

the brand image fits the extension and this is the most important consideration in any brand extension exercise. Indications are that this extension will work but only if the extension is supported adequately through advertising, product development etc.,

### **Colgate Toothpaste to Tooth Brush**

Success is almost assured when the image of the extension fits with the parent's. Though the toothbrush market is small in size, it is projected to grow with urbanisation. Competitors like 'Close-Up', 'Ajanta' are also polishing their act and *Colgate* will not be the only tooth brush. Nevertheless it is likely that this brand extension will work.

### **Dabur Ayurvedic Products to Tooth Paste**

This extension will work because *Dabur* has maintained the image-fit. Its expertise in traditional/herbal/ayurvedic preparations will stand it in good stead given that its toothpaste also has a herbal connotation. This extension is likely to be a success. On the other hand, *Dabur* has acquired the brand *Binaca* in the recent past. This if launched by *Dabur* in the market may not be received very enthusiastically because of the competition and *Dabur's* perceived lack of expertise in products with cosmetic connotation like *Binaca*.

### **Dettol Antiseptic Liquid to Soap**

The initial launch had *Dettol* figuring as a 'beauty' soap and it did not succeed. In its new incarnation as a '100% bath' it met with more success. But the niche of anti-bacterial soaps itself is small and the tonnage cannot be very high. The organisation may not be looking for very great volumes and might be merely getting the most it can out of *Dettol's* image. Nevertheless, the brand managed to upset all calculations by emerging as the largest selling premium toilet soap brand. This

is fundamentally due to its clear positioning. It is a successful brand extension.

### **Horlicks Malted Beverage to Biscuits**

This extension has not worked satisfactorily. The reason could be *Horlicks'* strong identification with the malted beverages category. Besides there are traditionally strong players like *Parle* and *Britannia* in the biscuit market. There is also competition from the unorganised sector. *Horlicks* claims that it has increased its revenues from biscuits but this brand extension may not be a great success.

- i) Strong identification of brand name with parent's product category reduces its extendability
- ii) Despite image-match, the extension might not live up to the expectations because of problems in handling the marketing mix.

### **Keo Karpin Hair Oil to Baby Oil**

It is difficult to see how this extension could have worked in retrospect. *Keo Karpin* hair oil largely has an upmarket, healthy, hair oil image. This could have been successfully extended to women's toiletries with an ethnic connotation. This image has little in common with baby products. Besides, the baby oil segment is very small and a dominant player *Johnson & Johnson* is already well-entrenched. Therefore, this extension may not work.

### **Lotto Shoes to T-shirts**

This extension can be seen as more logical than *Ambassador's* because the parent has a more youthful connotation which goes well with T-shirts. However, the ability to stretch depends on the parent's brand strength. 'Shoes' is a product category in which Indian brands have fared better than their foreign counterparts in the Indian market. *Liberty* and *Action* have

fared better than *Puma* and *Adidas*. Besides, in branded T-shirts there is no dearth of competition. These indications do not augur well for the extension.

The parent brand should be strong enough to help the extension. Otherwise, the extension may not be able to borrow vitality from the parent.

### **Nicky Tasha Kichenette to TV**

*Nicky Tasha* entered with a splash but vanished without so much as a whimper. The kitchenette did not fare well. This makes it difficult to extend the brand name to any other product category. Eventually both the products did not fare well in the market.

### **Ponds Talcum Powder to Tooth Paste**

*Ponds* has not done well in any of its extensions except cold cream. One likely reason is *Pond's* close identification with the talcum powders category. The other is the manner in which the extension was managed. What is it that *Ponds* toothpaste offers that *Colgate* or *Promise* do not? This is an important question not only for an extension but also for any product launched in the market. This could be cited as a reason for the extension's failure.

An extension despite image-fit might lose out if it does not address a specific need of the consumer.

### **Ultra Doux Shampoo to Hairspray**

This extension is unlikely to work. *Ultra Doux* was positioned as a premium shampoo for the avant-garde. It did not click. It is unlikely that the brand extension will click as a hairspray.

### **Van Heusen Shirts to Ties & Belts**

This extension is likely to be successful because it fits with the parent's image. The same extension was attempted by *Zodiac*.

#### □ UNRELATED EXTENSIONS

This is the most difficult extension to handle either in terms of predicting success or in terms of imagining the possible brand extension category. How is it that the name *Tata* or *Mitsubishi* is acceptable in a host of unrelated products? How is it that the same is not true of many other brands? The name *Tata* has been extended from steel to salt to chemicals to cement (TISCO). *Godrej* can be seen on hairdyes, almirahs, safety locks, refrigerators and electronic typewriters. There does not seem to be anything common to these products and yet the brands are successful.

There are several reasons for this. First, *Tata* and *Godrej* are age-old brands, almost hundred years old now. The fact that they have survived long gives the brand name an image of quality. Further, when *Tatas* branded salt there was no other company that nationally did the same and succeeded. In other words, *Tatas* were one of the very first to brand salt nationally. This is a case of branding a hitherto unbranded product and besides the *Tata* name had the advantage of being identified with quality. This came in handy and the combination was a success.

Similarly, *Godrej* was more or less the first Indian company to bring in refrigerators and safety locks (*Harrisons* was making locks already though). There were no Indian brands that penetrated the length and breadth of the country. Imported brands were confined to the cities. Therefore:

- (i) Some brands have superior quality connotation. When these brands extend, they have a natural claim to success. Further, if they happen to be one of the first brands in the product category into which they are extending, they are likely to meet with success even in unrelated extensions.
- (ii) When a lot of unrelated brand extensions are already successful, the probability of success in further unrelated extensions is high. (This has an important implication. It means that the name "*Tata*" can be extended to virtually any product.)

A quick look at the Indian brands suggest that umbrella branding in its most comprehensive sense (that is

branding consumer softs, durables & industrial products with the same name) is best done using the names of 'BUSINESS HOUSES' or 'ORGANISATIONS.' Consider the names *Tata, Godrej, JK, Bajaj, Dabur, Wipro, HMT, Parry*. They are either family names or names of organisations that have a track record of quality. Contrast this with 'Usha' on the other hand. It is available as a fan, an electric iron, a heater (mostly home appliances). But it is difficult to imagine an *Usha* toothpaste.

Unrelated extensions best sit on family names (eg: *Godrej, Bajaj, JK, Tata*) or organisations (*Parry, HMT, Wipro*) which have a reputation for quality.

## □ EXAMPLES OF UNRELATED EXTENSIONS

### Ceat Tyres to Financial Services

It is difficult to see why a brand name of tyres should be extended to financial services. However, since the brand name is well-known, it might ease identification. Beyond this it is difficult to see the advantage of using the same name. The same thing would be true of *Times (Times of India)* brand name which extended into financial services (*Times Guaranty Financial Services*).

### Enfield Two Wheelers to TV

When the parent brand is not strong, much cannot be expected from the extension. *Enfield* has one successful offering (*Bullet*) and several failures like *Explorer & Silverplus*. The brand name itself is weak. Its extension into TVs does not have any synergy of expertise. Besides, the product (TV) needs more intense advertising, dealer management than two-wheelers. Thus, this extension failed.

### Godrej

This is a brand name that successfully spans such diverse products as typewriters, hair-dyes, furniture,

safety locks, refrigerator, and animal feed. This remarkable success comes from pioneer advantage in most products and establishing credentials of quality. A similar advantage can be cited for the brand name *Tata*.

#### **Hmt Machine Tools to Watches, Tractors**

*HMT* was a successful company and its extension both into watches and tractors was successful initially. Today if it is losing out on all fronts, it is more owing to managerial dithering than anything else. Their machine tools division needs upgradation. The watch market is now dominated by *Titan* though *HMT* was the first to introduce quartz watches. *HMT* as a brand name still commands respect. It can be vitalised with good management at the organisational level. This should be seen more as an organisational failure rather than brand failure.

**What might seem to be brand failures could be failures at the organisational level.**

#### **JK (Tyres to Cement)**

There does not seem to be any synergy between the parent and the extension. It is difficult to see the logic of brand extension though both the parent and the extension brand are doing reasonably well. But that probably should be seen as another opportunity at building a brand name like *Godrej* or *Tata* that can be extended to a variety of products. The success has little to do with commonality of image across products.

#### **Parrys (Ceramics, Tea, Chocolates)**

*Parrys* as an organisation has been successful in almost all areas of operation. How many of these are due to brand image? It is difficult to assess the role of brand image in the string of successes. For instance, the customer for chocolate is different from the one for sanitaryware or tea. Nevertheless, the basket of products has made *Parrys* a respected name.

Brand extensions might be successful more because products have been managed well rather than on account of commonality of brand name. Reasons for success might lie in better management at the individual product level rather than at the brand level.

### **T-Series (Cassettes to Washing Powder)**

This brand extension may not be successful. Firstly, there is no image fit. It might be argued that T-series is a household name in the North and this awareness itself is enough to sell the washing powder. However, there are already two very strong brands namely *Nirma* and *Wheel* in the washing powder market. It is difficult to imagine how T-series can enthrall the housewife given the options already available.

### **WIPRO (Computers to Lighting)**

*WIPRO* started as a food products company. But today it is more strongly identified with computers than anything else. It is difficult to see what is common to computers, lighting, financial services and *shikakai* soap. Here is the instance of a determined organisation diversifying into unrelated areas and building a brand name. *WIPRO* is already renowned in information technology. *WIPRO* lighting is a strong competitor in the lighting industry. Its '*Santoor*' (this is not a brand extension) is one of the few successful soaps in the last decade. All this points to the fact that *WIPRO* is likely to be successful in unrelated extensions. This is more because of the organisational culture, discipline and vision rather than the image-fit across brand extensions.

Even in totally unrelated businesses, brand extensions can be successful if the organisation is committed to the success of the extension. Unrelated brand extensions will build image for the brand name *Wipro* in the long run as witnessed in the case of 'Tata.'

## REFERENCES

1. Kapferer, Jean-Noel, *Strategic Brand Management*, Global Business Press, Delhi.
2. Sen Gupta, Subrato, *Brand Positioning*, Tata McGraw Hill Publishing Co., New Delhi, 1990, p.230-231.
3. Ries Al and Jack Trout, *Positioning the Battle for Your Brand*, Warner Books by arrangement with McGraw-Hill Book Co., 1986, p. 101.
4. Reddy, Srinivas K., Susan L. Holak and Subodh Bhat, "To Extend or Not to Extend: Success Determinants of Line Extensions," *Journal of Marketing Research*, May 1994, p.243-262.
5. Aaker David A., *Managing Brand Equity*, The Free Press, New York.
6. Cox, Donald F., *Risk Taking and Information Handling in Consumer Behaviour*, Cambridge, MA : Harvard Business School, 1967.
7. Smith, Daniel, "Brand Extension and Advertising Efficiency : What can and cannot be Expected," *Journal of Advertising Research*, Nov-Dec 1992, p.11-20.
8. Lakshman, Nandini, "Stretching Leader Brands," *Business Standard*, (The Strategist), May 1993, p.2.
9. "The Logic of Product Line Extension," *Harvard Business Review*, Nov-Dec 1994, p. 53-62.
10. Deb Sandipan, *Stretching the Limits*, A&M, June 1994, p. 20-25.
11. Sullivan, Mary, "Measuring Image Spillover in Umbrella-Branded Products," *Journal of Business*, Jul 1990, p. 309-329.
12. Broniarczyk K., Susan M. and Joseph W. Alba, "The Importance of the Brand in Brand Extension", *Journal of Marketing Research*, May 1994, p. 214-228.
13. Whan Park, Sandra Milberg, Robert Lawson, "Evaluation of Brand Extension: The Role of Feature Similarity and Brand Concept Consistency," *Journal of Consumer Research*, 1991, p. 185-193.
14. Tauber, Edward M., "Brand Leverage: Strategy for Growth in a Cost-controlled World," *Journal of Advertising Research*, Aug-Sep 1988, p. 26-30.



# 4

## ..... **BRAND PERSONALITY**

### □ **IMPORTANCE OF BRAND PERSONALITY**

**B**rand Personality is what distinguishes one brand from another or a particular brand from a product. In this chapter, two essential concepts—"Brand Personality" and "Brand Image" are discussed at length. Definitions on Brand Personality and Brand Image offered by different experts are first examined after which an attempt is made to take a view on the two concepts in light of the definitions offered in literature. Another concept—"Brand Identity" however is not covered in detail here because it is an emerging concept. A summary of what the concept means according to Aaker<sup>2</sup> and Kapferer<sup>12</sup> is outlined in the Appendix given at the end of this chapter.

It is easier to intuitively understand brand personality rather than define it. In a discussion on brand personality of the brand *Dabur*, one of the participants said "*Dabur* is like my grandfather." In a flash, this brought out what *Dabur* really means. In one simple sentence this summarises the components of *Dabur's* personality. These can be listed as

- a) strong heritage
- b) herbal or ayurvedic benefit

- c) healthy
- d) nurturing
- e) dependable.

It is important for a brand to have a unique personality without which it might otherwise go unnoticed. Given the commercial-clutter and brand proliferation, unless a brand has an enduring personality, it cannot sustain. Consumers find it easy to deal with brands that have strong personalities because it is easier to remember them. *Parle-G*, the largest selling biscuit in the low-price segment has carved a niche for itself because it is seen as a 'heritage' brand enjoyed by both grandparents as well as grandchildren. *Amrutanjan* takes on a strong, traditional personality which is why it is difficult to miss it in the balm category. Even a relatively younger brand like the *Liril* toilet soap has managed to carve out a franchise for itself thanks to its distinct personality.

If the brand, besides possessing personality, also acquires "charisma," so much the better. Worldwide, *Lux* has the aura of "the cine-star's soap." This aura of aspiration and achievement makes it irresistible. *Marlboro's* macho image is part of its legendary charisma. So successfully has the image been built that not many remember that *Marlboro* was a woman's cigarette to begin with.

The definitions of brand personality available in literature can be classified into three types:

- a) emotion-centered definitions
- b) human-centered definitions
- c) others.

Emotion-centered definitions contend that brand personality is the emotional component of a brand (*Crask and Laskey*<sup>5</sup>, *Sengupta*<sup>23</sup>, *Upshaw*<sup>26</sup>). These definitions see brand personality as the emotional link between the brand and the consumer. Human-centered definitions ask the question "What happens when this brand becomes a human being?" In a way both types of definitions emphasise the intangible aspect of the concept of brand personality. The third type of definitions include the tangible aspects of the brand as well as their

account of brand personality. A description of the three types follow.

#### □ EMOTION-CENTERED DEFINITIONS

Christine Restall of McCann Erikson<sup>23</sup> contends that it is because of an emotional predisposition that people choose one brand instead of the other though there is no discernible difference between them. Thus, she sees brand personality as the emotional link between the consumer and the brand. This definition has appeal. Even very rational products (eg. industrial purchases) can use emotional linkage as a way to the consumer's heart. *Larsen & Toubro* irrespective of where it appears as brand name (whether it is in cement or cement making machines) tends to get favoured. This is because *L & T's* brand personality portrays its achievements in executing countless engineering projects successfully.

Crask and Laskey's<sup>5</sup> view of brand personality is that it is the sum of intangible assets of the brand (eg. quality, prestige, etc.). This is in line with Restall's definition. However, this definition can also be critiqued. The intangible aspects of *Lifebuoy* soap are its germ-killing platform, health positioning and the "winner" dream it sells. Its tangible aspects are its long-lasting ability, its red carbohc cake and its bright packaging. By accepting only the intangible aspects of the brand we are probably bypassing a lot of what *Lifebuoy* means to the customer. Is the red carbohc cake not as much a part of *Lifebuoy's* personality as its health positioning?

Sengupta<sup>23</sup> defines brand personality as the symbolic aspect of a brand. This is also in line with the emotion-centered definitions seen above.

Upshaw<sup>26</sup> defines "strategic personality" of a brand. It is the "outward face" of a brand, its tonal characteristics most closely associated with human traits. Strategic personality is the brand brought to life by providing attractiveness and emotional linkage that cements a relationship with customers. The

emphasis on emotional linkages takes this definition close to Christine Restall's. If the brand were to become an emotion, what would it be? Given below are a few examples of how brands could be configured as emotions. Projective technique has been used to identify the emotions underlying the brands. (It should be noted that the examples that follow are meant to be illustrative. It is possible to give alternative interpretations to the examples given below.)

Brand	Personality
Maggi Hot & Sweet Chilli Sauce	Humour
Impact Bicycle	Anger
Kama Sutra Condom	Sensuality
Sunrise	Compassion
Red & White	Valour
JVC Television	Wonder
Nike	Horror
Onida TV	Irritation
Exide	Peace

**Exhibit 4.1** Brands and brand personalities

The execution of *Maggi Hot & Sweet Chilli Sauce* advertisements has the same two cameos in humorous situations. *Impact* bicycle epitomises the rebellious adolescent. *Kama Sutra's* sensuality is an obvious execution of advertisement for an obvious product. *Sunrise* coffee wherein the couple spot a puppy drenched in rain plays up the emotion of compassion. *Red & White* cigarettes' advertisement shows Akshay Kumar (a film star with macho image) hanging along the wire rope of a cable car to save a damsel in distress. *JVC* Television to everybody's wonder materialises from nowhere in the sky. *Onida* TV's advertisement has irritation value. It is nevertheless brilliant. A study conducted by a leading advertising agency revealed that this very irritation value contributes to its hi-tech image. *Nike's* early nineties' campaign "Intimidation" shows four thick set

ruffians emerging from a subway carrying baseball bats. The advertisement had influenced immature customers to physically beat persons sporting *Nike* shoes and steal them. That is the closest one can go to the emotion of "HORROR" through brand personality. A recent advertisement of *Exide* stresses on buying peace (peace of mind) when one buys *Exide Freedom* battery (symbolised through a dove). These are examples of how attempts have been made to identify a specific emotion with a brand.

Another way of using projective techniques is to identify the brand with an adjective. The question would be what adjectives describe the brand? The following examples illustrate the adjectives with which certain brands can be described.

Brand	Adjective
Tata tea	Vivacious, fresh
VIP Luggage	Longlasting, family member
Cinderella Bicycle	Feminine
Savage Blade	Macho, tough
Palmolive Soap	Caring
Blue Dart	Reliable
Gold Spot	Fun
Nyle Shampoo	Traditional, nurturing

**Exhibit 4.2** Brand description—using adjectives

### Human-centered Definitions

Southgate <sup>25</sup> defines personality as "the human characteristics of the brand in question, whilst taking special care that it is the brand that is being described and not the target customer." (Is the brand male or female?..... Technocrat or nurse?..... puritan or Hedonist?) This route to defining brand personality transforms a brand into a human being.

Aaker's<sup>2</sup> definition of brand personality is close to this. He sees brand personality as the set of human characteristics associated with a brand. For instance, Harley Davidson motorcycle is seen as a macho, freedom-seeking person. This is its personality. Similarly, *Coke's* personality is "REAL" (the real thing!), *Pepsi's* is "young, spirited, exciting."

Human characteristics might be demographic traits such as gender, age, socio-economic class besides subtle personality traits like warmth, concern and sentimentality. Brand personality can thus have demographic characteristics, for instance Feminine (*Sunsilk*) vs. Masculine (*Aramusk*) and old (*Mysore Sandal*) vs. young (*Liril*). It could have psychographic characteristics like upper class (*Van Heusen*) vs. blue collar (*Nirma Bath*) and sophisticated (*Esteem*) vs. rugged (*Tata Sumo*).

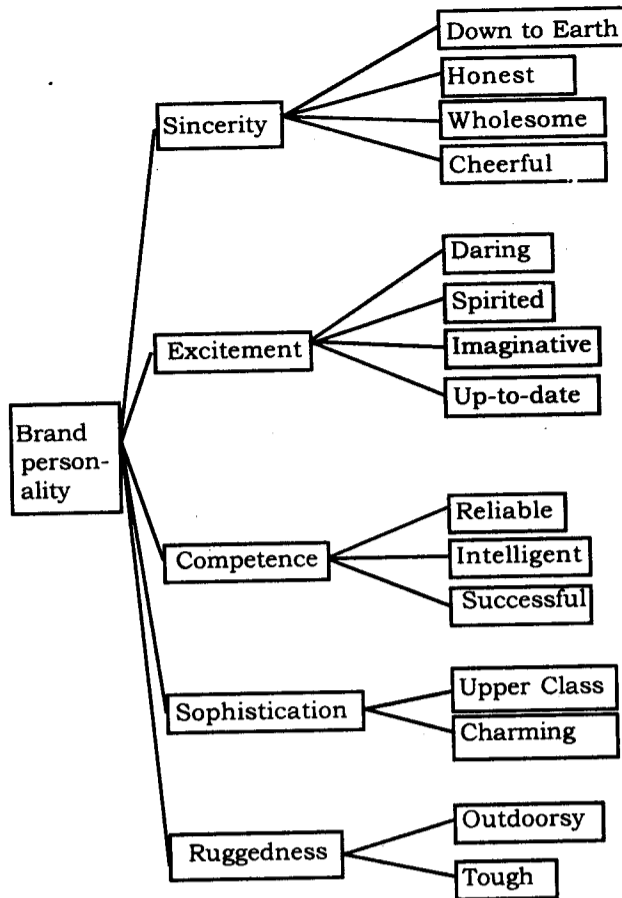
Young and Rubican<sup>1</sup> conducted a study wherein respondents were asked to select from 50 personality related words to describe a set of brands. *Holiday Inn* was perceived as 'cheerful' and *Oil of Olay* as 'gentle.'

Aaker<sup>1</sup> also gives the example of McCan-Erikson's study of "brand figures" wherein 50 people were asked to draw pictures of likely users of two cake mix brands "*Pillsbury*" and "*Duncan Hines*." *Pillsbury* users were imagined to be apron clad, grandmotherly types. *Duncan Hines'* purchasers were seen as slender, contemporary women.

A study of 1000 US respondents with 60 well-known brands having distinct personalities yielded 5 personality factors namely

- sincerity
- excitement
- competence,
- sophistication
- ruggedness

Each personality factor composed of several sub-factors which is illustrated below as a brand personality scale.



Excerpted from David Aaker's *Building Strong Brands*, The Free Press, NY, 1996

**Exhibit 4.3** Brand personality scale

Scoring brand personality on these dimensions revealed that *Campbell* and *Kodak* are high on sincerity; *Levi*, *Marlboro* and *Nike* on ruggedness. These factors and subfactors of course help in fashioning a brand's personality.

Aaker<sup>2</sup> suggests three approaches to develop brand personality, namely:

- self-expression
- relationship
- functional benefit.

Self-expression can be seen as the motive behind the consumption of certain products and services. For in-

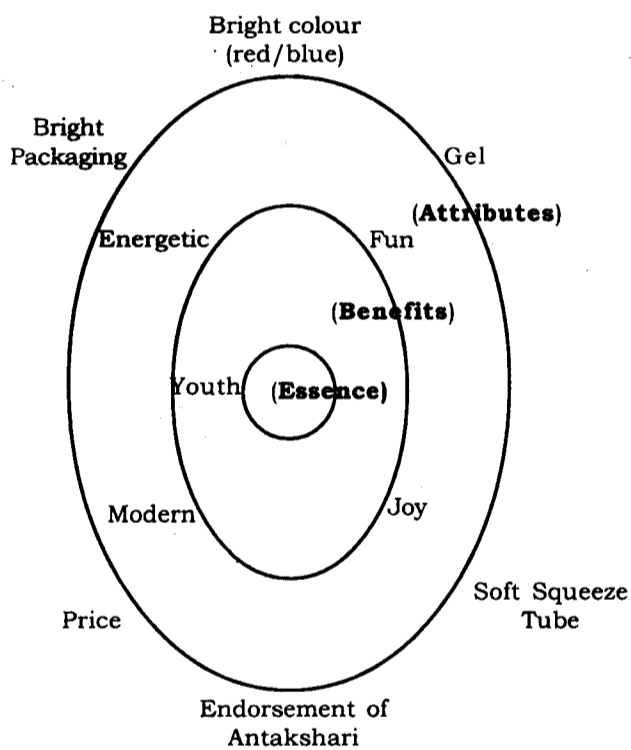


Figure 4.1 The brand anatomy of Close-Up

Some examples of how essence gets translated into benefits and benefits into attributes are listed below.

Brand	Essence	Benefits	Attributes
Coorg Coffee	100%	Purity	No chicory
Mohawks Shoe	Modern	Comfort	Casual wear
Impact Bicycle	Rebellion	Trendiness	Sleek body
Little Hearts	Romance	Fun	Heartshaped biscuit
Raaga Watch	Ladylike	Elegance	Designs on watch dials to match saree designs
Elanza Luggage	Top-of-the-line	Sophisticated	Premium quality material
Marlboro Cigarette	Macho	Socially admired	Strong tobacco
Coke	Youth	Mirth	Fizzy drink

Exhibit 4.4 Brand essence—benefits and attributes



Chris Mcrae divides brand personalities into six types<sup>17</sup>. This approach is different from Aaker's or Kapferer's wherein the attempt was to transform a brand into a human being for understanding its personality.

1. **Ritualistic brands** These are brands associated with particular occasions. For example, Crackers are associated with Diwali and Greeting cards with Birthdays. *Tractor paints*' image is built on the South Indian habit of getting the house painted for Pongal. Britannia's *Marie* is a tea-time biscuit associated with the ritual of the consumption. *Titan* is positioning itself as a watch for celebration, i.e., wedding gift.
2. **Symbol brands** The logo or the name of the brand is more important than what it contains. *Chivas Regal* is strongly identified with the eagle-shaped container. The devil has given a lot of sensational publicity to *Onida* TV.
3. **Heritage brands** These are the brands that have pioneer advantage. They are capable of setting the agenda for the category or the segment they are in. *Mysore Sandal*, for instance, is uniquely identified by its fragrance, distinct packaging and its traditional positioning. *Philips* has a strong position in the audio system market because of its reputation.
4. **Exclusive brands** These are also termed "Aloof" or "Snobbish" brands. For instance, *Dove* toilet soap, *BMW's* 650 cc. bike, *Arrow Shirts* are meant for an exclusive clientele in India. Not everyone can buy them. The "Upper Crust" range of shirts from Coats Vyella has a small crown stitched on the cuffs that sets it apart from others.
5. **Belonging brands** Human beings are constantly in need of being socially accepted. Brands which make the consumer a part of a larger family are belonging brands. A *Levi-Strauss* jean puts a youth at par with youth in the rest of the world. A *Ray-Ban* signals a youngman's having arrived. *Charms* cigarette, in the initial stages, fired the

imagination of youth and acquired a cult following among them.

6. **Legendary brands** Brands which have a great deal of history behind them and have achieved demi-god status are legendary brands. *Coke* and *Marlboro* fall in this category. *Charminar* cigarette, *Lux* soap are examples from the Indian market.

Perhaps some of the best definitions of brand personality come from the marketing literature in the sixties. Theodore Levitt<sup>15</sup> calls for providing “a cluster of value satisfactions” through a product. This could be one way of defining brand personality.

Stephen King gives his view of brand personality through a study of *Andrex* toilet paper in UK between 1956 & 69<sup>13</sup>. The reason for *Andrex*'s success were identified as

- pioneer advantage
- innovation in colour range
- consistent high quality packaging
- effective communication

Brand personality of *Andrex* was identified as reliable, dainty, clean living, domesticated, family-centered and nice to have at home. In a perceptive account of how brands are chosen, Stephen King has the following to say:

“How do people choose friends? There are some that come and go. But there are some that stay for a lifetime. In addition to their skills and characteristics they choose them because they like them as people. The total person is chosen as a friend and not on individual virtues. Same is true of brands.....Thus a new brand should be conceived as the totality of functional and non-functional values from the very beginning.”

It is from this view of brand personality that this book tries to develop a definition for the same. Most of the above definitions whether human-centered or emotion-centered depend a little too much on the intangible aspects of a brand. While these are important, the tangible aspects of the brand cannot be ignored either. For instance, the *Maruti 800* is seen as a very reliable car,

but can its superior fuel-efficiency and sleek body be separated from its personality? Can the oval shape, sandalwood fragrance and distinct packaging of *Mysore Sandal* be separated from its personality? Can the rich cocoa taste and *Bournvita Quiz* be separated from the personality of the beverage? It is thus felt that the tangible aspects of the brand should be included as well in its personality.

Thus the following definition of brand personality is being proposed:

***“Brand Personality is the sum of all the SIGNIFICANT tangible and intangible ASSETS of a brand.”***

It is important to understand that this does not mean that everything tangible and intangible about a brand is included in its personality. Only the significant elements which could be called the assets of a brand would merit inclusion. For instance, for *Pepsi* in India, its advertising is its asset. For *Lifebuoy*, its red carboic cake is as much an asset as its ‘champion’ positioning. For *Nirma*, its low price is much an asset as its extremely well-executed commercials? In fact, it is difficult to think of *Nirma* detergent powder without being reminded of its price. Should *Nirma*’s price be denied its due in *Nirma*’s personality because price is not intangible?

Products	Sensory	Emotional	Rational
An incense stick	Smell	Brand name	Raw material
A washing machine	Finish, looks	Reliability leading to peace of mind	Number of kg. of clothes it washes
A diesel engine	noise level	rugged hence reassuring	fuel efficiency

(Adapted from “Developing New Brands” by Stephen King, Pitman Publishing, 1973)

**Exhibit 4.4** Elements of brand personality

It is therefore proposed that all those components and elements that are in some sense crucial to and inseparable from the brand, form its personality. How the various elements of a brand could contribute to its brand personality are shown in Exhibit 4.4. It should however be remembered that the elements listed below are not the only ones that could be used to build a brand's personality.

#### □ BRAND IMAGE

We now proceed to understand brand image through the various definitions available in marketing literature. This is followed by an account of the relationship between brand image vs. new and established products, country-of-origin, celebrity etc. The distinction between brand personality and image is also explained.

#### □ BRAND IMAGE—DEFINITIONS

Ogilvy<sup>20</sup> treats brand personality and brand image as the same.

Sengupta<sup>23</sup> defines 'brand image' as the totality of the impressions about the brand. This according to him includes its physical, functional and psychological aspects of the brand.

Christine Restall<sup>23</sup> argues that brand image is the measurable aspect of the brand. But is there not an emotional component added to the brand image? For instance, it is well-known that the brand name *Dettol* has an image of "cuts and gashes." But is it possible to measure this perception, and if so in what sense? *Arrow Shirts* have premium image while *Kumar Shirts* have a value for money image. How does one measure these perceptions? (Of course, they can be measured on an attitude scale but one suspects that the word brand image is something much more intuitive and overarching than this measure).

Aaker<sup>1</sup> has the following to say about brand image, "An association and image both represent perceptions which may or may not reflect objective reality.....as image of competence may be based upon the appearance of a doctor's office and the manners of his staff rather than on the objective measure of the health of former patients."

Kapferer<sup>12</sup> thinks that brand identity is from the sender's side while brand image is from the receiver's (consumer's) side.

Meryl Paule Gardner<sup>7</sup> examines the constituents of brand image and calls them "brand thoughts." An example based on her framework is given below.

Characteristics	Utsav Paint	Smirnoff Vodka	Vadilal Ice Cream
Brand Features	"a powder as a paint"	Transparent liquid	"What delicious colours?"
Brand Information	"It is cheap, but is it reliable?"	Is this the real Smirnoff?	Are carry home packs available
Brand Users	"It is for rural folks"	"It is for Connoisseurs"	"It is for middle class"
Brand Evaluation	"Novel concept"	"The real Vodka"	"Good local Ice cream"
Product Statements	A substitute for chuna*	A product I was waiting for	Good product
Company Statements	Nationally Reputed company (Asian Paints)going International	Internationally reputed company	Regional company going national

\* Chuna is the powder that is mixed with water to be applied as a paint.

**Exhibit 4.5** Constituents of brand image

It is such "brand thoughts" that constitute the image of a brand. It is of course true that not all customers

look at all these aspects. For instance, many may not evaluate the company or even the product while evaluating a brand. Blind tests conducted for soft drinks, instant coffee and perfumes revealed that the consumers could not really differentiate the brands when the name was concealed from them. But certain things like brand features and information obviously affect brand image. Communication which includes advertising seems to be a very important influence of brand image besides the product or brand itself. Observe in the above examples that in brand features the image “transparent liquid” for *Smirnoff Vodka* was acquired from the advertisement wherein the protagonist looks ponderously at different objects through the Smirnoff bottle.

Joseph Plummer indicates that brand image has three components:

- product attributes
- consumer’s benefits
- brand personality
- brand image<sup>22</sup>

That is Plummer treats as a subset of image. Brand image would stem from 3 sources. These are:-

- Provider-driven image
- Product-driven
- User-driven image

### **Provider-driven Image**

This is the image derived from the company / brand. A brand is what it is because of the company that makes it. For instance, a brand name like *Tata* signals quality in everything it makes from steel to salt. In fact, it is likely that a couple of percentage points of the market share acquired by any *Tata* brand is owed to the brand name *Tata* itself. Similarly, *L & T* signifies quality in most engineering products and services be it construction equipment, cement or soft drink bottletops.

Sometimes the promoter’s/CEO’s positive image enhances a brand’s appeal<sup>2</sup>. Lee Iacocca’s personal appeal enhanced the brand image of *Chrysler* car just as

J R D Tata's image had a favourable impact on the group's name. The same thing could be true of brand names. *Amul* is synonymous with dairy products. The name *Dettol* is the other name for anything aseptic (be it antiseptic liquid or toilet soap. This image of *Dettol* can be used to get into a new product category that has the same image. For instance, it is possible to extend it to surgical sutures).

Sometimes, brand image is influenced by the manufacturer's name besides the brand's own personality. Research in US showed that *Crest* (a P & G Toothpaste) was seen as an anti-cavity toothpaste while Lever's brands—*Close-Up*, *Aim Mint*, *Aim Regular* were all clustered together and viewed as cosmetic rather than medicinal toothpastes<sup>9</sup>. Similarly, in the mouthwash market, Warner Lambert's *Listermint* & *Listerine* were seen as close while *Listermint Cinnamon* was seen as different from the two. In dishwashing liquids, *Palmolive* has been able to distinguish its two brands—*Palmolive* and *Ajax* because their brand images as perceived by the consumers are different. These studies in the US point to the fact that in consumer softs unless the organisation creates a specific brand image the consumers tend to read the company's image into the brand. However, when the organisations consciously build brand image it is possible to clearly distinguish brands even in case of extensions as proved by the example of *Listermint* and *Listermint Cinnamon*.

Rigorous research on this in the Indian context is unavailable. Studies conducted by marketing research agencies show that brand image is not significantly affected by the organisation's name unless the organisation's name itself has been used as the brand name. What it means is that not many care as to who manufactures *Bagpiper* Whisky or *Kingfisher* Beer. The fact that UB (United Breweries) manufactures *Kingfisher* is immaterial to the brand image of the beer. In this, the Indian consumer seems to be different from the Western consumer who at least in FMCGs (Fast Moving Consumer Goods) tends to read a relationship between the company's image and brand image. There are,

of course, occasions where organisations (i) use the company name as brand name (eg: *Godrej*) (ii) subtly highlight the organisation's name (eg: P & G appearing in a corner after every advertisement for their product or HLL announcing time and again, "This part of the programme was sponsored by Hindustan Levers" followed by a flush of advertisements for its products). In the first case, the Indian consumer does tend to relate the company and the brand image. In the second case, the relationship is somewhat tenuous.

### **Product-driven Image**

This image is a result of the product's performance. This in turn depends on its ingredients. *Santoor* toilet soap promises skin care through its contents—sandalwood and turmeric. *Rajdoot* derives its sales from semi-urban areas owing to its sturdy image. *Carrier Aircon* which recently executed a turnaround serves a specific market because of its mid-range tonnage. This is directly related to the product category that it is identified with, i.e., "SPLIT-AIR CONDITIONERS." (Carrier is now strong in other segments as well.) *7 'O clock Platinum Edge* derives its durability from the material of manufacture.

### **User-driven image**

This image is driven by the lifestyle of the user. A particular lifestyle is sought to be projected through a product. This is done through user-imagery. "*Naughty Boy*" shoe has more to do with a school boy's image rather than the product's characteristics. *Van Heusen* shirts are an expression of a particular lifestyle, just as *Kumar* shirts are of another. *Aramusk* tried, though unsuccessfully to communicate the idea of "a male soap" to the consumers. "Men can be soft" is the idea that *Nivea* cream innovatively communicates through its positioning "Men who dare to care." Here, *Nivea* banks more on the profile of men who use the product rather than on the product features themselves.



## □ BRAND IMAGE—ESTABLISHED PRODUCTS AND NEW PRODUCTS

**B**rand image of most established products is difficult to change. This hypothesis appeals intuitively. This is because the brand would have acquired a personality step by step over a period of time. Anything that disturbs the core values of the personality shall be summarily rejected. This has been powerfully demonstrated by New *Coke* – Old *Coke* episode. Observe that in India too, some established brands have successfully changed the brand image while others have not. Witness the positioning shifts in “*Red Label Tea*” which was at one time the largest selling tea brand in the country. The brand is today being seen as less exciting than stable-mate *Taaza*. The same problem might haunt *Bata* which is finding it difficult to compete with younger brands like *Woodlands*, *Mescos*, *Action* etc.

The trick is to contemporarise brand image incrementally. This was done pretty deftly in the case of “*Lifebuoy*.” Its “*Tandurusti-Ki-Raksha*” platform (health positioning) has not been abandoned since the 60’s. But the execution, the props, ambience of the advertisement have been steadily modified to suit the present times. The same thing is true of “*Hema, Rekha, Jaya and Sushma*” that figure in the *Nirma* advertisement. They have been contemporarised. *Cinthol* successfully changed its image from a deodorant soap to a head-on competitor of *Liril*. New brands do not have to carry the baggage of heritage. But they also lack a clear image in the mind of the consumer. Today if a new brand has to create an image for itself it has to market itself in a radically different fashion. This can be observed in the case of *Close-Up* toothpaste, *Raaga* herbal powder.

Time reduces flexibility in manoeuvring brand image (eg: How many changes can be brought about in the image of *Cherry Blossom* or *Kiwi* shoe polish . Attempts however are being made to change the image of the brands through product upgradation eg. liquid polish, shoe shampoo). When neglected, brands fall by the wayside. For instance, *Kissan* languished till Unilevers

took over the brand. *Mysore Sandal Soap* went through ups and downs despite being a good brand because of organisational problems. *Woodward's Gripewater*, at one time a home companion is today not so favourably viewed because most doctors do not recommend gripewater. *WIMCO*(matches) is no doubt a strong brand but is buckling under pressure from the unorganised sector. Consequently, *WIMCO* is looking for diversification into new products.

Sometimes a brand can run into serious image-related problems because of the product. *Cadbury's* chocolates received adverse publicity because of their nickel content which was supposedly harmful. *Limca* lost its leading position in aerated soft drinks almost overnight due to the BVO (Brominated Vegetable Oil) controversy. BVO is reportedly carcinogenic. Most fluoride toothpastes (*Signal, Binaca, Forhans*) in the 70's lost out because they allegedly cause fluorosis. In some cases, the damage is not overmuch if the brand is distanced from the controversy. For instance, Union Carbide earned a bad name due to Bhopal gas tragedy but the brand it manufactures namely, *Eveready* was only marginally affected. These examples show that brand image is forever in danger and even established brands can bite the dust in the face of adverse publicity.

#### □ BRAND IMAGE AND COUNTRY-OF-ORIGIN

It has been observed that hedonistic products (eg. perfume, wine) fare better when they are manufactured by French companies<sup>14</sup>. Similarly, Japanese products are preferred in categories like cars, cameras, VCRs, etc. (most consumer durables). German products are preferred in certain niche industrial products (*Karbor*, the German company produces 90% of the cigarette making machines in the world. Germany also tops in bottle labelling machines)<sup>8</sup>.

Several studies showed that brand image has a correlation with the country-of-origin. Patriotic advertising can for instance affect the image of a brand and may bring in some loyal consumers<sup>18</sup>. However, if this

is true one cannot see how French perfumes, Japanese cars and Korean ships sell all over the world. MinHan, of course, points out that the influence of patriotic advertising is tentative. This means that the brand will have to stand on its own in the long run.

Not many companies in India tried to sell brands on the strength of their products being Indian, especially in India. *Vicco Vajradanti*, *Kayam Churan*, *Dabur* are few such brands that hint at ayurvedic heritage rather than on the fact that the product is of Indian origin. However, the same products have been sold abroad especially in the Middle East using the "Made in India" tag. *Onida's* "World's envy, India's pride" is a tentative attempt at connecting quality image with an Indian product. "*Darjeeling*" is popular abroad as an Indian tea brand. "*Nargis*" brand tea is to be marketed in Russia by Indian tea majors because the Raj Kapoor-Nargis team is popular there. In sum, it can be said that some attempt has been made to market the products using "Indian Image" abroad especially in ethnic categories like ayurvedic remedies and yoga exercises. To present a product as "Made in India" and hence press for its use (using patriotic cues) is something that has not been tried on a big scale. There are reasons for this. For long, Indian brands were protected and there was no need to stress the Indian origin of most brands. In the US, however, patriotic advertising became a necessity thanks to the tough competition provided by the Japanese.

Other researchers find that the *country-of-origin* has nominal effect on the consumers' 'perceptions' of the brand<sup>11</sup>. American cars are rated high on mileage and German cars on driving comfort but even this cannot be stereotyped. The change in brand image for the products manufactured in other countries in the perception of Japanese consumers have interesting lessons to offer<sup>19</sup>. It points out that in the perception of Japanese consumers, the image of US products have fallen between 1967 and 1975. Also, they no longer see the products of their own country as value-for-money products but perceive them to be as good as European or American products. Brands from Germany score high on "technical advancement" and Japan on "worldwide distribution."

Overall, research seems to point out that the country-of-origin has an impact on the brand image. The image can deteriorate (as it happened with the image of US-made products in Japanese perceptions) or improve (as in Japanese image in the eyes of the consumers world-wide) over a period of time. Here, there is a lesson for Indian companies which with an effort, can possibly create a position for India as a “technologically sound” country though not immediately. But with a game plan for the next two decades, it is possible to create a favourable image for “Made-in-India” products. This was done in the past and proved successful by Japanese companies and more recently by Korean companies.

#### □ BRAND IMAGE AND CELEBRITY

Research on image built through endorsement of celebrities show that there are three aspects that influence a consumer’s attitude of a brand<sup>21</sup>. These are:

- Attractiveness
- Trustworthiness
- Expertise

Examples of how some celebrities in India have been used in advertising to enhance brand image are listed below. A film actress like Madhuri Dixit is a credible source of information for a soap. Khaitan, the owner of the brand himself assures 100% reliability of the brand in the advertisement thus making the information dependable. The uprightness of Seshan makes him credible when he recommends a frozen vegetable brand claiming that if you are a vegetarian you need not be “soft.” Naina Balsavar, well-known beautician can credibly advertise for *Sunsilk* and Tendulkar for *Rockers*.

In the US, perceived expertise mattered more than the other two sources of influence, namely, attractiveness and trustworthiness in shaping a consumer’s attitude for a product<sup>21</sup>. Conclusive evidence on this is unavailable in India. However, it is improbable that the above holds true in India. For instance, the attractiveness of the model was a very important reason for the

phenomenal success of *Lux* soap in its introduction stage.

Aspects of a Brand	Image	Celebrity	Product
<b>Attractiveness</b>	Elegant	Renuka Sahni	Whisper
	Beautiful	Madhuri Dixit	Lux
	Classy	Pataudi	"Asian Paints" Royale
<b>Trustworthiness</b>	Dependable	Khaitan	Khaitan Fan
	Honest	Seshan T.N.	Frozen vegetable
	Reliable	Kapil Dev	Boost
<b>Expertise</b>	Knowledge	Sachin Tendulkar	Rocker Shoes
	Qualified	Naina Balsavar	Shampoo
	Skilled	Amjad Alikhan	Bazooka

**Exhibit 4.6** Brand images and celebrities

An easy way to develop a brand image is to highlight something unique in the brand<sup>6</sup>. *Captain Cook* insists on "FREE - FLOWING" quality of its salt and promotes it with a comparative advertisement to hit out against *Tata Salt. Limelite*, a Godrej soap, tried (unsuccessfully) to brand itself as a "WOMAN'S SOAP." *Marlboro* cigarette did a turnaround and made itself a "MACHO-MAN's cigarette" largely owing to its Wild West imagery.

#### □ BRAND IMAGE AND IMAGERY

**I**mage is the product seen from the consumers' perspective. It is what the consumers think about the product. Imagery is the consumer seen from the product's perspective. The question asked here is "Which prospective or current consumer will buy this product?" Hirschman<sup>9</sup> argues that it is possible to create images

of brands and nurture them through consistent communication. Typically these imageries fall in three categories namely

- sacred
- secular
- mediating

A sacred imagery is where the product gets elevated to the metaphysical blue skies because of the setting and the ritual of consumption. (Eg. *Chyawanaprash* and *Parachute Hair Oil*—everybody from grand parents to grandchildren uses them; *Woodward's Gripewater*—"I used it as a kid, so does my grand daughter now".)

A secular imagery for a product is where the consumer would like to break the routine to do something new (eg: *Pepsi's* advertisement "Nothing Official" about it) or to find a simple remedy for a problem (*Clearsil*—"Do away with pimples in 5 days").

A mediating image is something that skilfully weaves the use of the sacred and the secular in its imagery. (Eg. *Santoor Sandalwood Talc*—a strikingly modern woman uses Santoor talc, but is shown as seeking the blessings of the elders in the traditional fashion.)

Another example of the mediating imagery is in the advertisement of *Coco-care* hair oil where a grandmother supposed to be traditional, recommends the new brand instead of an old one.

## □ BRAND IMAGE AND USER STATUS

An interesting observation is that brand images are formed irrespective of whether the brand is being considered for purchase<sup>4</sup> or not. Whether one is likely to purchase a *Maruti* or not, one is likely to have a brand image of the product. This in turn has been shown to be linked to the execution of the advertisement besides other modes of information available to the customer.

In sum, it appears that while there is a lot of variation in the definitions available for brand personality, most experts seem to be agreed on the definition of

brand image. A definition on which there is broad agreement is given below.

“**Brand Image** is the impression left in the mind of the prospect by the brand.”

## □ BRAND IMAGE AND BRAND PERSONALITY

The different dimensions of a brand should come together to give it a unique personality<sup>13</sup>. The free flowing nature of its salt, its distinctive logo and communication, its premium price are all part of *Captain Cook* salt's personality. Aggressive selling in the replacement market for tyres, unique communication and promotion, the anti-skid product are all part of *Apollo Black Cat* tyre. (Unfortunately, the brand failed because the product did not deliver.)

When the different dimensions of personality do not match, the product does not take off. For instance, *Savage* blade had been positioned as a premium product and it was functionally effective as well. But it was seen as too expensive by the market. The same is true for *Ariel*. The image of *Red Label Tea* has been that of a conservative hundred year old brand which is why the company went in for a repositioning.

Thus, brands can be functional or representational<sup>14</sup>. A functional brand simply does the basic job like the 501 detergent bar. A representational product has more to do with the aspirations, roles, role models and life-style of the user. Here, *Coke* gets transformed from sweetened fizz water to the great American dream.

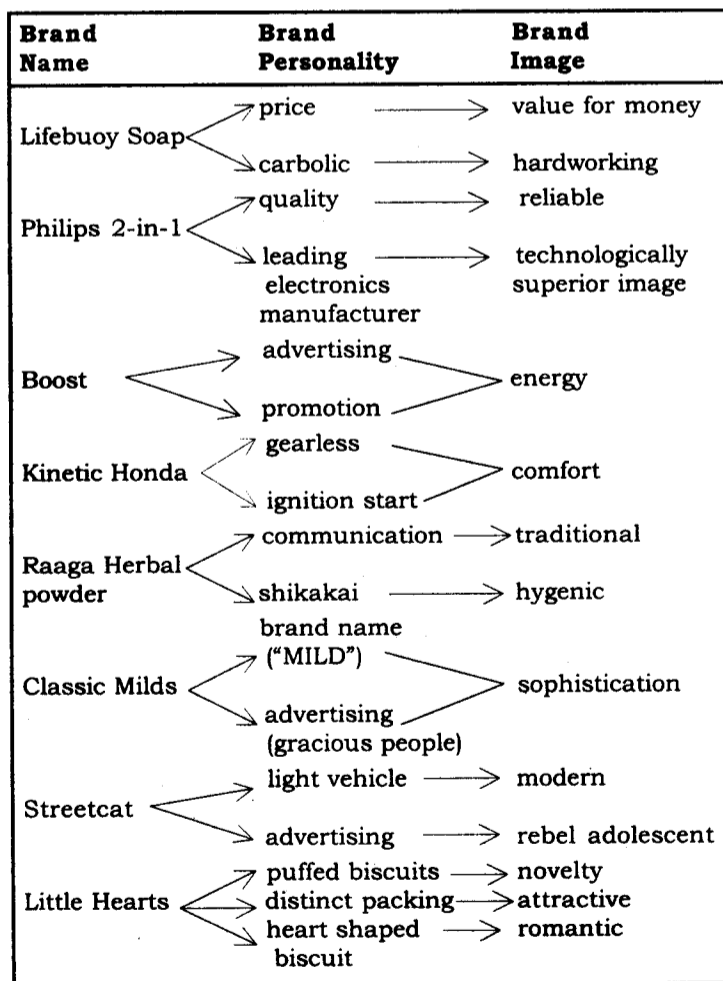
The discussion this far on the topics of brand personality and brand image can be summarised as follows.

***Brand Personality is the sum total of all the significant tangible and intangible assets that a brand possesses.***

***Brand Image is how the brand is perceived by the consumer. In the words, brand personality is the cause while brand image is the effect.***

A few examples are given in Exhibit. 4.7 to illustrate the above definitions.

The chart above is self explanatory, but one or two of the examples can be explained in brief. *Lifebuoy's* price gives it a value for money image. Its carbolic content gives it an image of a tough, hardworking soap. Similarly, the gearless drive and easy-to-use ignition start give *Kinetic Honda* the image of a vehicle for 'comfort'. The Shikakai content of *Raaga Herbal* powder makes its hygienic position credible. Its advertisement which shows a woman with long, beautiful hair in a classical Carnatic music backdrop makes it 'traditional.'



**Exhibit. 4.7** Brand image & brand personality—a few examples



## □ BUILDING BRAND PERSONALITY

The discussion of brand personality and brand image in the previous section would have acquainted the reader with the current thinking on the two topics. But how does one go about building brand personality? This is a question of great importance.

The first and the foremost thing that matters in building brand personality is being 'SINGLE MINDED' in communicating and preserving what might be called *core brand values*. Consider *Marlboro* cigarettes. After having the cowboy as its symbol, it never deviated from that image. *Marlboro* conducts dance competitions and simultaneously takes care that these are 'COUNTRY DANCE' competitions which are in line with the brand's image. When it conducts sweepstakes or lotteries for its customers, though capable of awarding huge cash prizes it gives them western gear and jeans trousers instead of three-piece suits which again goes to read the 'Wild West' into the consumers' mind. When it sponsors holidays for winners of *Marlboro* contests, it does not send them to Paris or Venice but transports them to the '*Marlboro* country' (the Wild West of America). This again reinforces the brand personality. Rarely does one find such single mindedness in promoting a brand. No wonder *Marlboro* is among the brands that have highest recall in the world.

Some Indian brands are consistent in their communication. For instance, *Lifebuoy* has been consistent with its 'Tandurusti-ki-Raksha' campaign since the 60's. This firmly puts *Lifebuoy* on the 'health' platform. However, too many variants for *Lifebuoy* (which seem to be in the market) may dilute its personality. *Colgate's* 'Suraksha-Chakra' (Ring of protection) is virtually the symbol of a family toothpaste. It has been consistently communicated. *Bournvita's* attempts at brand building in the 70s have been consistent. Their ad campaign said: 'Tan-Ki-Shakti, Man-ki-Shakti' (Body strength, Mind strength). The brand (*Bournvita*) offered 'Body strength' (*Tan-ki-shakti*) and the *Bournvita* Quiz contributed to 'Mind strength' (*Man-ki-shakti*). *Boost* communicated

its core benefit of energy through commercial visual of a “Steam engine chugging off.” To bolster this further, *Boost* gifted rail engine toys to prospective kid customers.

If the above account inclines the reader to think that promotion (advertising and sales promotion) is really the way to build brand personality then it is not true. Every element of the marketing mix can be used and indeed should be used to strengthen the brand’s personality. Consider a very premium shampoo for instance. In terms of packaging, it should not only be just attractive but also sophisticated. It is advisable to use soft colours as opposed to harsh ones. (Observe here that a rebel brand like ‘*Benetton*’ sports very bright colours). Similarly, to retain its aura of exclusiveness, the brand is better distributed through select outlets. (Remember that both ‘*Titan*’ and ‘*Vimal*’ distributed their wares through their own outlets to retain exclusivity. When the demand was overwhelming, distribution was opened up to other outlets as well.) In other words, to recapitulate what Theodore Levitt said, the brand “should deliver a cluster of value satisfactions—sensory, rational and emotional.” For this, the elements and sub-elements of marketing mix have to be carefully used. It is well-known that 8 out of 10 brands the world over fail and the foremost reason for their death is that they have nothing distinctive to offer. A brand cannot be distinctive unless it stands for something. This ‘something’ is its personality.

Brands with a coherent personality deliver a “cluster of value satisfactions.” This can be done only when each element of the marketing mix is configured to deliver a brand personality besides a brand. When its personality is managed well, a brand acquires a distinct identity. For instance, *Mysore Sandal* and *Pears* toilet soaps cannot be mistaken for any other soap in packed or unpacked condition. *Keo Karpin* hairoil pitches on “mother’s love” and has never changed its dark green bottle. In a similar manner, it is difficult to image *Lifebuoy* as anything other than a red carboic cake. *Onida* carved a niche for itself with its unique negative emotional advertising and a premium product. (But if it has to persist, it should get

over its current organisational problems as well as launch products that match *Sony*. The 'UNIQUE COLLECTION' of *Onida* is an effort in that direction.)

The Mckinsey Quarterly buttresses the image of Mckinsey consultants as a serious senior management advisor. It has wide circulation among corporate clientele and prestigious universities. *MRF* has consistently built its image through the logo of its 'muscleman.' It backed this up with aggressive advertising and reliable service. The net result is that *MRF* stands out as a brand in a category with tremendous clutter. A survey conducted by the author in the West and South revealed that *MRF* scores at least twice as much as the nearest competitor on the dimensions of brand awareness and purchase intent. *Raymond* built a similar aura for itself in premium clothing through the 'COMPLETE MAN' series of advertising.

*Asian Paints'* lovable mascot 'Gattu', its imaginative products like 'Utsav' and 'Apolite' have given it near invincibility in the decorative paints market. *Wills* cigarette from ITC built a franchise for itself by patiently educating the customer of the rewards of converting from non-filter cigarettes to filtered ones in 1960's. This was backed up with the "Made for each other" series of advertisements. Today it is a Rs.1000 crore brand. ITC repeated the exercise with *Goldflake* and *Classic* which stand as brands with personalities as strong as *Wills*. *Castrol* branded lubricants successfully in a product category where consumers bought the product as a commodity. They aggressively targetted non-conventional outlets like automobile and mechanic shops and built awareness and loyalty for their lubricant brands through powerful advertising.

*Nyle* herbal shampoo (though in some trouble now) has a strong personality. It stands on the 'herbal' platform. Hence, it looks green in a transparent package. The communication also underlines the health and freshness of green symbolised through a lady wearing similar looking green. Among shampoos, it has almost cornered the word 'GREEN' for itself. In a similar manner, the bike *Hero Honda* and *Yamaha* stand for fuel

efficiency and power respectively. The brand names *Tata* and *Godrej* appear on so many product categories and are yet successful because they are synonymous with quality and reliability.

The above examples illustrate the efforts made by some organisations to systematically build brands with distinct personalities. Not all these are full blooded illustrations of single mindedness . Lessons can however be learnt from these examples. Finally, if each of the elements of the marketing mix is carefully aligned with the brand's positioning, it will acquire an enduring brand personality.

## Appendix

.....

# BRAND IDENTITY

### □ AAKER'S FRAMEWORK

**B**rand Identity as defined by Aaker<sup>2</sup> is the sum of the brand expressed as a product, organisation, person and symbol. For instance, **brand as product** deals with the acceptance of the brand as a product itself. For its price, *Nirma* is seen as a good product. *BMW* or *Benz* are basically seen as good products besides being good brands. **Brand as organisation** emphasises that a brand is successful among other things because of the organisational values it upholds. *3M* abroad and *Marico* in India have brought in a series of successful products because of their commitment to innovation. *Marico* has innovative and often successful offerings in a wide variety of products as hairoil (*Parachute*), edible oil (*Saffola*, *Sweekar*), starch (*Revive*), jam (*Sil*). **Brand as person** deals with the question "What happens to this brand when it becomes a person?" By implication, *Denim* talc would be seen as 'masculine,' *Sunsilk* shampoo as 'feminine', and *Pepsi* as 'young and vibrant.' **Brand as symbol** deals with heritage and what the brand stands for. For instance, *Coke* symbolises the American dream. Aaker contends that brand identity is a function of these four dimensions. The framework is reproduced below.

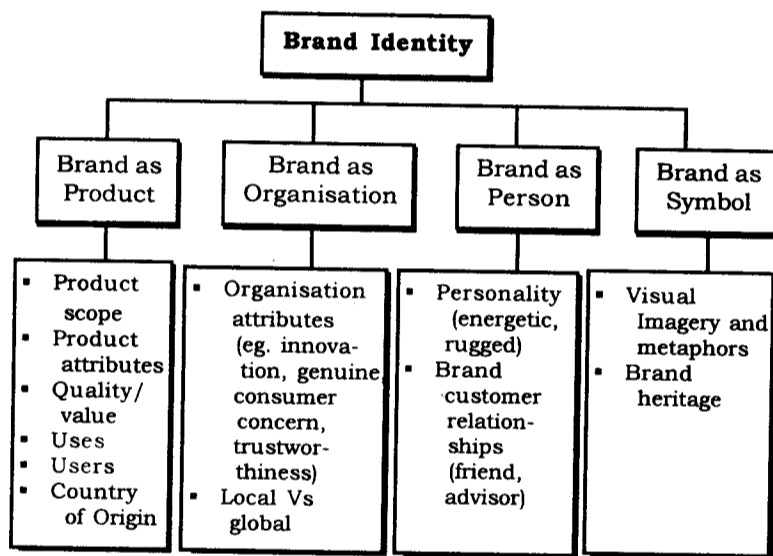


Figure A.1 Dimensions of brand identity

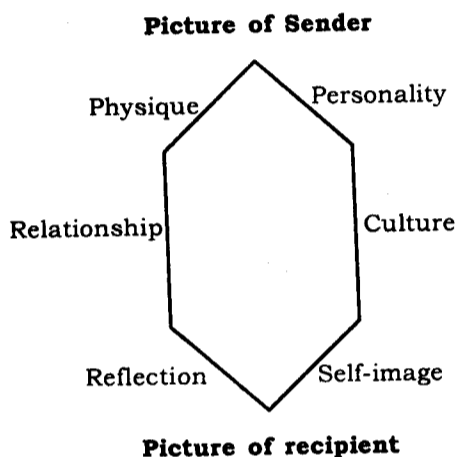
#### □ KAPFERER'S FRAMEWORK

Kapferer<sup>12</sup> arranges the elements of Brand Identity in a different fashion. But eventually, he like Aaker represents it as a sum of certain tangible and intangible elements. Kapferer represents brand identity diagrammatically as a six-sided prism as shown below. The six faces of the prism are:

- physique
- personality
- culture
- relationship
- reflection
- self-image

**Physique** according to him is the basis of the brand. The physique of *Philips* is 'technology and reliability,' while for the brand *Tata*, it is 'trust.' His description of **personality** is the same as that of Aaker. It answers the question, "what happens to this brand when it becomes a person?" **Culture** symbolises the organisation, its country-of-origin and the values it stands for. India is known for its traditional remedies which is why *Balsara*,

*Dabur* and *Zandu* evoke a good response abroad. Germany is known for its precision engineering, Japan for consumer electronics and America for consumer softs. *Benz*, *Toshiba* and *McDonalds* benefit from this culture. **Relationship** is the handshake between the consumer and the organisation. The relationship with *Colgate* is one of 'dependability.' The relationship with *Saffola* edible oil is that of 'safety.' **Reflection** is the consumer's perception of what the brand stands for which is why *Coke's* clientele cuts across age groups. The brand reflects youthful values, which is why young as well as old would like to consume *Coke*. **Self-image** is what the consumer thinks of himself. A *Benz* owner is telling himself that since he is one of the elite, he is treating himself to the best car in the world. It is in line with the self-image. A user of *Surf* is telling herself that she is conscious of not just price but value as well. That is the self-image of the archetypal housewife. Thus brand identity according to Kapferer can be expressed as the summation of the above 6 dimensions. The brand identity prism with its six faces is reproduced below.



**Figure A.2** Brand identity prism

In sum, it could be said that both Aaker and Kapferer describe brand identity similarly though they assigned different labels to the details. It should also be noted that both Aaker and Kapferer describe brand personality as the subset of brand identity. Marketing literature that

preceded them included their description of brand identity in brand personality itself.

## REFERENCES

1. Aaker, David, *Managing Brand Equity*, Free Press, 1991.
2. Aaker, David, *Building Strong Brands*, Free Press, 1996.
3. Aaker, David and Alexander Biel, *Brand Equity and Advertising*, Hillsdale NJ, Lawrence Erlbaum Associates, 1993, p.71-74.
4. Arnold, David, *The Handbook of Brand Management*, Century Business, 1992, p. 99.
5. Crask, M.R. & Henry Laskey, "A Positioning Based Decision Model for Selecting Advertising Messages," *Journal of Advertising Research*, Aug-Sep 1990, p.32-38.
6. Farquhar, Peter, "Managing Brand Equity, Research currents Supplement," *Journal of Advertising Research*, Aug-Sep, RC-7 to RC-12.
7. Gardner, Meryl Paul, "Does Attitude Toward the Advertisement Effect Brand Attitude Under a Brand Evaluation Set?," *Journal of Marketing Research*, May 1985, p. 192 - 198.
8. Glouchevitch, Philip, *Juggernaut : The German Way of Business, Why it is Transforming Europe and the World*, New York, Simon and Schuster, 1992.
9. Hirschman, Elizabeth C., "Point of View: Sacred, Secular and Mediating Consumption Imagery in Television Commercials," *Journal of Advertising Research*, Dec 90 - Jan 91, p. 38-43.
10. Holbrook, Morris B. and Elizabeth C. Hirschman, "Experiential Aspects of Consumption: Consumer Fantasies, Feelings & Fun," *Journal of Consumer Research*, Sept. 1982, p. 132-140.
11. Johansson, J.K., S.P. Douglas and I. Noalla, "Assessing the Impact of Country of Origin on Product Evaluation," *Journal of Marketing Research*, 1985, p. 388-396.
12. Kapferer, Jean Noel, *Strategic Brand Management*, Free Press, 1992.
13. King, Stephen, *Developing New Brands*, Pitman Publishing, 1973.
14. Leclerc, France, Bernard H. Schmitt and Laurette Dube, "Foreign Branding and Its Effects on Product Perceptions and Attitudes," *May*, 1994, p. 263-270.
15. Levitt, Theodore, *The Marketing Mode*, McGraw-Hill Book Company, New York, 2.



16. Lutz, Richard J., "Changing Brand Attitudes Through Modification of Cognitive Structure," *Journal of Consumer Research*, 1975, p. 49-59.
17. Mcrae, Chris, *World Class Brands*, Addison Wesley, 1991, p. 87-107.
18. Min Han C., "The Role of Consumer Patriotism in the Choice of Domestic Versus Foreign Products," *Journal of Advertising Research*, June-July, 1988.
19. Nagasimha A., "A comparative "Made in" Product Image Survey Among Japanese Businessman," *Journal of Marketing*, July 1977, p. 95-100.
20. Ogilvy, David, "Confessions of an Advertising Man," Atheneum, 1963.
21. Ohanian, Roobina, "The Impact of Celebrity Spokesperson's Perceived Image on Consumer's Intention to Purchase," *Journal of Advertising Research*, Feb-Mar, 1991, p. 46-54.
22. Plummer, Joseph T., "How Personality Makes a Difference," *Journal of Advertising Research*, Dec-Jan, 1984, p. 27-31.
23. Sengupta, Subrato "Brand Positioning—Strategies for Competitive Advantage," Tata McGraw-Hill, New Delhi, 1990, p. 112-116.
24. Shugan, Steven M., "Estimating Brand Positioning Maps Using Supermarket Scanning Data," *Journal of Marketing Research*, Feb 1987, p. 1-18.
25. Southgate, Paul, *Total Branding by Design*, Kogan Page Ltd., 1994
26. Upshaw, Lynn B. *Building Brand Identity*, John-Wiley & sons, 1995.



.....

## **BRAND REPOSITIONING**

**T**his chapter tackles the issue of brand repositioning. Logically, an account of repositioning has to be preceded by a discussion on positioning. This is not being attempted in this book because the topic has been dealt with in adequate detail by several other books ("Brand Positioning" by Subrato Sengupta and "Positioning—The Battle for Your Mind" by Al Ries and Jack Trout deal with the topic comprehensively). However, there is not much literature on the repositioning of Indian brands. Thus it was thought fit to deal with the issue of repositioning here. What follows is a brief account of positioning. This is followed by several instances of repositioning from the Indian market. Finally, a theory of repositioning as suggested for Indian brands is given.

### **□ POSITIONING—A PRIMER**

**P**ositioning is the art of creating a distinct image for a product in the minds of the customers. A simple example would suffice. The first thing that comes to one's mind when somebody says 'ATM' is Automated Teller Machine. This is the product. But the customer's question would be "What does ATM mean to me?" The answer is Any-Time-Money. That makes sense to

him or her because it means instant cash. The concept neatly rolls up the benefit of ready cash and puts it in the mind of the customer. Thus Automated Teller Machine (ATM) is the 'product', Any-Time-Money (ATM) is the 'positioning.'

A classic case of positioning is that of Sabena Belgium World Airlines<sup>1</sup>. All of Sabena's flights terminated at Belgium. Though most Belgium-bound traffic used it, the traffic itself was small. The logical solution was to make Belgium an attractive destination for a larger pool of customers. A problem was encountered here. When you close your eyes and think of England, you see the Big Ben and the Thames. In the mind's eye, Netherlands triggers tulips, France is symbolised by the Eiffel Tower and the United States recalls the statue of Liberty. But Belgium does not bring anything to one's mind. Thus the problem was positioning the country and not the airline. After some research, it was found that Michelin Guide which rates cities and restaurants gave a three-star status to six cities in Europe which were "worth a special journey." These were Bruges, Ghent, Antwerp, Brussels, Tournain and Amsterdam. Of these, five were in Belgium. Now, Amsterdam became a hot-tourist destination. Why can't the other five be? This gave birth to the positioning statement: "In beautiful Belgium, there are five Amsterdams." This is in essence the concept of positioning.

Positioning is not any less applicable to business-to-business markets. An Indian organisation by name, Western Paques made good use of the positioning concept in a difficult category like pollution control equipment. Pollution control equipment has negative associations because it is seen by most companies as an added cost and not as a social obligation. Governmental regulations and liberal depreciation norms may have helped the market but there was nothing to distinguish one pollution control equipment from the other. Besides, Western Paques had formidable competition from BHEL, Thermax, Hindustan Dorr-Oliver and ABB.

To get around the problem, instead of highlighting pollution control, Western Paques underscored “the energy saving” benefit of the equipment. The equipment used gases generated in the manufacturing processes to produce electricity. Thus the benefits offered by the product were: (a) it provides energy for power-hungry industry (b) it pays itself off in 5 years (c) it can be leased or hire-purchased (d) it also controls pollution. (To put it in simple words, it is like the Tatas saying “we also make steel.”) This package of benefits made the product very attractive. But crucial to this was the positioning shift from “controlling pollution” to “saving energy.” Thus, positioning a brand consists of firmly fixing it in the minds of consumers using some relevant benefit as the binder. In fact, Ries & Trout demonstrate that almost anything and anybody can be positioned whether it is a product or a political party or a church or a ski resort<sup>1</sup>. This is because positioning itself is in the ‘psyche of the customer’ rather than in the product.

## □ REPOSITIONING

**R**epositioning is changing the positioning of a brand. A particular positioning statement may not work with a brand. For instance, *Dettol* toilet soap was positioned as a beauty soap initially. This was not in line with its core values. *Dettol*, the parent brand (anti-septic liquid) was known for its ability to heal cuts and gashes<sup>2</sup>. The extension’s “beauty” positioning was not in tune with the parent’s “germ-kill” positioning. The soap, therefore, had to be repositioned as a “germ-kill” soap (“bath for grimy occasions”) and it fared extremely well after repositioning. Here, the soap had to be repositioned for image mismatch. There are several other reasons for repositioning. Often falling or stagnant sales is responsible for repositioning exercises.

After examining the repositioning of several brands from the Indian market, the following 9 types of repositioning have been identified. These are :

- ◆ Increasing relevance to the consumer
- ◆ Increasing occasions for use

- ◆ Search for a viable position
- ◆ Making the brand serious
- ◆ Falling sales
- ◆ Bringing in new customers
- ◆ Making the brand contemporary
- ◆ Differentiate from other brands
- ◆ Changed market conditions.

It is not always that these nine categories are mutually exclusive. Often one reason leads to the other and a brand is repositioned sometimes for a multiplicity of reasons. Illustrations of the above types of repositioning are listed below.

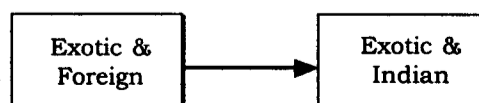
**Note:** Some of these repositioning statements have been changed again. That need not make them less relevant as illustrations.

#### □ INCREASING RELEVANCE TO CONSUMER

A brand that has been existent in the market for sometime may lose touch with consumers because the consumer's needs may have changed. Thus, it is possible that a brand is fundamentally sound and yet is not in sympathy with the consumer's current concerns. Such a situation calls for a change in positioning. The following examples illustrate this concept.

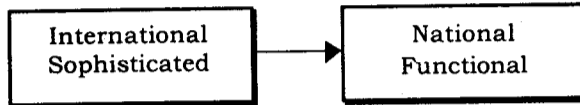
#### **Lipton Yellow Label Tea**

*Lipton Yellow Label Tea* was initially positioned as a delicious, sophisticated and premium tea for the global citizen. The advertisements also echoed this theme. For instance, all the props and participants in the advertisements were foreign. It is possible that this approach did not find favour with the customers. The repositioning specifically addressed the Indian consumer through an Indian idiom.



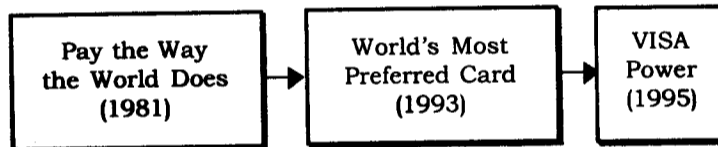
## Maharajah Dishwasher

Dishwasher in its initial stages was possibly seen as an exotic product. Thus, *Maharaja* positioned it as a product aimed at the upper crust. Thus, the positioning statement was “your guests get Swiss cheese, Italian Pizza.....you get stained glassware.” But Indians are reluctant to use dishwashers because of deeply embedded cultural reasons. Thus, the message had to be changed to appeal to the Indian housewife. Thus the positioning was changed to “Bye,Bye Kanta Bai” indicating that the dishwasher signalled the end of the servant maid’s tyranny. The brand, therefore, was repositioned from a sophisticated, aristocratic product to one that is functional and relevant to the Indian housewife.



## Visa Card

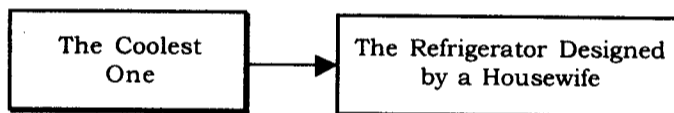
*Visa Card* had to change its positioning to make itself relevant to customers under changed circumstances. Initially it asked the customer to “pay the way the world does” (1981). This is to give its card an aura of global reach. But as more and more cards were launched on the same theme, to put itself in a different league, it positioned itself as the “world’s most preferred card” (1993). To highlight the services it provided, it shifted to the platform of “Visa Power” (1995). This focus on explaining the range of services available with the card continues till date (“Visa Power, go get it”).



## Kelvinator

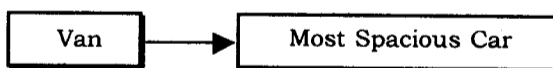
*Kelvinator*, a leader in the early nineties pitched itself as “the coolest one.” This was symbolised through a

penguin. Competition increased and *Kelvinator* had to pitch for something more relevant to the customer. Hence the new line “the refrigerator designed by a housewife.” The advertisement shows a refrigerator in which the shelves could be shuffled to accommodate containers of different sizes.



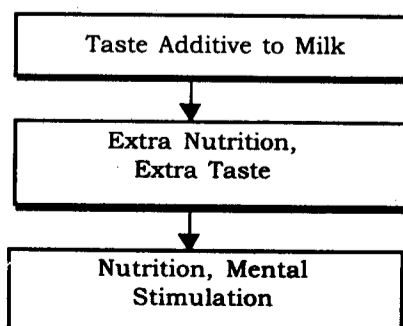
### Maruti Omni

*Maruti Omni* is a van. It probably is also the cheapest *Maruti* vehicle available in the market. Yet, *Maruti* did not pitch it as a value for money vehicle. It is well known that the *Ambassador* scores on roominess. Besides *Maruti-800* is seen as a small car. Thus *Maruti* pitched it as the “most spacious car.”



### Cadbury's Bournvita

*Bournvita* is a case of how a brand changes its positioning in keeping with the changing needs of customers. Initially, the emphasis was on its good taste (“taste additive to milk”). Then as the customers became more demanding, the pitch was modified to include the nutritive aspect as well (“extra nutrition, extra taste”). Later, to make itself more attractive it claimed to give sharpness of mind (“nutrition, mental stimulation”).



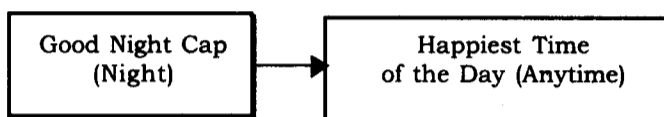


□ **INCREASING OCCASIONS FOR USE**

Sometimes the positioning chosen becomes too narrow. This might lead to a situation of having too few customers. Such a small franchise may make the brand commercially unviable. One of the methods of increasing use is by increasing the usage rate. This is done by increasing the number of occasions available for use.

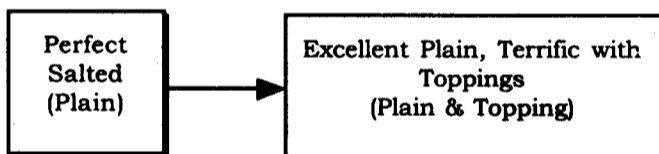
**Cadbury's Drinking Chocolate**

*Cadbury's Drinking Chocolate* initially called itself "good night cap" signifying the time of consumption. The user base possibly proved to be small. In an effort to increase the numbers, it positioned itself as a drink for the "happiest time of the day." This was an effort to get the brand consumed during any time of the day thereby increasing the occasions for use.



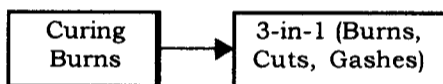
**Monaco**

*Monaco* biscuits were initially positioned as the "perfect salted" biscuits. To increase the occasions for use, it pitched itself as "Excellent plain, terrific with toppings." What was essentially a plain, salted biscuit turned itself into a biscuit that can be consumed as it is or with toppings, thereby increasing its occasions for use.



### Burnol

*Burnol* is an age-old remedy for cuts. Its positioning was hence “for curing burns.” With increasing competition in the segment, it wanted to enlarge the franchise. Thus it called itself a 3-in-1 ointment aimed at curing burns, cuts and gashes. If successful, it could significantly increase its user base.

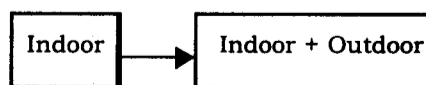


### Dettol Liquid

*Dettol*—the antiseptic liquid is basically used to prevent cuts and gashes from developing sepsis. To increase the occasions for its use, it shows several other avenues. These are i) for the shaving mug ii) for washing babies' clothes iii) for use during illness for washing and swabbing. These uses are listed on the *Dettol* bottle itself.

### Odomos

*Odomos* cream was one of the first mosquito repellants in the market. It was essentially pitched as an indoor mosquito remedy. For sometime it was very popular. Later, as mosquito mats entered the market, creams became less popular as they were seen as sticky. One way of combating the mats was to fight them outdoors. Since outdoor locations normally have no power supply, cream was positioned for “indoor as well as outdoor” use. This broadened the competitive space besides increasing the occasions for use.



### Sunlight Washing Soap

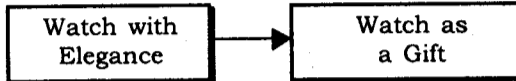
*Sunlight Washing Soap* which was originally positioned as a whiteness soap was broadened to include coloured

garments as well, to increase the occasions for use.



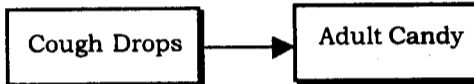
### Titan

*Titan* was initially positioned as a “watch with elegance.” That is why *Titan* concentrated on quartz watches and made it a lifestyle item. Later to increase occasions for use it was positioned as a “gift watch.” The advertisements also show different occasions for gifting the watch like wedding day, marriage anniversary etc.



### Vicks Cough Drops

*Vicks Cough Drops* was initially positioned as a relief for sore throat. Since it was an over-the-counter product in medical shops, it was also consumed as candy. Thus, *Vicks* broadened the positioning from “cough drops only” to “adult candy also” to increase occasions for use.



### Vicks Vaporub

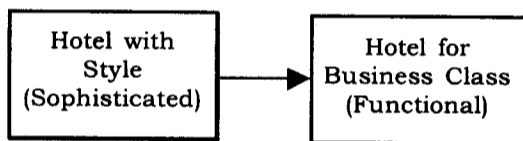
*Vicks Vaporub* was initially a child’s cold rub. Later in an attempt to increase uses as well as users, it was positioned as an “adult cold rub for anytime during the day.”



□ **SEARCH FOR A VIABLE POSITION**

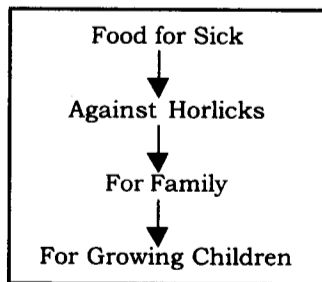
**Centaur**

*Centaur* formerly positioned as “hotel with style” is now positioned as “hotel for business class.” This is possibly because of the perception that a functional positioning is more likely to succeed than an upmarket positioning.



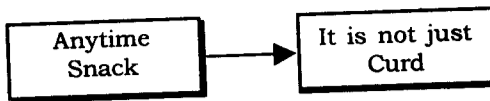
**Complan**

*Complan* had at various times positioned itself as “food for the convalescing”, “against *Horlicks*,” “for the family” (fussy child, busy executive, tired housewife). This is possibly because it was trying to get a viable positioning statement. Finally, it seems to have found one in the positioning line “for growing children<sup>2</sup>.”



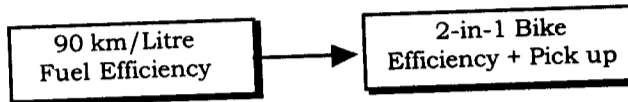
**Milkfood Yoghurt**

*Milkfood's Yoghurt* was initially positioned as “anytime snack.” This did not seem to have worked. So the pitch was changed to “It is not just curd.” This could be hinting at both the fun value and the nutritive value of Yoghurt. Eventually, this positioning also did not work. Positioning it as “mishti-doi” (sweet curd) for the East and North Eastern parts of India would have possibly given it a better opportunity for success.



### Hero Puch

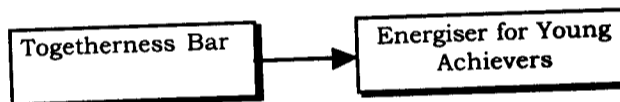
*Hero Puch* was positioned as a bike that gives the customer his money's worth ("90 km/litre" bike). This did not probably bring the desired response from the customer. Then the positioning "2-in-1 bike" was adopted. (This positioning was endorsed by actors Shah Rukh Khan in the North and Prashant in the South.) This positioning promises fuel efficiency as well as pick-up.



## □ MAKING THE BRAND SERIOUS

### Cadbury's 5-Star

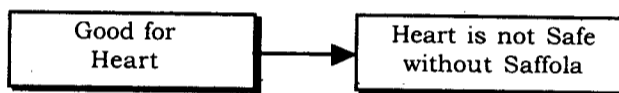
Most *Cadbury's* brands went in for a change in positioning due to stagnation in the consumption of chocolate. *Cadbury's* 5-star was originally the "togetherness bar." As markets changed, a need was felt for making the brand more serious. Thus the positioning was changed as "energiser for the young achievers." One of the first advertisements to echo this idea showed how a ballet dancer was inspired to perform better after consuming 5-star. The advertisements have changed since, but the positioning retains the "energy-giving" pitch.



### Saffola

*Saffola* was positioned as the edible oil "good for heart." To make the positioning more serious, the pitch "Heart is not safe without *Saffola*" was adopted. This put

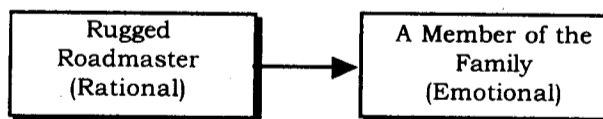
*Saffola* in a different league as compared to the other oils making it the most health-conscious brand in the market. In fact, *Saffola* stands out in a category cluttered with me-too brands.



#### □ FALLING SALES

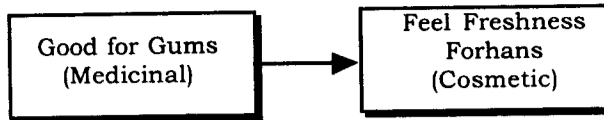
##### Ambassador

The *Ambassador* was positioned as the “rugged roadmaster.” This positioning was in line with product perceptions because *Ambassador* is seen as a tougher vehicle than *Maruti*. However, *Maruti* proved to be sleeker, more fuel efficient and initially even cheaper. Thus the positioning was changed to “a member of the family.” In other words, falling sales forced *Ambassador* to move from a rational pitch to an emotional pitch. (Even this positioning was later changed by *Ambassador*. But none of the positioning changes helped it because the product itself was seen as dated.)



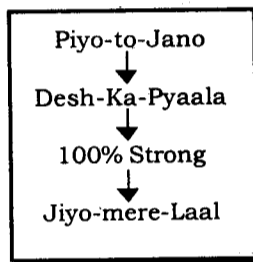
##### Forhans

In the 1980's, *Forhans* rapidly lost ground to new toothpastes. Its positioning was medicinal (“Good for gums”). In the 70s, it was in fact advertised as a toothpaste recommended by a German doctor. To be precise, it was a gum-care toothpaste. It was not incrementally upgraded. Instead, the attempt now is to shift it to a totally different platform (“New Feel Freshness Forhans”). The medicinal positioning is being radically changed to cosmetic positioning. This is possibly a desperate attempt to arrest the fall in sales. But this radical repositioning may alienate its loyal clientele (customers of the medicinal toothpaste).



### Red Label

BrookeBond's *Red Label* is a typical example of how falling sales can precipitate repositioning. *Red Label* is an age-old brand with a franchise of its own. However, over a period of time it might have lost some of its relevance. Its traditional positioning was that *Red Label* was one of its kind ("piyo-to-jano"—drink it and you will know the difference"). When this was seen as dated, a new positioning statement involving patriotism was configured ("Desh-ka-pyaala"—India's tea"). This did not bring the expected volumes. Then the strength pitch was tried ("100% strong"). Finally, the current positioning is something that invites the old generation as well as the new generation to consume *Red Label* ("jiyo-mere-laal" — "long live my son", there is a pun on the word 'laal' which means son as well as red). Several attempts of repositioning had to be made because of falling sales.

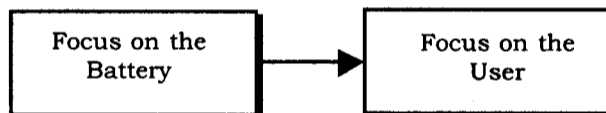


### □ BRINGING IN NEW CUSTOMERS

#### Red Eveready

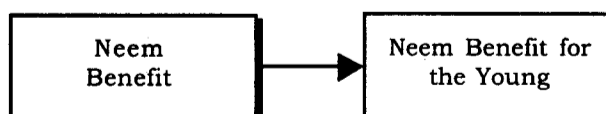
*Red Eveready* is the leader in zinc chloride batteries. But in the late eighties, its sales stagnated because new customers were not buying it. The reason was the change in consumption pattern. Earlier, the end use was for torches. The more recent increases in consumption came through

electronic gadgetry. Thus a new positioning statement was thought of whereby the focus was shifted from battery to the urban user who was responsible for the increase in the consumption. Thus the “Gimme Red” campaign was born which repositioned the battery as more youthful and vibrant<sup>2</sup>. The attempt here was to add more electronic gadgetry customers who were a growing segment.



### Margo

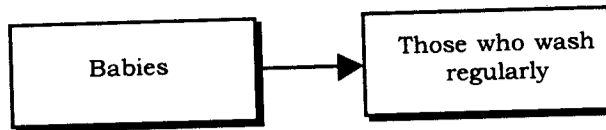
*Margo* is an old soap popular in the East which sells on the “health” platform. It has neem as an ingredient to deliver this benefit. *Margo*’s positioning traditionally attracted middle-aged buyers like *Forhans*. *Margo* wanted to attract new customers like the youth and made several changes to the product. The packaging was made more attractive and the communication was tailored to draw the attention of the youth. (The advertisement shows a young woman visiting her grandmother. She tells the old lady that since she uses *Margo*, she does not need neem leaves. The implication is that even young people use *Margo*.) There was, thus, a subtle change in positioning from “neem benefit” to “neem benefit for youth also.” This slight repositioning helped *Margo* win young customers without losing old ones.



### No More Tears Shampoo

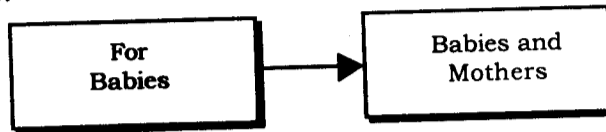
Johnson & Johnson launched a baby shampoo by name “*No more tears*.” Sales were not encouraging. This forced J&J to look out for new users. If the shampoo can be used for babies, it was reasoned, it will be extra-soft. So this extra-soft shampoo will be good for users who use shampoo often. Thus a baby shampoo was stretched to include “heavy users.”





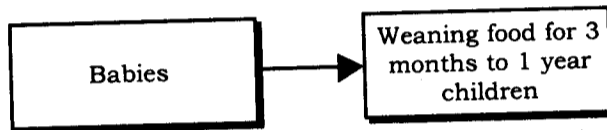
**J & J Baby Oil**

In baby oils also, J&J stretched what was essentially a baby product to a new user, namely the mother. The argument was that what was good for babies was good for mothers too. Essentially, since the oil is soft on skin being a baby oil, it attempted to attract mothers also as users.



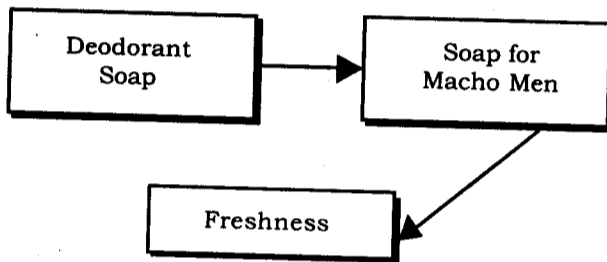
**Farex**

*Farex* was traditionally baby food. Governmental regulations require baby foods to declare mother's milk as superior to all synthetic preparations. Thus, *Farex* subtly repositioned itself not as a competitor for milk but as a weaning food for 3 months to 1 year old children.



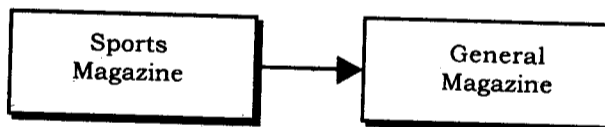
**Cinthol**

*Cinthol* repositioned itself several times. In one of its initial attempts at repositioning, it moved from being a "deodorant soap" to "soap for macho men." The appeal of a deodorant soap was limited. Thus due to market changes as well as for attracting new customers the positioning was modified to include "male" connotation without sacrificing the deodorant platform.



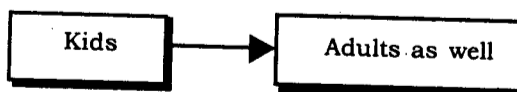
### Sportsweek

*Sportsweek* was one of the several sports magazines in the country. When competition in the sports segment became acute, it attempted to become a general magazine. The attempt was obviously to bring in new users.



### Gems

As mentioned earlier, most of Cadbury's brands were repositioned. *Gems* was traditionally a brand targeted at children. (The advertisement had a spoof of James Bond in "Gems Bond," a hero in a cartoon strip who uses *Gems* to get enemies to skid. It was an animated film typically meant to enthuse children.) The subsequent positioning on the other hand targets adults. *Gems* will basically remain a gift for children but now it is trying to entice adults as well.



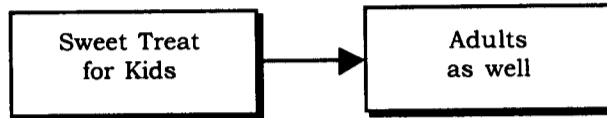
### Ray-Ban

*Ray-Ban* glasses launched initially as glasses for men in India now includes glasses for women as well. The attempt on positioning here again is to draw in more users.



### Cadbury's Dairy Milk

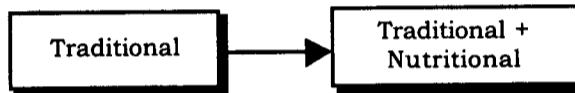
It was found that most adults wanted to eat *Diary Milk* but restrained themselves because it was supposed to be consumed by children. Thus, a repositioning campaign was launched which showed adults doing unconventional things (like a lady breaking into a jig in the middle of an overflowing cricket stadium) driving home the message that chocolates could be enjoyed by adults as well.



## □ MAKING THE BRAND CONTEMPORARY

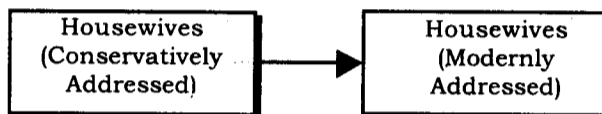
### Dabur Chyawanprash

*Dabur Chyawanprash* basically had the positioning of being good for health and digestion. To make the brand more attractive to the consumer, the nutritional element was added to its positioning.



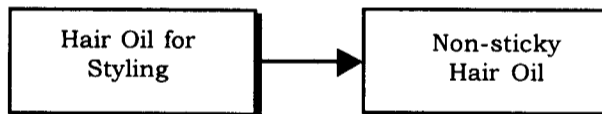
### Femina

*Femina*—a magazine that addressed women's issues was conservatively packaged in the past. Competition came in from several other women's magazines whose form and content were more attractive. *Femina* repositioned itself as a magazine for "today's woman" changing everything from packaging to content in the process.



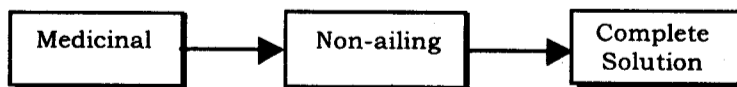
### Keo Karpin Hair Oil

*Keo Karpin* was positioned as a hair oil that assisted “styling” the hair. It was hence endorsed by celebrities. But in the recent years, hair oil came to be seen as something that makes the hair sticky. To make it more acceptable in the changed circumstances, *Keo Karpin* was repositioned as “the non-sticky hair oil.”



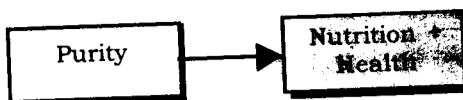
### Lacto Calamine

*Lacto Calamine* changed its positioning to make itself contemporary. In the 70s, its positioning was “medicinal” because it promised cure for skin ailments. To overcome the staidness of the brand, its positioning was changed to “nurturing,” which sounded more like skin care than cure for skin ailments. In the 90s, to make the brand comprehensive and current, it was positioned as the “total solution,” which included both the cosmetic and medicinal aspects of the brand.



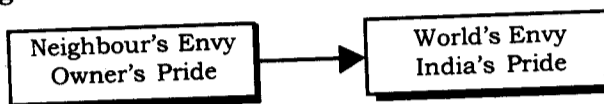
### Dabur Honey

*Dabur Honey* was originally positioned on “purity.” This positioning may not have worked because wild honey is seen as pure in India. To make the brand well-rounded and probably aiming urban audience (given its price), the positioning was changed to “nutrition” and “health.”



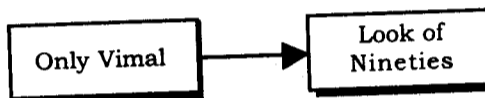
### Onida TV

*Onida* was the first indigenous premium TV brand in India. Its unique advertising gave it a special status among well-to-do consumers. The hugely successful “devil” campaign proclaimed “Neighbour’s Envy, Owner’s Pride.” In the mid-nineties, however, there was tough competition unleashed by MNC brands like *Sony*, *Samsung* and *LG*. Thus the positioning had to be made contemporary. It was then changed to “World’s Envy, India’s Pride” to signal that *Onida* was as good as the foreign brands.



### Vimal

The early positioning statement of Reliance was simply “Only *Vimal*.” This signalled a sophisticated premium brand for the urban customers. This positioning has not been abandoned. To make it relevant for the present times, it was made “the look of nineties.”

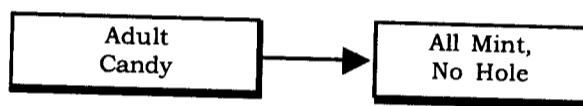


## □ DIFFERENTIATING BRANDS FROM COMPETITORS

### Mint - O

*Mint-O*'s position in 1990 was “adult candy.” This was to enthruse grown-ups to consume peppermint. This may not have helped the brand to stand out. In 1995, a position that directly aimed at competition (Nestle's *Polo*) was configured. *Polo* positioned itself as “the mint with the Hole.” *Mint-O* positioned itself as “All Mint, No

Hole.” One of the advertisements even argued, “If your head doesn’t have a hole, why should your mint.” Positioning the brand head-on with *Polo* gave it a distinct focus.



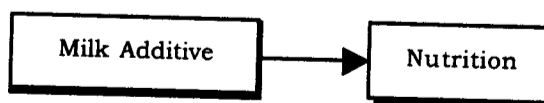
### Vamicol

The initial positioning of *Vamicol* relied on the properties of a reliable adhesive. It showed a man getting stuck to everything he touched because the objects had *Vamicol* on them. This probably did not adequately differentiate it from *Fevicol* which depended on a similar humorous execution of the promise of “the unsparing glue.” Thus the positioning was changed to make *Vamicol* “modern” (*Samay-Kay-Saath-Chalo*). This adequately differentiated it from *Fevicol*.

## □ CHANGED MARKET CONDITIONS

### Horlicks

*Horlicks* was initially both a substitute and an additive to milk. This positioning served it well till the scarcity of milk was overcome in several parts of the country. *Horlicks* then shifted its positioning to “energy giver and health provider.”



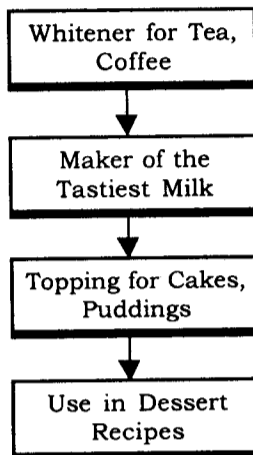
### Illustrated Weekly

*Illustrated Weekly* was a leading family magazine targeting the households in the ‘70s. This position was taken over in the eighties by *India Today*. Thus, *Weekly* predominantly became a political magazine though it

covered other topics as well. Finally, it became a broadsheet to save on costs and eventually exited. This shows how changed market conditions could force repositioning though the repositioning itself may not save the brand.

### Milkmaid

A classic illustration of repositioning is Nestle's *Milkmaid*. It started as a whitener for tea and coffee. Again like *Horlicks*, when the milk scarcity eased, it changed its positioning to "topping for cakes and puddings and use in dessert recipes<sup>2</sup>."



To sum up, repositioning is done with the intention of attracting customers back into the fold. A study of the above types of repositioning reveal that it is more often done to increase either the users or the number of uses. A limitation of the list of above illustrations, of course, is that it contains few durables or services. However, it has a fairly representative list of consumer softs. Thus, if we consider the FMCG category in India, most repositioning exercises seem to be broadening the position rather than altering it. As mentioned earlier, some of these repositioning statements have been changed again. But that does not detract from their merit as illustrations.

## REFERENCES

1. Ries, Al and Trout, Jack *Positioning: The Battle for Your Mind*, McGraw-Hill, 1986.
2. Sengupta, Subrato, *Brand Positioning - Strategies for Competitive Advantage*, Tata Mc-Graw Hill Publishing Co., 1990.