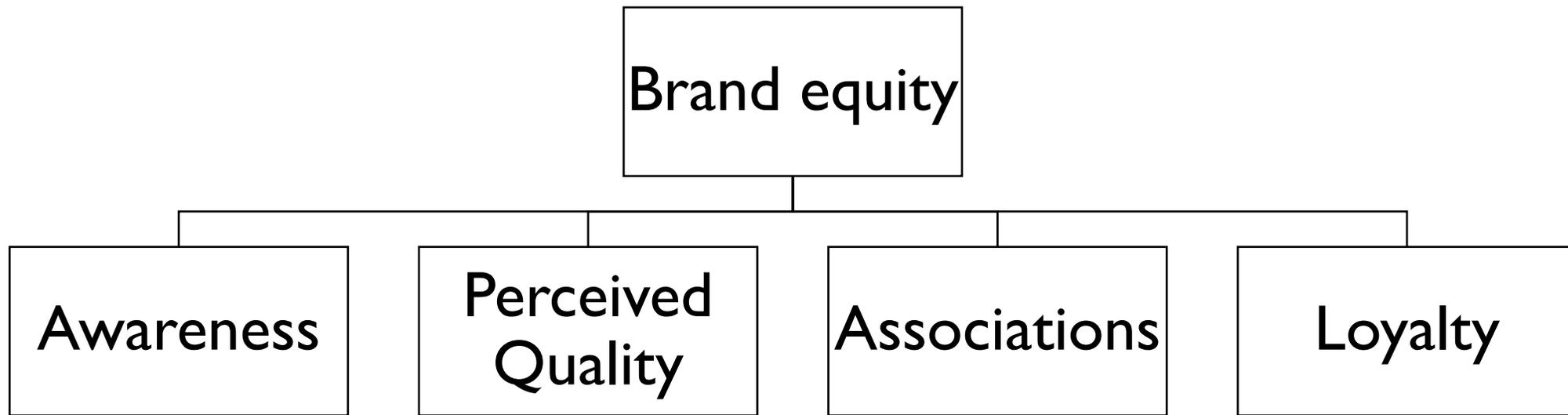
2. Meaning  
What Are You?

1. Identity  
Who Are You?

Perceived quality and associations

Perceived quality / added value (social and psychological needs) → brand identity

The mapping of brand perceptions between what “you think” vs. “what consumers” think your brand is about (identity and awareness)



Communication Outcomes	Communication Options										
	TV	Promos	Events	PR	Social Media	Website	Search	Display	Mobile	Direct	Selling
Create awareness and salience	+++	++	++	++	+++	++	+++	+++	+++	++	+
Convey detailed information	+	+	+	+	++	+++	+	+	++	+++	+++
Create brand imagery and personality	+++	++	++	++	+++	++	+	+	++	+	+
Build trust	+	+	+	+++	+++	+	+	+	++	+	+++
Elicit emotions	+++	++	+++	+++	+++	++	+	+	++	+	+
Inspire action	+	+++	+	+	+	++	+++	++	+++	+++	+++
Instill loyalty	++	+	+	+	++	++	+	+	++	++	++
Connect people	+	+	++	+	+++	+++	+	+	+++	+	+

Notes: +++ = greatest influence; ++ = medium influence; + = least influence.

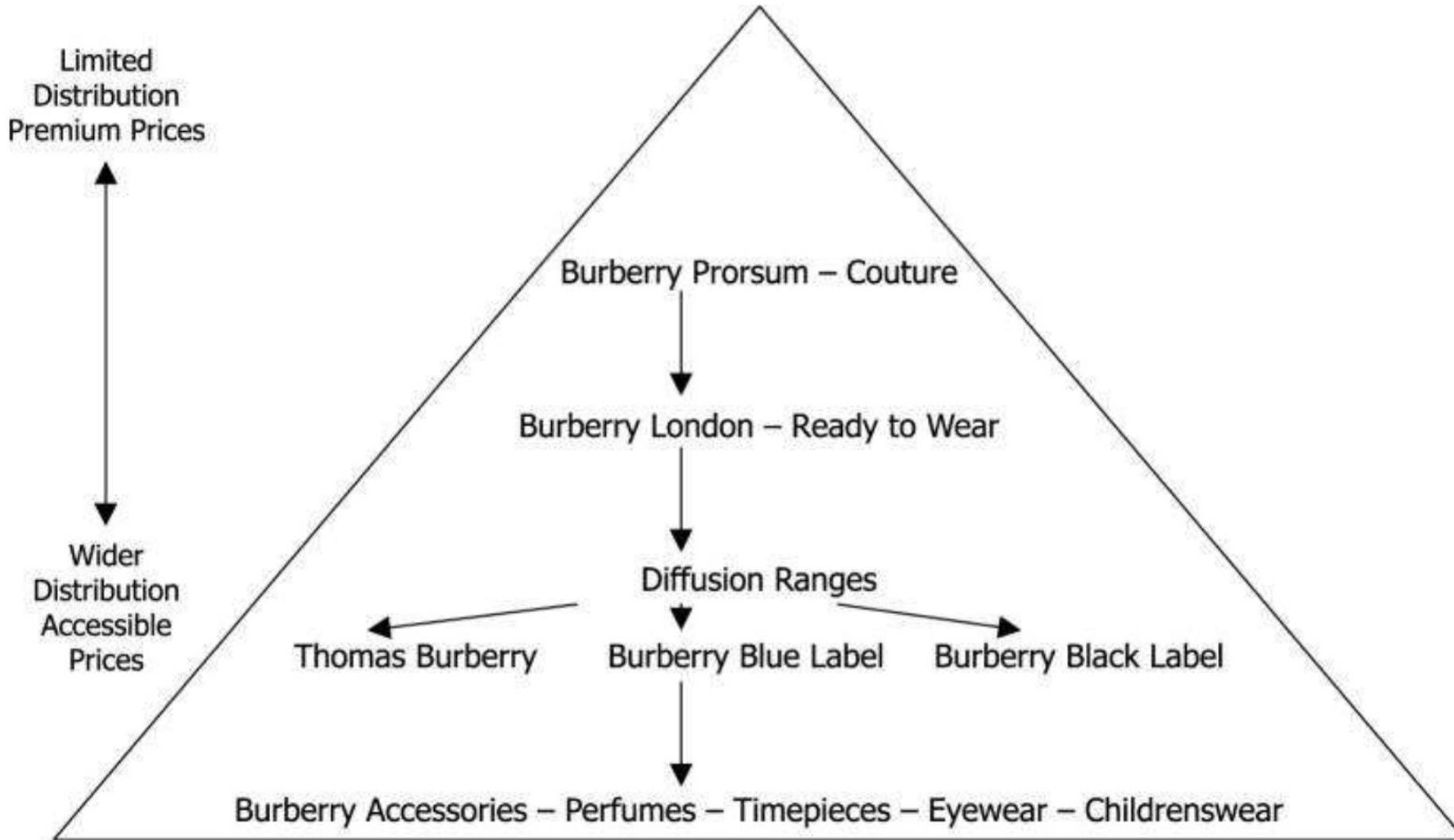
**BURBERRY**

What prompted Burberry to change its  
business model?

- Misalignment between the Burberry brand and the business model → bad company performance
- Annual profits from 62m to 25m pounds
- **Change** → enter: a new CEO
- Identification of key strategic challenges (x, y, z...)
- Strategy: multi-brand positioning ... as a distinctive luxury brand ... appealing to new, younger, fashion-forward customers, while still retaining the traditional customer base

*"From 1997, the new Burberry management team sought to radically reposition a company whose primary asset, the Burberry brand, was undermined by a moribund image and which was overly reliant upon a narrow customer base comprising of middle aged, fashion-conservative men."*

**Figure 1** The Burberry product/brand model



# Brand image “face lift” – how to *drive* the new positioning?

1st: brand name from Burberry's to Burberry

→ Brand identity: logo, visual, packagaing ...

2nd: Promotion strategy (promotion mix)

→ Different advertising strategy → aimed at changing perceptions of Burberry (recall brand equity elements) → how? → through a strategy of celebrity endorsement (fashion models) → Kate Moss + Fashion photographers → retain brand essence (distinct British themes\*) as *content* (encoding) to craft advertisements.

3rd (what have we learned day before yesterday?)

→ Luxury and flagship stores

→ Placed Burberry adjacent to other luxury brands

→ Flagship stores as a magnet for earned media (PR)

Figure 4 The Burberry marketing communications model

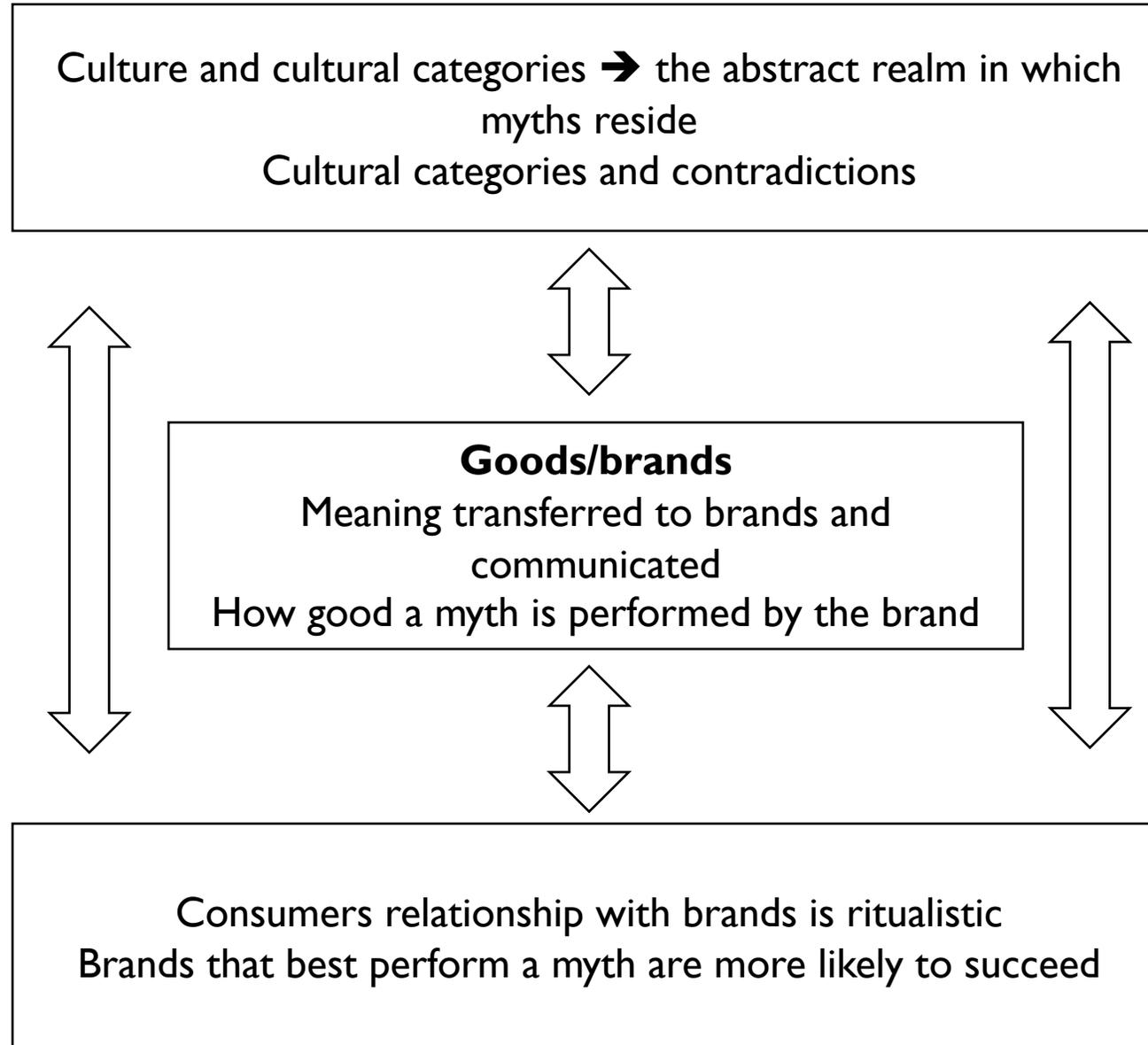


# CULTURAL BRANDING PRINCIPLES

# Cultural understanding

- “Culture → the set of shared attitudes, values, goals, and practices that characterizes an institution, organization or group”
- Cultural categories and contradictions associated with categories of gender, technology, national, and so on
- Brand genealogy (heritage)
  - Cultural authority of the brand
  - How has the brand engaged with “culture” over time
  - Culture (cultural categories) → a conversation arena
  - Brands as active participants in a cultural conversation
  - Brand challenges arise as culture changes
- Empathetic understanding of consumer worlds
  - Identity projects
  - Consumer experiences of culture and cultural categories
  - Angst ...

## Meaning transfer model



Good for the so-called “lifestyle” (identity) categories – symbolism



**RUOHONJUURI**



➔ value of the brands as a mean of self-expression

# Holt claims that cultural branding principles are good for creating "iconic" brands

- Icons = symbols of an ideal that people hold in considerable esteem
- Icons are valued because through them, consumers get to experience powerful myths

# Myth

- Myths → (imaginative) simple stories, with compelling characters and resonant plots, ... myths help us make sense of the world
- Cultural contradictions and individual experiences produce intense desires and anxieties, fueling demand for myths
- A brand's strength is dependent on how well a brand encapsulates an identity myth and how strongly people identify with that myth

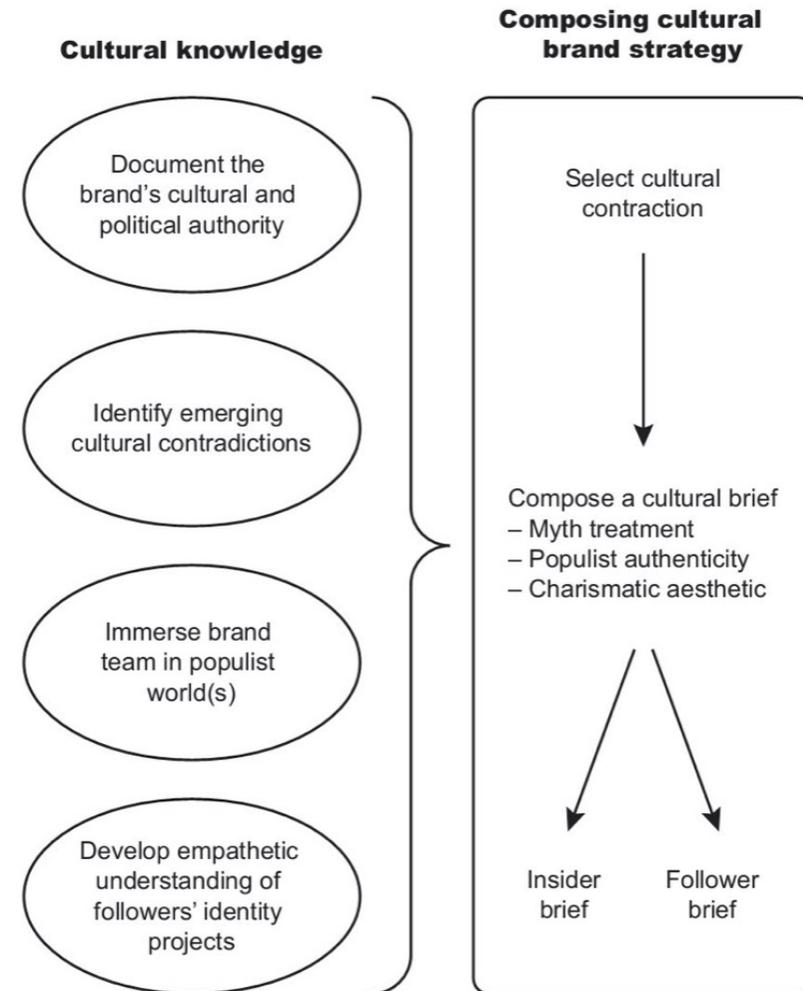
“Myths provide ideals to live by, and they work to resolve life's most vexing questions. Icons are encapsulated myths. They are powerful because they deliver myths to us in a tangible form, thereby making them more accessible”

# Dominant/salient myths informing (iconic) brand communication programs – cultural contradictions

- Myths (imaginative stories) about masculinity (idealized masculine categories)
- Gender and ethnicity (women vs. men rights, new social movements)
- Body and body ideals
- Sustainability myths (e.g., food, clothing, automobiles, beverages, ect.)
- Technology myths

# The Cultural Branding Management Process

- Cultural knowledge helps identifying major social categories identified in the previous slide, vs. obscuring these categories by sorting people into “psychographic” groups
- Brand as a historical actor in society
- Views people as meaning makers vs. consumers of category benefits
- Understand the identity value of mass cultural text (stories) vs. treating culture as trends (e.g., Pepsi – Join the Conversation campaign)



# Semiotics

A (super) brief introduction

# ***WHAT IS SEMIOTICS?***

Semiotics is primarily concerned with the investigation of **meaning**, that is, how meaning is **created, transmitted** and **interpreted** in various situations.

Analysis of **systems of signs**.

# Ferdinand de Saussure (1857-1913)

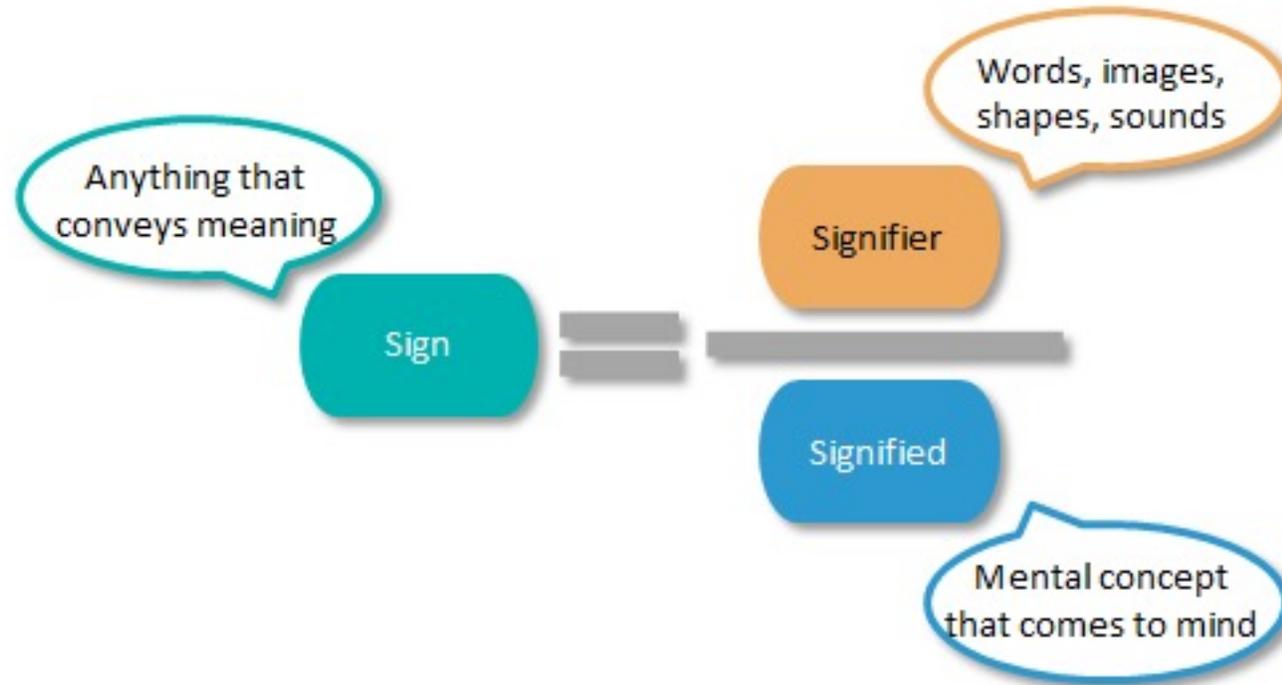
- Swiss linguist
- Lecture series or seminars in "general linguistics" (1907-11)
- The founding father of semiotics

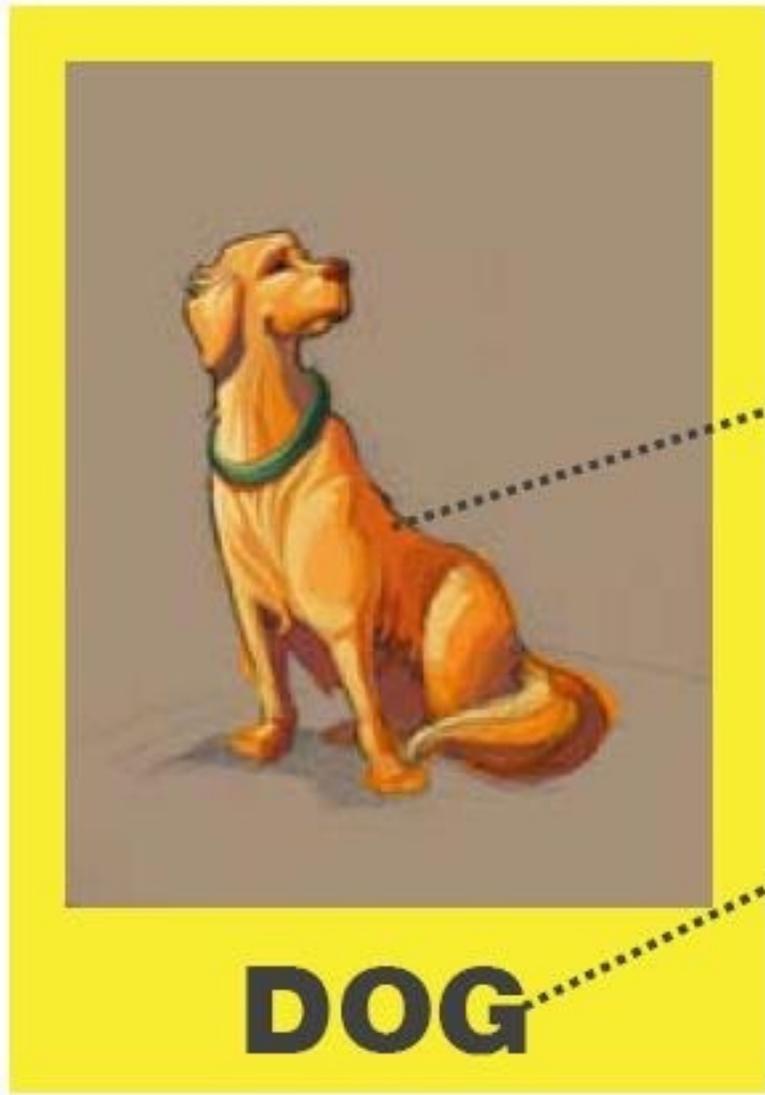


The “sing” is the most fundamental unit of mainstream semiology.

From linguistics

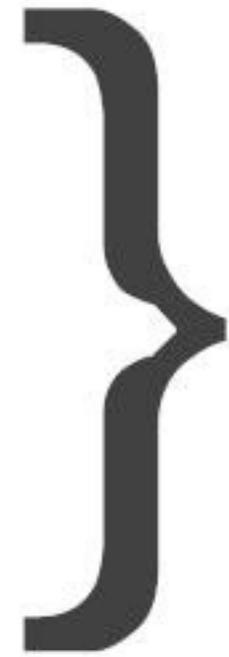
- Sign = two parts only distinguishable at the analytical level
  - the first part → **signified** ... concept or and object,
  - second part **signifier** ... a sound or an image that is attached to a signified
  
- Arbitrariness





**Signified**

**Signifier**

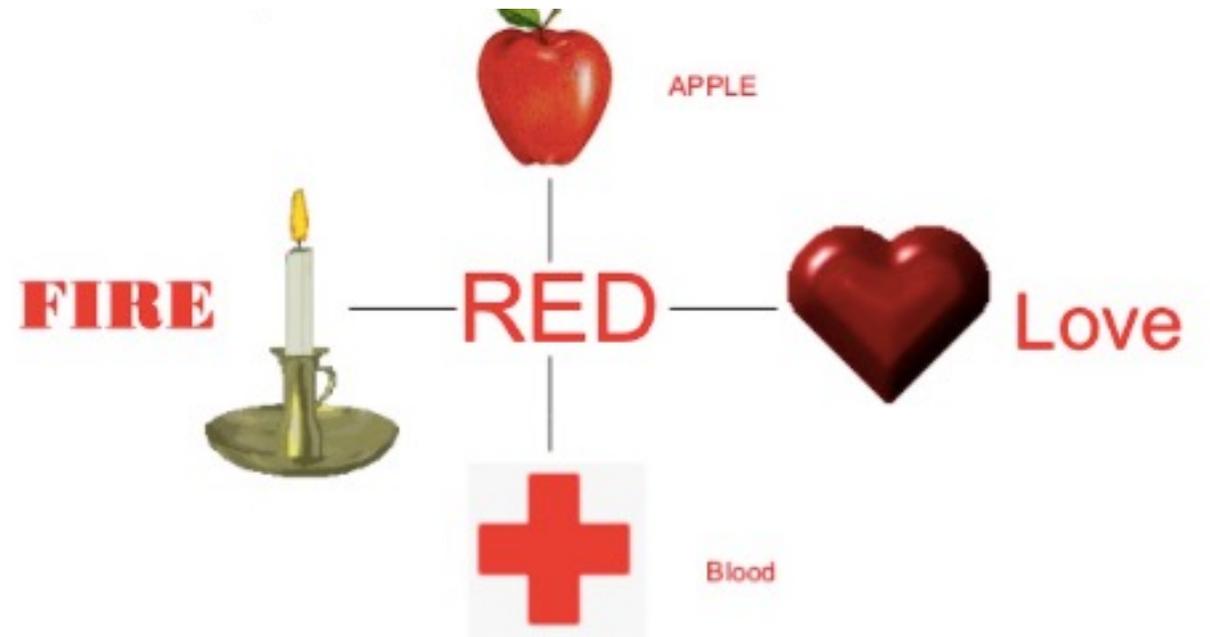


**Sign**

Signifiers can have multiple signifieds (*concepts*\*):

Think of signifier red

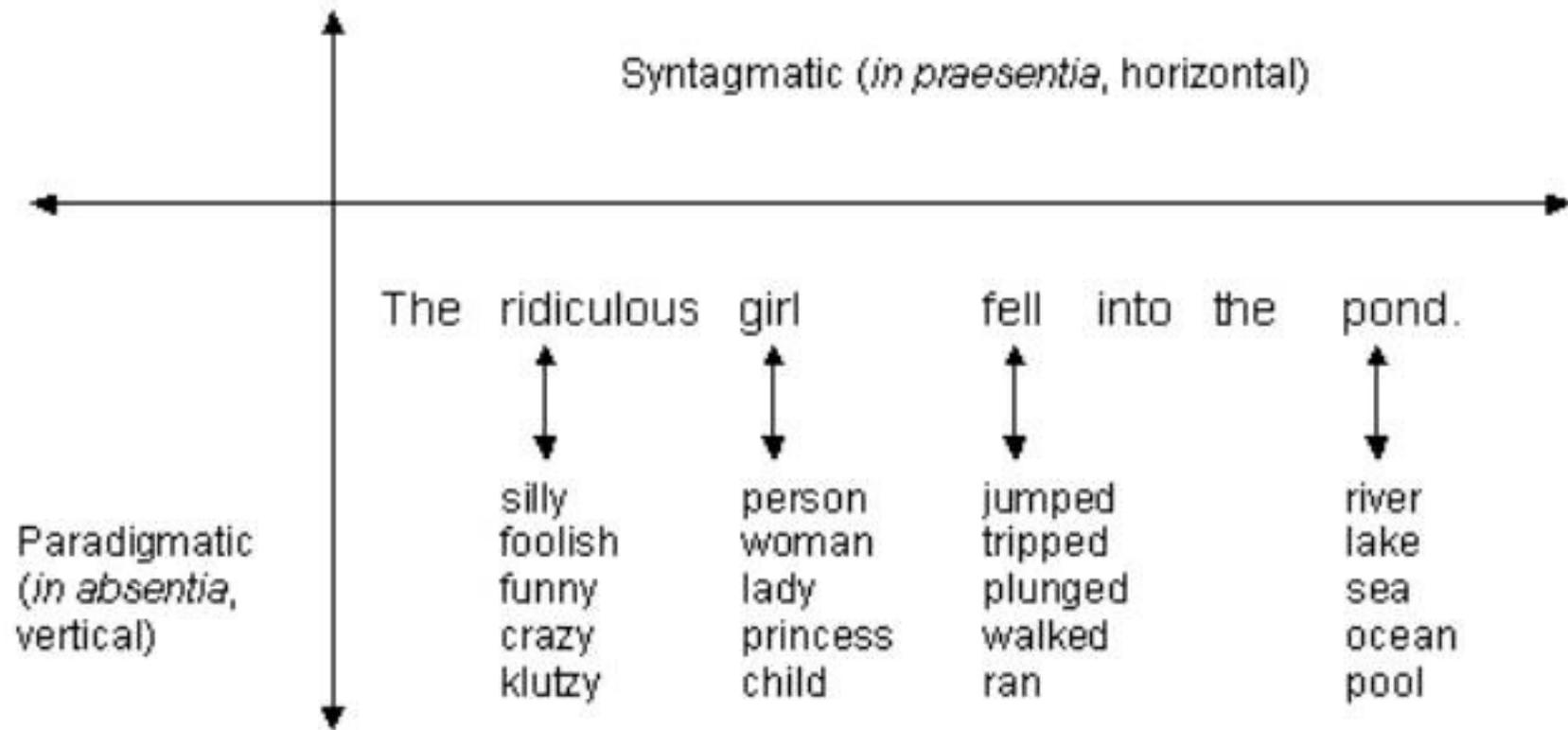
A number of signifieds are possible:



# Brands as signs



# Paradigmatic and syntagmatic relations

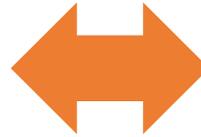


# ***PARADIGMA AND SYNTAGMA: DIFFERENCE AND THE TWO AXES***

- **Paradigma:** a class of objects or concepts
- **Syntagma:** an element which follows another in a particular sequence
- Fashion operates in both categories, but is more powerfully articulated through syntagma!

## Paradigma

A blouse, a shirt, a –  
shirt...



## Syntagma

A blouse, a skirt,  
jeans, dress shoes...



**Always contextual at the level of practice!**

blouse + trousers + high-heeled shoes → “ok for fine dinner”

blouse + skirt + sneakers → “not ok for a fine dinner”

## *Q'S FOR INDIVIDUAL ASSIGNMENT:*

- What is your chosen brand like (meanings, personality, experience)?
- What kind of emotional connection and brand engagement are they striving for?
- What kind of brand experiences (digitally and offline) do they facilitate or create?
- What could be the brand's aspiration or "extension" plans beyond its current business category?