

**K. J. SOMAIYA INSTITUTE OF MANAGEMENT STUDIES & RESEARCH**

**PGDM (RM) (Second Year – Trim - V) Batch – (2017-2019)**

**BRAND AND PRIVATE LABEL MANAGEMENT:FINAL EXAMINATION**

TOTAL MARKS: /50

NAME- \_\_\_\_\_

DATE -07/01/2019

ROLL NO.

TIME:

**SECTION A WORTH 35 MARKS**

**Attempt any 7 questions from this section. All questions carry 5 marks**

- Q1. Define brand assets and draw the Romaniuk's Distinctive Assets Grid.
- Q2. Brand value creation begins with marketing activity by the firm. Draw or describe the various stages and elements of the Brand Value chain.
- Q3. Describe five levels of brand relationship intensity with one example from each level.
- Q4. Describe secondary brand associations. Outline the eight main ways to leverage secondary brand associations. Give examples.
- Q5. Define brand salience. Describe the two ways in which brand salience can be triggered, with two examples.
- Q6. Draw or describe the Keller's Brand Resonance Model with all stages and give an example from each stage.
- Q7. What makes a brand strong and how can it be measured? Describe the three measures of brand strength with examples.
- Q8. What is Brand Identity System? Describe the 6 major brand assets of the Brand Identity System with examples.
- Q9. Describe the Five dimensions of Brand Personality as given by Aaker. Give examples of brands from each dimension.
- Q10. There is need for a strong brand identity in the digital age. How to achieve a strong brand voice that will resonate with digital audiences? Give examples.
- Q11. How did Harpic, a toilet bowl cleaner brand, increase its brand awareness in India? Write a short summary.
- Q12. How did Ola, an Indian online transportation network company, create affinity among India's driving community? Describe its PR strategy.



## SECTION B: CASE STUDY (COMPULSORY) WORTH 15 MARKS

Marketers who limit the focus of their activities to return on investment alone are ignoring a much broader, more important mandate, warned Jaime Cohen Szulc, CMO of Levi Strauss & Co. Far more important, he insisted, is the need for brands to be so disruptive that they make a powerful connection with their core audiences. "Change will happen," he told an opening keynote audience at the 2010 ad:tech/San Francisco audience. "It's up to us to figure out how it will happen.... And this tackles the very core of human values - the need to connect, the need to feel more productive."

Faster production cycles are changing the nature of macro-economics. A product that once took five to eight years to develop can come to market in five to eight months. Industry consolidation is changing the role of how agencies manage message distribution. "Publicis buys Razorfish and Digitas," Szulc offered, "but now it has the problem of how to integrate those agencies and provide a unique solution." As consumers become more fragmented we want to have more control of the consumer experience. And that's becoming harder and harder. The definition of "going global" has changed beyond any marketer's ability to manage. "We may have to lose some control to gain a number of advantages." And, for a legacy brand such as Levi's, that challenge can be daunting. Marketing mixes have never been more complex. "There are 134 million articles on Wikipedia, with 156,000 entries added every hour," he said. A few months of uploads to YouTube match the total content provided by ABC, NBC, and CBS since network television became part of the American media mix in 1948.

Szulc arrived at Levi Strauss & Co. in August 2009 after a 10-year stint as worldwide chief operating officer of Kodak's consumer business after stops at SC Johnson and Procter & Gamble. And, although a change in the clothing manufacturer's marketing program was already underway, Szulc told the ad:tech audience that there was "a lot of dormancy" in the Levi's brand. "We needed to be disruptive," he said. And the assignment fell to agency Wieden + Kennedy. "We asked for a lot of executions," Szulc continued. The change came at a difficult moment for American consumers. "With all the crisis going on, it was hard for consumers to understand who's the real deal, who's authentic." The new work would have a pioneer theme that tapped into the U.S. heritage of craftspeople and the idea of "prepare to pioneer." The "Go Forth" campaign first went public - with promotions, a Web site, viral videos, Twitter, and traditional media - in the summer of 2009.

The target audience responded almost immediately with a 14-point marketshare increase. "This kind of work requires a cultural change," he continued, "different optics in how you

look at the business." Levi's previously had relied on what Szulc called a "promise-in-the-beauty-industry" value proposition: Wear these pants and you'll be beautiful. "That wasn't working so well," he admitted. "It really wasn't about the product." Similarly, Dockers was another Levi Strauss brand that, in Szulc's precise diagnosis, was "suffering." Moreover, "we needed to be disruptive, to get attention, to get a nugget of information out to our consumers. For Dockers, "masculinity was at the core of our message." The "Wear No Pants" series - the work of DraftFCB - became an instant hit during the February 2010 Super Bowl that paid off with earned-media plays on late-night television and on "Oprah." Said Szulc, "It was the number-one and -two search on Google for two days." And although Dockers had given away its stock of free pants within 50 seconds of the commercial's initial airing, the men-without-pants legacy lived on and "our sales went up 240 percent the week after the Super Bowl.... It reshaped the category."

And for the CMO, it was a reminder of how thoroughly buzz had changed the marketing industry. We rely on the consumer experience day in and day out. Marketing, in 2010, by contrast, is "not about selling a product. It is about being coveted and creating a consumer experience." New and social media, he also allowed, is not the only solution for marketers. "Do any of us have 900 friends in real life? It's hard to figure out how any of that plays out." Global phenomena was the AKQA-driven launch of the 2010 Volkswagen GTI, a campaign that relied heavily on consumer experiences with the brand, a user-friendly iPhone app, tech-savvy users, and not a single minute of traditional paid media. As for ROI, that secondary objective in Szulc's marketing universe, "after nine weeks, sales increased 80 percent and the cost per visit was down by 73 percent." The difference: "A change in marketing optics." A kind of bi-focal lens marked the success of another digital achiever in a commodity category. "Marketers who insist on a return on their budget also have to think about being game changers," the Levi's CMO said. "[Marketing] certainly requires a lot of analytical skills. But it's important to measure how activity in one medium compares to another."

Specifically, Szulc cited the marketing history of a South African t-shirt manufacturer that quietly produced a counterfeit imitation of its brightly designed brand to create buzz around the original and to sell product into lower-cost markets such as sidewalk stores, flea markets, and in Johannesburg. And the design deception was so complete that the marketer actually shot video in the South African capital's Chinatown to convince potential buyers of the low-cost product that the imitations had been made in China. As blogs picked up the story of the "counterfeit", both versions benefitted by the viral curiosity about the dueling brands. "It was two years before they revealed the truth. The lessons from Love Jovi might not have been universal, the South African t-shirt experience demonstrated the importance of "organizational unlock.... It was a business game-changer.

The importance of imagination in marketing also underpins programs such as Dove's campaign for "real beauty" and Harley Davidson's owners group (HOGs). "Loyalty is passive," Szulc explained. Loyal brand adherents "don't go out and defend brand. But once a brand makes a connection with a consumer, the bond can be powerful. Procter & Gamble's Beinggirl.com ("For Girls. By Girls") offers the world's largest advertiser a return on its investment three times higher than any of its print programs, he said. "For an advertising-centric company, that's a different point of view provided by different optics." One global optic for Levi's is the idea that "jeans will never go out of fashion." A flashback to the Levi's legacy of craftsmanship were drivers in the re-launch of the brand's London flagship store on Regent Street. In the word of one news commentator, the result was "part store, part art exhibit". Said Szulc, "We wanted to be authentic, build the store around the world of crafts. Artisans building guitars side by side with artists at work "were advocates for us. They created a buzz around the store as well as inside the store. It all went back to the craftsmanship of making pants, of us iconizing the art of making pants. "Shoppers could meet the crafts workers. You have to do these things for the people. You do that for the people, in fact, and they'll take care of the brand. Once upon a time, your only intent was to sell the brand. Not any more. Now you work for the people and they'll carry the brand."

**Attempt all THREE questions given under. All questions carry 5 marks**

- Q1.** How Levi's reconnect with its core audience?
- Q2.** Describe the outcomes of the "Go Forth" campaign in the summer of 2009.
- Q3.** Describe the four important trends in the case that are driving 21st Century change.