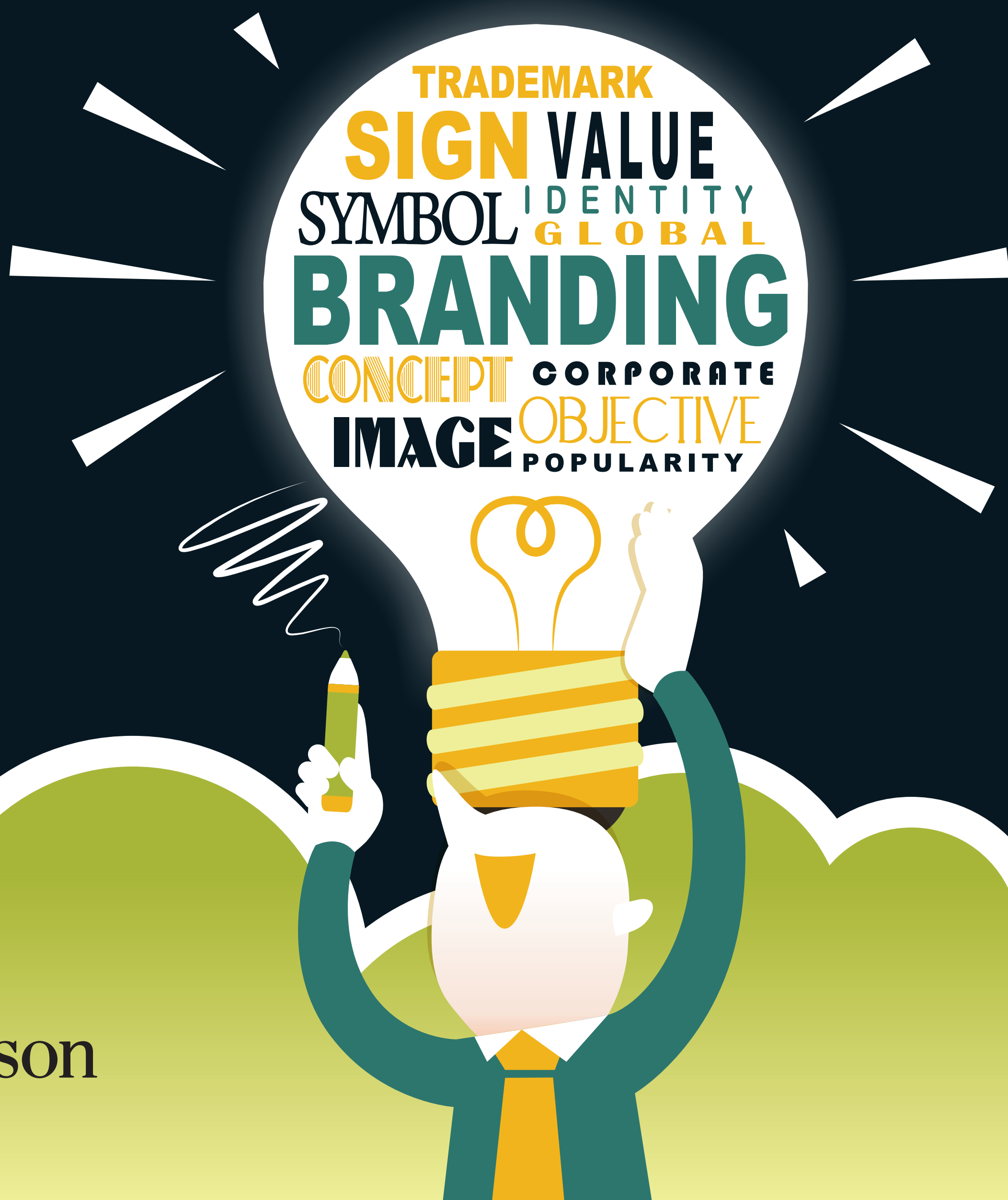
Strategic Brand Management

Building, Measuring, and Managing Brand Equity

Circulation of this edition outside the Indian subcontinent is UNAUTHORIZED

Fourth Edition

Kevin Lane Keller
Ambi M. G. Parameswaran
Isaac Jacob



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This book is dedicated to my mother and the memory of my father with much love, respect, and admiration.

—Kevin Lane Keller

This book is dedicated to the memory of my father for his love of books and everlasting words of encouragement, support, and blessings.

—Ambi M. G. Parameswaran

This book is dedicated to my dearest granddaughter Araya for bringing so much of warmth, sunshine, laughter, and vibrancy into our lives and for her intense love and passion for singing.

—Isaac Jacob

Brief Contents

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Prologue: Branding Is Not Rocket Science

Although the challenges in branding can be immense and difficult, branding is not necessarily rocket science. I should know. I am not a rocket scientist—but my dad was. He was a physicist in the Air Force for 20 years, working on various rocket fuels. Always interested in what I did, he once asked what the book was all about. I explained the concept of brand equity and how the book addressed how to build, measure, and manage it. He listened, paused, and remarked, "That's very interesting but, uh, that's not *exactly* rocket science."

He's right. Branding is not rocket science. In fact, it is an art and a science. There's always a creativity and originality component involved with marketing. Even if someone were to follow all the guidelines in this book—and all the guidelines were properly specified—the success or failure of a brand strategy would still depend largely on how, exactly, this strategy would be implemented.

Nevertheless, good marketing is all about improving the odds for success. My hope is that this book adds to the scientific aspect of branding, illuminating the subject and providing guidance to those who make brand-related decisions.

Preface

Let me answer a few questions as to what this book is about, how it's different from other books about branding, what's new with this fourth edition, who should read it, how it's organized, and how you can get the most out of it.

WHAT IS THE BOOK ABOUT?

This book deals with brands—why they are important, what they represent to consumers, and what firms should do to manage them properly. As many business executives correctly recognize, perhaps one of the most valuable assets a firm has are the brands it has invested in and developed over time. Although competitors can often duplicate manufacturing processes and factory designs, it's not so easy to reproduce strongly held beliefs and attitudes established in the minds of consumers. The difficulty and expense of introducing new products, however, puts more pressure than ever on firms to skillfully launch their new products as well as manage their existing brands.

Although brands may represent invaluable intangible assets, creating and nurturing a strong brand poses considerable challenges. Fortunately, the concept of *brand equity*—the main focus of this book—can provide marketers with valuable perspective and a common denominator to interpret the potential effects and trade-offs of various strategies and tactics for their brands. Think of brand equity as the marketing effects uniquely attributable to the brand. In a practical sense, brand equity is the added value a product accrues as a result of past investments in the marketing activity for the brand. It's the bridge between what happened to the brand in the past and what should happen to it in the future.

The chief purpose of this book is to provide a comprehensive and up-to-date treatment of the subjects of brands, brand equity, and s*trategic brand management*—the design and implementation of marketing programs and activities to build, measure, and manage brand equity. One of the book's important goals is to provide managers with concepts and techniques to improve the long-term profitability of their brand strategies. We'll incorporate current thinking and developments on these topics from both academics and industry participants, and combine a comprehensive theoretical foundation with enough practical insights to assist managers in their day-to-day and long-term brand decisions. And we'll draw on illustrative examples and case studies of brands marketed in the United States, India, and all over the world.

Specifically, we'll provide insights into how to create profitable brand strategies by building, measuring, and managing brand equity. We address three important questions:

1. How can we create brand equity?
2. How can we measure brand equity?
3. How can we sustain brand equity to expand business opportunities?

Readers will learn:

- The role of brands, the concept of brand equity, and the advantages of creating strong brands
- The three main ways to build brand equity by properly choosing brand elements, designing marketing programs and activities, and leveraging secondary associations
- Different approaches to measuring brand equity, and how to implement a brand equity measurement system

- Alternative branding strategies and how to design a brand architecture strategy and devise brand hierarchies and brand portfolios
- The role of corporate brands, family brands, individual brands, modifiers, and how to combine them into sub-brands
- How to adjust branding strategies over time and across geographic boundaries to maximize brand equity

WHAT'S DIFFERENT ABOUT THIS BOOK?

My objective in writing this book was to satisfy three key criteria by which any marketing text should be judged:

- *Depth:* The material in the book had to be presented in the context of conceptual frameworks that were comprehensive, internally consistent and cohesive, and well grounded in the academic and practitioner literature.
- *Breadth:* The book had to cover all those topics that practicing managers and students of brand management found intriguing and/or important.
- *Relevance:* Finally, the book had to be well grounded in practice and easily related to past and present marketing activities, events, and case studies.

Although a number of excellent books have been written about brands, no book has really maximized those three dimensions to the greatest possible extent. This book sets out to fill that gap by accomplishing three things.

First, we develop our main framework that provides a definition of brand equity, identifies sources and outcomes of brand equity, and provides tactical guidelines about how to build, measure, and manage brand equity. Recognizing the general importance of consumers and customers to marketing—understanding and satisfying their needs and wants—this broad framework approaches branding from the perspective of the consumer; it is called *customer-based brand equity*. We then introduce a number of more specific frameworks to provide more detailed guidance.

Second, besides these broad, fundamentally important branding topics, for completeness, numerous Science of Branding boxes provide in-depth treatment of cutting-edge ideas and concepts, and each chapter contains a Brand Focus appendix that delves into detail on specific, related branding topics, such as brand audits, legal issues, brand crises, and private labels.

Finally, to maximize relevance, numerous in-text examples illuminate the discussion of virtually every topic, and a series of Branding Brief boxes provide more in-depth examinations of selected topics or brands.

Thus, this book can help readers understand the important issues in planning and evaluating brand strategies, as well as providing appropriate concepts, theories, and other tools to make better branding decisions. We identify successful and unsuccessful brand marketers—and why they have been so—to offer readers a greater appreciation of the range of issues in branding, as well as a means to organize their own thoughts about those issues.

WHO SHOULD READ THE BOOK?

A wide range of people can benefit from reading this book:

- Students interested in increasing both their understanding of basic branding principles and their exposure to classic and contemporary branding applications and case studies
- Managers and analysts concerned with the effects of their day-to-day marketing decisions on brand performance
- Senior executives concerned with the longer-term prosperity of their brand franchises and product or service portfolios
- All marketers interested in new ideas with implications for marketing strategies and tactics

The perspective we adopt is relevant to any type of organization (public or private, large or small), and the examples cover a wide range of industries and geographies. To illuminate branding concepts across different settings, we review specific applications to online, industrial, high-tech, service, retailer, and small business in Chapters 1 and 15.

HOW IS THE BOOK ORGANIZED?

The book is divided into six major parts, adhering to the "three-exposure opportunity" approach to learning new material. Part I introduces branding concepts; Parts II, III, IV, and V provide all the specific details of those concepts; and Part VI summarizes and applies the concepts in various contexts. The specific chapters for each part and their contents are as follows.

Part I sets the stage by providing the "big picture" of what strategic brand management is all about and provides a blueprint for the rest of the book. The goal is to provide a sense for the content and context of strategic brand management by identifying key branding decisions and suggesting some of the important considerations for those decisions. Specifically, Chapter 1 introduces some basic notions about brands, and the role they've played and continue to play in marketing strategies. It defines what a brand is, why brands matter, and how anything can be branded, and provides an overview of the strategic brand management process.

Part II addresses the topic of brand equity and introduces three models critical for brand planning. Chapter 2 introduces the concept of customer-based brand equity, outlines the customer-based brand equity framework, and provides detailed guidelines for the critically important topic of brand positioning. Chapter 3 describes the brand resonance and brand value chain models that assist marketers in developing profitable marketing programs for their brand and creating much customer loyalty.

Part III examines the three major ways to build customer-based brand equity, taking a single product–single brand perspective. Chapter 4 addresses the first way to build customer-based brand equity and how to choose brand elements (brand names, logos, symbols, slogans), and the role they play in contributing to brand equity. Chapters 5 and 6 outline the second way to build brand equity and how to optimize the marketing mix to create customer-based brand equity. Chapter 5 covers product, pricing, and distribution strategies; Chapter 6 is devoted to creating integrated marketing communication programs to build brand equity. Although most readers are probably familiar with these "4 P's" of marketing, it's illuminating to consider them from the standpoint of brand equity and the effects of brand knowledge on consumer response to marketing mix activity and vice versa. Finally, Chapter 7 examines the third major way to build brand equity—by leveraging secondary associations from other entities like a company, geographical region, person, or other brand.

Part IV looks at how to measure customer-based brand equity. These chapters take a detailed look at what consumers know about brands, what marketers want them to know, and how marketers can develop measurement procedures to assess how well they're doing. Chapter 8 provides a big-picture perspective of these topics, specifically examining how to develop and implement an efficient and effective brand equity measurement system. Chapter 9 examines approaches to measuring customers' brand knowledge structures, in order to identify and quantify potential sources of brand equity. Chapter 10 looks at measuring potential outcomes of brand equity in terms of the major benefits a firm accrues from these sources of brand equity as well as how to measure the overall value of a brand.

Part V addresses how to manage brand equity, taking a broader, multiple product–multiple brand perspective as well as a longer-term, multiple-market view of brands. Chapter 11 considers issues related to brand architecture strategies—which brand elements a firm chooses to apply across its various products—and how to maximize brand equity across all the different brands and products that a firm might sell. It also describes two important tools to help formulate branding strategies—brand portfolios and the brand hierarchies. Chapter 12 outlines the pros and cons of brand extensions and develops guidelines for introducing and naming new products and brand extensions. Chapter 13 considers how to reinforce, revitalize, and retire brands, examining a number of specific topics in managing brands over time. Chapter 14 examines the implications of differences in consumer behavior and different types of market segments for managing brand equity. We pay particular attention to international issues and global branding strategies.

Finally, Part VI considers some implications and applications of the customer-based brand equity framework. Chapter 15 highlights managerial guidelines and key themes that emerged in earlier chapters of the book. This chapter also summarizes success factors for branding and applies the customer-based brand equity framework to address specific strategic brand management issues for different types of products (online, industrial goods, high-tech products, services, retailers, and small businesses).

REVISION STRATEGY FOR FOURTH EDITION

The overarching goal of the revision of *Strategic Brand Management* was to preserve the aspects of the text that worked well, but to improve it as much as possible by updating and adding new material as needed. We deliberately avoided change for change's sake. Our driving concern was to create the best possible textbook for readers willing to invest their time and energy at mastering the subject of branding.

We retained the customer-based brand equity framework that was the centerpiece of the third edition, and the three dimensions of depth, breadth, and relevance. Given all the academic research progress that has been made in recent years, however, as well as all the new market developments and events, the book required—and got—some important updates.

1. *New and updated Branding Briefs and in-text examples:* Many new Branding Briefs and numerous in-text (global and Indian) examples have been added. The goal was to blend classic and contemporary examples, so many still-relevant and illuminating examples remain.
2. *Additional academic references:* As noted, the branding area continues to receive concerted academic research attention. Accordingly, each chapter incorporates new references and sources for additional study.
3. *Tighter chapters:* Chapters have been trimmed and large boxed material carefully screened to provide a snappier, more concise read.
4. *Stronger visuals:* The text includes numerous engaging photos and graphics. These visuals highlight many of the important and interesting concepts and examples from the chapters. Print ads from various Indian companies, such as TCS, ITC, Taj Hotels, and Marico, have been incorporated to illustrate case studies and examples.

In terms of content, the book continues to incorporate material to address the changing technological, cultural, global, and economic environment that brands face. Some of the specific new topics reviewed in depth in the fourth edition include:

- Marketing in a recession
- Luxury branding
- Brand personas
- Shopper marketing
- Social currency
- Brand extension scorecard
- Brand flashbacks
- Brand communities
- Brand characters
- Brand makeovers
- Person branding
- Brand potential
- Culture and branding
- Future brand priorities

Some of the many brands and companies receiving greater attention include:

• Converse	• L'Oréal	• X Games
• Jet Airways	• CEAT Tyres	• Liz Claiborne
• Taj Hotels	• MTV	• Gatorade
• HBO	• Macy's	• Crosswords
• Tupperware	• Johnnie Walker	• Chobani
• Groupon	• Old Spice	• Kindle
• Blue Moon	• Dabur	• Coldplay
• Netflix	• Subway	• Febreze
• Tata Motors	• Vodafone	• Oreo
• Boloco	• Ford Fiesta	• Blue Dart

Some of the more major chapter changes from the third edition include the following:

- Chapters 2 and 3 have been reorganized and updated to show how the brand positioning, brand resonance, and brand value chain models are linked, providing a comprehensive set of tools to help readers understand how brand equity can be created and tracked.
- Chapter 6 has been reorganized and updated around four major marketing communication options: (1) Advertising and promotion; (2) Interactive marketing; (3) Events and experiences; and (4) Mobile marketing. Guidelines and examples are provided for each of the four options. Special attention is paid to the role of social media.
- Chapters 9 and 10 have been updated to include much new material on industry models of brand equity and financial and valuation perspectives on branding.
- Chapters 11 and 12 have been reorganized and updated to provide an in-depth three-step model of how to develop a brand architecture strategy. As part of these changes, a detailed brand extension scorecard is presented.
- Chapter 14 has been updated to include much new material on developing markets.
- Chapter 15 has been updated to include much new material on future brand priorities.

HOW CAN YOU GET THE MOST OUT OF THE BOOK?

Branding is a fascinating topic that receives much attention in the popular press. The ideas presented in the book will help you interpret current branding developments. One good way to better understand branding and the customer-based brand equity framework is to apply the concepts and ideas presented in the book to current events, or to any of the more detailed branding issues or case studies presented in the Branding Briefs. The Discussion Questions at the end of the chapters often ask you to pick a brand and apply one or more concepts from that chapter. Focusing on one brand across all the questions—perhaps as part of a class project—permits some cumulative and integrated learning and is an excellent way to become more comfortable with and fluent in the material in the book.

This book truly belongs to you, the reader. Like most marketing, branding doesn't offer "right" or "wrong" answers, and you should question things you don't understand or don't believe. The book is designed to facilitate your understanding of strategic brand management and present some "best practice" guidelines. At the end of the day, however, what you get out of it will be what you put into it, and how you blend the ideas contained in these pages with what you already know or believe.

FACULTY RESOURCES

Instructors can access a variety of print, media, and presentation resources through www.pearsoned.co.in/kevinlanekeller.

Acknowledgments

I have been gratified by the acceptance of the first three editions of *Strategic Brand Management*. It has been translated and adapted in numerous languages and countries, adopted by many top universities, and used by scores of marketing executives around the world. The success of the text is in large part due to the help and support of others whom I would like to acknowledge and thank.

The Prentice Hall team on the fourth edition was a huge help in the revision—many thanks to Stephanie Wall, Erin Gardner, Kierra Bloom, Ann Pulido, and Stacy Greene. Elisa Adams superbly edited the text with a very keen and helpful eye. Keri Miksza tracked down permissions and provided an impressive array of ads and photos from which to choose. Katie Dougherty, Duncan Hall, and Alex Tarnoff offered much research assistance and support for the text. Lowey Sichol has joined me as co-author of the *Best Practices in Branding* casebook and has applied her marketing experience and wisdom to craft a set of informative, intriguing cases. John Lin has been a steady long-time contributor about what is happening in the tech world. Alison Pearson provided her usual superb administrative assistance in a number of areas.

I have learned much about branding in my work with industry participants, who have unique perspectives on what is working and not working (and why) in the marketplace. Our discussions have enriched my appreciation for the challenges in building, measuring, and managing brand equity and the factors affecting the success and failure of brand strategies.

I have benefited from the wisdom of my colleagues at the institutions where I have held academic positions: Dartmouth College, Duke University, the University of California at Berkeley, Stanford University, the Australian Graduate School of Management, and the University of North Carolina at Chapel Hill.

Over the years, the doctoral students I advised have helped in my branding pursuits in a variety of useful ways, including Sheri Bridges, Christie Brown, Jennifer Aaker, Meg Campbell, and Sanjay Sood. I have also learned much from my research partners and from the marketing field as a whole that has recognized the importance of branding in their research studies and programs. Their work provides much insight and inspiration.

Finally, special thanks go to my wife, Punam Anand Keller, and two daughters, Carolyn and Allison, for their never-ending patience, understanding, and support.

Kevin Lane Keller

We wish to thank several people for their unfailing support and encouragement in the development of the Indian edition. First of all, FCB Ulka Advertising, one of India's top three marketing communications companies, for making available the base material for a number of Branding Briefs and cases included in this edition. K J Somaiya Institute of Management Studies and Research provided help, support, and resources right from the book revision process. MBA students Mayank Arora, Kushal Tiwari, Lalit Prajapati, and Research Associate Trisha Parekh helped immensely in developing the reference content and drafts for new examples and cases. Special thanks to Professor Rajkumar Bagadia for his valuable inputs and suggestions on *Legal Branding Considerations*. Mahuya

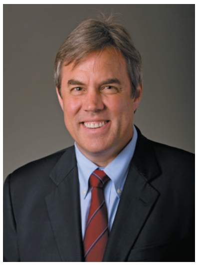
Chaturvedi, Managing Partner of FCB Ulka's Cogito Consulting, contributed to several sections of the book. Parameswaran's assistant, Ms Jensy George, was of great help in assembling, organizing, and collating the content. Several industry colleagues cooperated by providing the base material and helped us locate client contacts for various Branding Briefs. Most importantly, our heartfelt gratitude to more than 50 companies who gave their kind consent for the use of their material in this book. We do hope that they will be all pleased with the way their brands have been portrayed.

We would like to thank our wives, Nithya and Elizabeth, respectively, for their continuous support and encouragement.

Ambi M. G. Parameswaran

Isaac Jacob

About the Authors



Kevin Lane Keller is the E. B. Osborn Professor of Marketing at the Tuck School of Business at Dartmouth College. Professor Keller has degrees from Cornell, Carnegie-Mellon, and Duke universities. At Dartmouth, he teaches MBA courses on marketing management and strategic brand management and lectures in executive programs on those topics.

Previously, Professor Keller was on the faculty at Stanford University, where he also served as the head of the marketing group. Additionally, he has been on the faculty at the University of California at Berkeley and the University of North Carolina at Chapel Hill, been a visiting professor at Duke University and the Australian Graduate School of Management, and has two years of industry experience as Marketing Consultant for Bank of America.

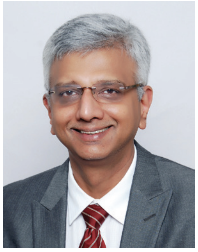
Professor Keller's general area of expertise lies in marketing strategy and planning, and branding. His specific research interest is in how understanding theories and concepts related to consumer behavior can improve marketing and branding strategies. His research has been published in three of the major marketing journals—the *Journal of Marketing*, the *Journal of Marketing Research*, and the *Journal of Consumer Research*. He also has served on the Editorial Review Boards of those journals. With over 90 published papers, his research has been widely cited and has received numerous awards.

Actively involved with industry, he has worked on a host of different types of marketing projects. He has served as a consultant and advisor to marketers for some of the world's most successful brands, including Accenture, American Express, Disney, Ford, Intel, Levi Strauss, Procter & Gamble, and Samsung. Additional brand consulting activities have been with other top companies such as Allstate, Beiersdorf (Nivea), BlueCross BlueShield, Campbell, Colgate, Eli Lilly, ExxonMobil, General Mills, GfK, Goodyear, Hasbro, Intuit, Johnson & Johnson, Kodak, L.L. Bean, Mayo Clinic, MTV, Nordstrom, Ocean Spray, Red Hat, SAB Miller, Shell Oil, Starbucks, Unilever, and Young & Rubicam. He has also served as an academic trustee for the Marketing Science Institute.

A popular and highly sought-after speaker, he has made speeches and conducted marketing seminars to top executives in a variety of forums. Some of his senior management and marketing training clients include such diverse business organizations as Cisco, Coca-Cola, Deutsche Telekom, GE, Google, IBM, Macy's, Microsoft, Nestle, Novartis, Pepsico, and Wyeth. He has lectured all over the world, from Seoul to Johannesburg, from Sydney to Stockholm, and from Sao Paulo to Mumbai. He has served as keynote speaker at conferences with hundreds to thousands of participants.

Professor Keller is currently conducting a variety of studies that address strategies to build, measure, and manage brand equity. In addition to *Strategic Brand Management*, in its 3rd edition, which has been heralded as the "bible of branding," he is also the co-author with Philip Kotler of the all-time best-selling introductory marketing textbook, *Marketing Management*, now in its 14th edition.

An avid sports, music, and film enthusiast, in his so-called spare time, he has helped to manage and market, as well as serve as executive producer, for one of Australia's great rock and roll treasures, The Church, as well as American power-pop legends Tommy Keene and Dwight Twilley. Additionally, he is the Principal Investor and Marketing Advisor for Second Motion Records. He also serves on the Board of Directors for The Doug Flutie, Jr. Foundation for Autism and the Montshire Museum of Science. Professor Keller lives in Etna, NH with his wife, Punam (also a Tuck marketing professor), and his two daughters, Carolyn and Allison.



Ambi M. G. Parameswaran is Executive Director of FCB Ulka Advertising, India's third largest advertising group.

Ambi is a Chemical Engineer from IIT Madras (Indian Institute of Technology) and an Honour Roll Management Graduate from IIM Calcutta (Indian Institute of Management). In a career spanning over three decades, he has handled assignments in marketing, sales, and advertising with companies like Rediffusion DY&R Advertising, Boots Company India, and UDI Yellow Pages, before joining an ailing Ulka Advertising over two decades ago.

Ambi was a member of the core group that helped transform Ulka into a marketing communication power house with offerings in advertising, direct/digital, healthcare, design, brand consulting, media, and more. Today, FCB Ulka Group consists of FCB Ulka Advertising (a top five agency), FCB Ulka Interactive (digital/direct agency), FCB Ulka Healthcare (pharmaceutical marketing), Lodestar Media (a major media agency), Interface Communication (a top twenty agency), Cogito Consulting (brand consulting), Nebula Films (film production house), Aquila Brand Experience (activation), Procyon Graphics (graphic services), and Asterii Analytics (marketing analytics).

Ambi has worked on a diverse set of brands, Indian and multinational, covering multiple sectors, including industrial, healthcare, technology, telecommunication, automotive, consumer products, and others. Some of the brands he has worked on include Thermax, Cadbury, Xerox, Strepsils, Digene, Brufen, Coldarin, Sweetex, Santoor Soap, Sundrop Cooking Oil, TCS, ICICI Bank, Wipro, Indica Cars, Compaq, Tata Indicom, Zee TV, Indigo Sedan, Sunfeast among others.

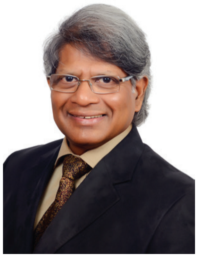
Ambi has regularly been contributing articles on branding, advertising, and marketing to premier business publications. He is a sought after speaker at seminars organized by various industry bodies such as CII, OPPI, FICCI, AIMA, Ad Club Bombay/Chennai/Hyderabad, ISA, etc. He has been a guest speaker at Cornell University and at the Kellogg India Business Conference in 2008. He has structured and taught courses in Advertising & Sales Promotion, Consumer Behaviour, and Strategic Brand Management in a number of business schools in India. He has also conducted branding workshops and brand management sessions for clients like Wipro, Blue Star, Hemas Sri Lanka, Express Group Dubai, Abbott, Johnson & Johnson, Times of India, Tata Group, and many more.

Ambi has six books to his credit—*FCB-Ulka Brand Building Advertising–Concepts and Cases (Books 1 and 2)*, *Understanding Consumers–Building Powerful Brands Using Consumer Research*, *Building Brand Value–Five Steps to Building Powerful Brands* (Winner of 2007 NTPC–DMA Book Prize), *Ride the Change,* and the bestselling book, *For God's Sake–An Adman on the Business of Religion*.

Ambi served as the President of Advertising Club, Bombay during the period 2003–05. He became a member of the Board of Governors of IIM Calcutta in 2007 and was conferred the Distinguished Alumnus Award by IIT Madras in 2009. He is currently serving as the President of the Advertising Agencies Association of India, the premier industry body that is committed to the cause of advertising and media agencies.

Ambi completed his Ph.D. from Mumbai University in 2012 and his research was in the area of religion and consumer behavior. He attended the Advanced Management Program at Harvard Business School in 2014.

He lives with his wife Nithya in Mumbai. Their son Aditya is an Assistant Professor at University of Illinois, Urbana Champaign and their daughter-in-law Dipti is a Post-Doctoral Fellow at the same university.



Isaac Jacob is Professor and former Head of the Department (Marketing) at K J Somaiya Institute of Management Studies and Research (SIMSR), Mumbai. Additionally, he heads the Retail Management and Marketing Communications programmes. He holds a post-graduate degree in Economics from Mumbai University and is an MBA from Jamnalal Bajaj Institute of Management Studies (JBIMS). He is also a rank holder at his MBA level in Mumbai University.

In an industry career spanning over 30 years, Professor Jacob has held posts from a salesperson to a CEO, ranging across responsibilities in sales, brand management, marketing, and general management. Starting as a management trainee at Ogilvy & Mather where he worked with Fevicol, Crompton Greaves Decorative Fans, and Cadburys. His experience spans across MNC and Indian Companies like Blow Plast Ltd (Regional Sales Manager-Leo Toys), Mattel Toys India Ltd (Marketing Manager), Puma Carona (General Manager, Marketing and Sales), J Walter Thompson (Account Planning Director), SSCB Lintas (Senior Vice President), JWT's Fortune Communications (President and CEO), Tata Mutual Fund (Vice President and Head-Marketing), and Yes Bank (Chief Marketing Officer and Country Head-Customer Experience)

He has worked on brands such as Barbie Dolls, He-Man and the Masters of the Universe, Hotwheels, Mercedes-Benz, Tata Sumo, Tata Safari, Hexit Force (winner of India's First Cannes Gold medal in print advertising), Piaget Watches, Parachute Coconut Oil, Hindustan Unilever's Nihar Coconut Oil, Puma, Smirnoff, Lux, Citibank, Tata Mutual Fund, Kodak, Dr Scholls, Morgan Stanley, Strepsils, Burnol, Tata Housing, and Formica.

As a passionate teacher, Professor Jacob has over 24 years of management teaching experience. He has been a visiting faculty in marketing at JBIMS for over 20 years and has also taken marketing courses at Narsee Monjee Institute of Management Studies (NMIMS), Symbiosis Centre for Management and Human Resources Development (SCMHRD), Al Ghurair Management Academy (Dubai), IIT SOM (Mumbai), and SIMSR. His articles on branding and marketing are published in Business World, Business Standard, and his article *Building a Higher Education Brand* has appeared in the Journal of Marketing for Higher Education. He is also on the *Editorial Review Board of the Journal of Marketing Communications,* UK; *International Journal of Emerging Markets,* Hong Kong; and *International Journal on Management and Leadership Studies,* Nairobi, Kenya. He is currently pursuing his doctoral thesis in Management Studies with the Mumbai University from SIMSR.

Professor Jacob teaches Brand Management, Integrated Marketing Communications, Celebrity and Sports Marketing, Advanced Marketing Strategy, and Marketing Management. He has been awarded the "Best Teacher for Outstanding Contribution to Teaching and Education" (Marketing Management, 2014) by the Higher Education Forum and is also the recipient of the "Best Teacher Award" at the 3rd Asian CEF Awards for Excellence in Education, 2014. He is brand consultant and corporate trainer for organizations such as Bharat Petroleum, MS&L (Publicis Groupe of France-where he worked for Sony Pix, Saint Gobain Weber, and Binani Cement), Insurance Institute of India, Ujala Supreme, Mainland China, Air India, Boots Healthcare, Bell Granito, Jindal Steel, and Maharashtra State Seeds Corporation.

His areas of expertise lie in Brand Management, IMC, and marketing to children. He has presented research papers and cases at National and International conferences. Professor Jacob lives in Mumbai with his wife, Elizabeth. His son Cherian, daughter-in-law Shubika, granddaughter Araya, Maximus, the French Mastiff, Gucci, the Boxer, and Kiera, the Beagle, live in Dubai, UAE.

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PART I OPENING PERSPECTIVES

1 Brands and Brand Management

Learning Objectives

After reading this chapter, you should be able to

1. Define "brand," state how brand differs from a product, and explain what brand equity is.
2. Summarize why brands are important.
3. Explain how branding applies to virtually everything.
4. Describe the main branding challenges and opportunities.
5. Identify the steps in the strategic brand management process.

A brand can be a person, place, firm, or organization

Sources: Daboo Ratnani; Damian P. Gadal/Alamy; somchaij/Shutterstock; Jason Lindsey/Alamy; Taj Hotels

Preview

Ever more firms and other organizations have come to the realization that one of their most valuable assets is the brand names associated with their products or services. In our increasingly complex world, all of us, as individuals and as business managers, face more choices with less time to make them. Thus a strong brand's ability to simplify decision making, reduce risk, and set expectations is invaluable. Creating strong brands that deliver on that promise, and maintaining and enhancing the strength of those brands over time, is a management imperative.

This text will help you reach a deeper understanding of how to achieve those branding goals. Its basic objectives are

1. To explore the important issues in planning, implementing, and evaluating brand strategies.
2. To provide appropriate concepts, theories, models, and other tools to make better branding decisions.

We place particular emphasis on understanding psychological principles at the individual or organizational level in order to make better decisions about brands. Our objective is to be relevant for any type of organization regardless of its size, nature of business, or profit orientation.[1]

With these goals in mind, this first chapter defines what a brand is. We consider the functions of a brand from the perspective of both consumers and firms and discuss why brands are important to both. We look at what can and cannot be branded and identify some strong brands. The chapter concludes with an introduction to the concept of brand equity and the strategic brand management process. Brand Focus 1.0 at the end of the chapter traces some of the historical origins of branding.

WHAT IS A BRAND?

Branding has been around for centuries as a means to distinguish the goods of one producer from those of another. In fact, the word *brand* is derived from the Old Norse word *brandr,* which means "to burn," as brands were and still are the means by which owners of livestock mark their animals to identify them.[2]

According to the American Marketing Association (AMA), a ***brand*** is a "name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition." Technically speaking, then, whenever a marketer creates a new name, logo, or symbol for a new product, he or she has created a brand.

In fact, however, many practicing managers refer to a brand as more than that—as something that has actually created a certain amount of awareness, reputation, prominence, and so on in the marketplace. Thus we can make a distinction between the AMA definition of a "brand" with a small *b* and the industry's concept of a "Brand" with a big *B*. The difference is important for us because disagreements about branding principles or guidelines often revolve around what we mean by the term.

Brand Elements

Thus, the key to creating a brand, according to the AMA definition, is to be able to choose a name, logo, symbol, package design, or other characteristic that identifies a product and distinguishes it from others. These different components of a brand that identify and differentiate it are ***brand elements.*** We'll see in Chapter 4 that brand elements come in many different forms.

For example, consider the variety of brand name strategies. Some companies, like General Electric and Samsung, use their names for essentially all their products. Other manufacturers assign new products individual brand names that are unrelated to the company name, like Procter & Gamble's Tide, Pampers, and Pantene product brands. Retailers create their own brands based on their store name or some other means; for example, Macy's has its own Alfani, INC, Charter Club, and Club Room brands.

Brand names themselves come in many different forms.[3] There are brand names based on people's names, like Estée Lauder cosmetics, Porsche automobiles, and Orville Redenbacher popcorn; names based on places, like Sante Fe cologne, Chevrolet Tahoe SUV, and British Airways; and names based on animals or birds, like Mustang automobiles, Dove soap, and Greyhound buses. In the category of "other," we find Apple computers, Shell gasoline, and Carnation evaporated milk.

Some brand names use words with inherent product meaning, like Lean Cuisine, Ocean Spray 100% Juice Blends, and Ticketron, or suggesting important attributes or benefits, like DieHard auto batteries, Mop & Glo floor cleaner, and Beautyrest mattresses. Other names are made up and include prefixes and suffixes that sound scientific, natural, or prestigious, like Lexus automobiles, Pentium microprocessors, and Visteon auto supplies.

Not just names but other brand elements like logos and symbols also can be based on people, places, things, and abstract images. In creating a brand, marketers have many choices about the number and nature of the brand elements they use to identify their products.

Brands versus Products

How do we contrast a brand and a product? A ***product*** is anything we can offer to a market for attention, acquisition, use, or consumption that might satisfy a need or want. Thus, a product may be a physical good like a cereal, tennis racquet, or automobile; a service such as an airline, bank, or insurance company; a retail outlet like a department store, specialty store, or supermarket; a person such as a political figure, entertainer, or professional athlete; an organization like a nonprofit, trade organization, or arts group; a place including a city, state, or country; or even an idea like a political or social cause. This very broad definition of product is the one we adopt in the book. We'll discuss the role of brands in some of these different categories in more detail later in this chapter and in Chapter 15.

We can define five levels of meaning for a product:[4]

1. The ***core benefit level*** is the fundamental need or want that consumers satisfy by consuming the product or service.
2. The ***generic product level*** is a basic version of the product containing only those attributes or characteristics absolutely necessary for its functioning but with no distinguishing features. This is basically a stripped-down, no-frills version of the product that adequately performs the product function.
3. The ***expected product level*** is a set of attributes or characteristics that buyers normally expect and agree to when they purchase a product.
4. The ***augmented product level*** includes additional product attributes, benefits, or related services that distinguish the product from competitors.
5. The ***potential product level*** includes all the augmentations and transformations that a product might ultimately undergo in the future.

Figure 1-1 illustrates these different levels in the context of an air conditioner. In many markets most competition takes place at the product augmentation level, because most firms can successfully build satisfactory products at the expected product level. Harvard's Ted Levitt argued that "the new competition is not between what companies produce in their factories but between what they add to their factory output in the form of packaging, services, advertising, customer advice, financing, delivery arrangements, warehousing, and other things that people value."[5]

A brand is therefore more than a product, because it can have dimensions that differentiate it in some way from other products designed to satisfy the same need. These differences may be rational and tangible—related to product performance of the brand—or more symbolic, emotional, and intangible—related to what the brand represents.

Extending our previous example, a branded product may be a physical good like Kellogg's Corn Flakes cereal, Prince tennis racquets, or Ford Mustang automobiles; a service such as Delta Airlines, Bank of America, or Allstate insurance; a store like Bloomingdale's department store, Body Shop specialty store, or Safeway supermarket; a person such as Warren Buffett, Mariah Carey, or Shahrukh Khan; a place like the city of London, state of California, or country of Australia; an organization such as the Red Cross, American Automobile Association, or the Rolling Stones; or an idea like corporate responsibility, free trade, or freedom of speech.

Level	Air Conditioner
1. Core Benefit	Cooling and comfort.
2. Generic Product	Sufficient cooling capacity (Btu per hour), an acceptable energy efficiency rating, adequate air intakes and exhausts, and so on.
3. Expected Product	*Consumer Reports* states that for a typical large air conditioner, consumers should expect at least two cooling speeds, expandable plastic side panels, adjustable louvers, removable air filter, vent for exhausting air, environmentally friendly R-410A refrigerant, power cord at least 60 inches long, one year parts-and-labor warranty on the entire unit, and a five-year parts-and-labor warranty on the refrigeration system.
4. Augmented Product	Optional features might include electric touch-pad controls, a display to show indoor and outdoor temperatures and the thermostat setting, an automatic mode to adjust fan speed based on the thermostat setting and room temperature, a toll-free 800 number for customer service, and so on.
5. Potential Product	Silently running, completely balanced throughout the room, and completely energy self-sufficient.

FIGURE 1-1
Examples of Different Product Levels

Some brands create competitive advantages with product performance. For example, brands such as Gillette, Merck, and others have been leaders in their product categories for decades, due, in part, to continual innovation. Steady investments in research and development have produced leading-edge products, and sophisticated mass marketing practices have ensured rapid adoption of new technologies in the consumer market. A number of media organizations rank firms on their ability to innovate. Figure 1-2 lists five Indian companies that showed up on Forbes' most innovative companies list.

Other brands create competitive advantages through non-product-related means. For example, Coca-Cola, Chanel No. 5, and others have been leaders in their product categories for decades by understanding consumer motivations and desires and creating relevant and appealing images

FIGURE 1-2
Five Indian Firms Among Forbes' Most Innovative Companies

Sources: http://timesofindia.indiatimes.com/business/india-business/5-Indian-firms-among-Forbes-most-innovative-companies/articleshow/40568633.cms

Company	Rank
1. Hindustan Unilever	14
2. Tata Consultancy Services	57
3. Larsen & Toubro	58
4. Sun Pharma Industries	65
5. Bajaj Auto	96

surrounding their products. Often these intangible image associations may be the only way to distinguish different brands in a product category.

Brands, especially strong ones, carry a number of different types of associations, and marketers must account for all of them in making marketing decisions. The marketers behind some brands have learned this lesson the hard way. Branding Brief 1-1 describes the problems Coca-Cola encountered in the introduction of "New Coke" when it failed to account for all the different aspects of the Coca-Cola brand image.

BRANDING BRIEF 1-1

Coca-Cola's Branding Lesson

One of the classic marketing mistakes occurred in April 1985 when Coca-Cola replaced its flagship cola brand with a new formula. The motivation behind the change was primarily a competitive one. Pepsi-Cola's "Pepsi Challenge" promotion had posed a strong challenge to Coke's supremacy over the cola market. Starting initially just in Texas, the promotion involved advertising and in-store sampling showcasing consumer blind taste tests between Coca-Cola and Pepsi-Cola. Invariably, Pepsi won these tests. Fearful that the promotion, if expanded nationally, could take a big bite out of Coca-Cola's sales, especially among younger cola drinkers, Coca-Cola felt compelled to act.

Coca-Cola's strategy was to change the formulation of Coke to more closely match the slightly sweeter taste of Pepsi. To arrive at a new formulation, Coke conducted taste tests with an astounding number of consumers—190,000! The findings from this research clearly indicated that consumers "overwhelmingly" preferred the taste of the new formulation to the old one. Brimming with confidence, Coca-Cola announced the formulation change with much fanfare.

Consumer reaction was swift but, unfortunately for Coca-Cola, negative. In Seattle, retired real estate investor Gay Mullins founded the "Old Cola Drinkers of America" and set up a hotline for angry consumers. A Beverly Hills wine merchant bought 500 cases of "Vintage Coke" and sold them at a premium. Meanwhile, back at Coca-Cola headquarters, roughly 1,500 calls a day and literally truckloads of mail poured in, virtually all condemning the company's actions. Finally, after several months of slumping sales, Coca-Cola announced that the old formulation would return as "Coca-Cola Classic" and join "New" Coke in the marketplace (see the accompanying photo).

The New Coke debacle taught Coca-Cola a very important, albeit painful and public, lesson about its brand. Coke clearly is not just seen as a beverage or thirst-quenching refreshment by consumers. Rather, it seems to be viewed as more of an American icon, and much of its appeal lies not only in its ingredients but also in what it represents in terms of Americana, nostalgia, and its heritage and relationship with consumers. Coke's brand image certainly has emotional components, and consumers have a great deal of strong feelings for the brand.

The epic failure of New Coke taught Coca-Cola a valuable lesson about branding.

Source: Al Freni/Time & Life Pictures/Getty Images

Although Coca-Cola made a number of other mistakes in introducing New Coke (both its advertising and its packaging probably failed to clearly differentiate the brand and communicate its sweeter quality), its biggest slip was losing sight of what the brand meant to consumers in its totality. The *psychological* response to a brand can be as important as the *physiological* response to the product. At the same time, American consumers also learned a lesson—just how much the Coke brand really meant to them. As a result of Coke's marketing fiasco, it is doubtful that either side will take the other for granted from now on.

Sources: Patricia Winters, "For New Coke, 'What Price Success?'" *Advertising Age*, 20 March 1989, S1–S2; Jeremiah McWilliams, "Twenty-Five Years Since Coca-Cola's Big Blunder," *Atlanta Business News*, 26 April 2010; Abbey Klaassen, "New Coke: One of Marketing's Biggest Blunders Turns 25," 23 April 2010, www.adage.com.

Not only are there many different types of associations to link to the brand, but there are many different means to create them—the entire marketing program can contribute to consumers' understanding of the brand and how they value it as well as other factors outside the control of the marketer.

By creating perceived differences among products through branding and by developing a loyal consumer franchise, marketers create value that can translate to financial profits for the firm. The reality is that the most valuable assets many firms have may not be tangible ones, such as plants, equipment, and real estate, but *intangible* assets such as management skills, marketing, financial and operations expertise, and, most important, the brands themselves. This value was recognized by John Stuart, CEO of Quaker Oats from 1922 to 1956, who famously said that in the event of the company splitting up, he would only take the brand and trademarks. He would have a better chance of succeeding than someone who had all the plant, property, and equipments.[6] Let's see why brands are so valuable.

WHY DO BRANDS MATTER?

An obvious question is, why are brands important? What functions do they perform that make them so valuable to marketers? We can take a couple of perspectives to uncover the value of brands to both customers and firms themselves. Figure 1-3 provides an overview of the different roles that brands play for these two parties. We'll talk about consumers first.

Consumers

As with the term *product*, this book uses the term ***consumer*** broadly to encompass all types of customers, including individuals as well as organizations. To consumers, brands provide important functions. Brands identify the source or maker of a product and allow consumers to assign responsibility to a particular manufacturer or distributor. Most important, brands take on special meaning to consumers. Because of past experiences with the product and its marketing program over the years, consumers find out which brands satisfy their needs and which ones do not. As a result, brands provide a shorthand device or means of simplification for their product decisions.[7]

If consumers recognize a brand and have some knowledge about it, then they do not have to engage in a lot of additional thought or processing of information to make a product decision. Thus, from an economic perspective, brands allow consumers to lower the search costs for products both internally (in terms of how much they have to think) and externally (in terms of how much they have to look around). Based on what they already know about the brand—its quality, product characteristics, and so forth—consumers can make assumptions and form reasonable expectations about what they may *not* know about the brand.

Consumers

Identification of source of product
Assignment of responsibility to product maker
Risk reducer
Search cost reducer
Promise, bond, or pact with maker of product
Symbolic device
Signal of quality

Manufacturers

Means of identification to simplify handling or tracing
Means of legally protecting unique features
Signal of quality level to satisfied customers
Means of endowing products with unique associations
Source of competitive advantage
Source of financial returns

FIGURE 1-3
Roles That Brands Play

The meaning imbued in brands can be quite profound, allowing us to think of the relationship between a brand and the consumer as a type of bond or pact. Consumers offer their trust and loyalty with the implicit understanding that the brand will behave in certain ways and provide them utility through consistent product performance and appropriate pricing, promotion, and distribution programs and actions. To the extent that consumers realize advantages and benefits from purchasing the brand, and as long as they derive satisfaction from product consumption, they are likely to continue to buy it.

These benefits may not be purely functional in nature. Brands can serve as symbolic devices, allowing consumers to project their self-image. Certain brands are associated with certain types of people and thus reflect different values or traits. Consuming such products is a means by which consumers can communicate to others—or even to themselves—the type of person they are or would like to be.[8]

Some branding experts believe that for some people, certain brands even play a religious role of sorts and substitute for religious practices and help reinforce self-worth.[9] The cultural influence of brands is profound and much interest has been generated in recent years in understanding the interplay between consumer culture and brands.[10]

Brands can also play a significant role in signaling certain product characteristics to consumers. Researchers have classified products and their associated attributes or benefits into three major categories: search goods, experience goods, and credence goods.[11]

- For ***search goods*** like grocery produce, consumers can evaluate product attributes like sturdiness, size, color, style, design, weight, and ingredient composition by visual inspection.
- For ***experience goods*** like automobile tires, consumers cannot assess product attributes like durability, service quality, safety, and ease of handling or use so easily by inspection, and actual product trial and experience is necessary.
- For ***credence goods*** like insurance coverage, consumers may rarely learn product attributes.

Given the difficulty of assessing and interpreting product attributes and benefits for experience and credence goods, brands may be particularly important signals of quality and other characteristics to consumers for these types of products.[12]

Brands can reduce the risks in product decisions. Consumers may perceive many different types of risks in buying and consuming a product:[13]

- *Functional risk:* The product does not perform up to expectations.
- *Physical risk:* The product poses a threat to the physical well-being or health of the user or others.
- *Financial risk:* The product is not worth the price paid.
- *Social risk:* The product results in embarrassment from others.
- *Psychological risk:* The product affects the mental well-being of the user.
- *Time risk:* The failure of the product results in an opportunity cost of finding another satisfactory product.

Consumers can certainly handle these risks in a number of ways, but one way is obviously to buy well-known brands, especially those with which consumers have had favorable past experiences. Thus, brands can be a very important risk-handling device, especially in business-to-business settings where risks can sometimes have quite profound implications.

In summary, to consumers, the special meaning that brands take on can change their perceptions and experiences with a product. The identical product may be evaluated differently depending on the brand identification or attribution it carries. Brands take on unique, personal meanings to consumers that facilitate their day-to-day activities and enrich their lives. As consumers' lives become more complicated, rushed, and time starved, the ability of a brand to simplify decision making and reduce risk is invaluable.

Firms

Brands also provide a number of valuable functions to their firms.[14] Fundamentally, they serve an identification purpose, to simplify product handling or tracing. Operationally, brands help organize inventory and accounting records. A brand also offers the firm legal protection for unique features or aspects of the product. A brand can retain intellectual property rights, giving legal title to the brand owner.[15] The brand name can be protected through registered trademarks; manufacturing processes can be protected through patents; and packaging can be protected through copyrights and designs. These intellectual property rights ensure that the firm can safely invest in the brand and reap the benefits of a valuable asset.

We've seen that these investments in the brand can endow a product with unique associations and meanings that differentiate it from other products. Brands can signal a certain level of quality so that satisfied buyers can easily choose the product again.[16] This brand loyalty provides predictability and security of demand for the firm and creates barriers of entry that make it difficult for other firms to enter the market.

Although manufacturing processes and product designs may be easily duplicated, lasting impressions in the minds of individuals and organizations from years of marketing activity and product experience may not be so easily reproduced. One advantage that brands such as Colgate toothpaste, Cheerios cereal, and Levi's jeans have is that consumers have literally grown up with them. In this sense, branding can be seen as a powerful means to secure a competitive advantage.

In short, to firms, brands represent enormously valuable pieces of legal property, capable of influencing consumer behavior, being bought and sold, and providing the security of sustained future revenues.[17] For these reasons, huge sums, often representing large multiples of a brand's earnings, have been paid for brands in mergers or acquisitions, starting with the boom years of the mid-1980s. The merger and acquisition frenzy during this time led Wall Street financiers to seek out undervalued companies from which to make investment or takeover profits. One of the primary undervalued assets of such firms was their brands, given that they were off-balance-sheet items. Implicit in Wall Street's interest was a belief that strong brands result in better earnings and profit performance for firms, which, in turn, creates greater value for shareholders.

The price premium paid for many companies is clearly justified by the opportunity to earn and sustain extra profits from their brands, as well as by the tremendous difficulty and expense of creating similar brands from scratch. For a typical fast-moving consumer goods company, net tangible assets may be as little as 10 percent of the total value (see Figure 1-4). Most of the value lies in intangible assets and goodwill, and as much as 70 percent of intangible assets can be supplied by brands.

Brand	Brand Value ($MM)	Market Cap ($MM)	% of Market Cap
Coca-Cola	70,452	146,730	48%
IBM	64,727	200,290	32%
Microsoft	60,895	226,530	27%
Google	43,557	199,690	22%
General Electric	42,808	228,250	19%
McDonald's	33,578	80,450	42%
Intel	32,015	119,130	27%
Nokia	29,495	33,640	88%
Disney	28,731	81,590	35%
Hewlett-Packard	26,867	105,120	26%

FIGURE 1-4

Brand Value as a Percentage of Market Capitalization (2010)

Sources: Based on Interbrand. "Best Global Brands 2010." Yahoo! Finance, February, 2011.

CAN ANYTHING BE BRANDED?

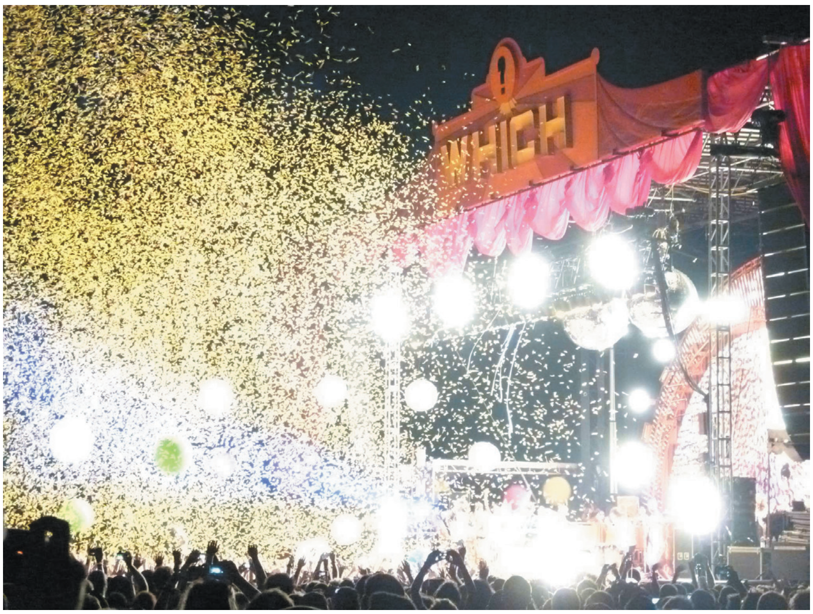
Brands clearly provide important benefits to both consumers and firms. An obvious question, then, is, how are brands created? How do you "brand" a product? Although firms provide the impetus for brand creation through their marketing programs and other activities, ultimately *a brand is something that resides in the minds of consumers*. A brand is a perceptual entity rooted in reality, but it is more than that—it reflects the perceptions and perhaps even the idiosyncrasies of consumers.

To brand a product it is necessary to teach consumers "who" the product is—by giving it a name and using other brand elements to help identify it—as well as what the product does and why consumers should care. In other words, marketers must give consumers a *label* for the product ("here's how you can identify the product") and provide *meaning* for the brand ("here's what this particular product can do for you, and why it's special and different from other brand name products").

Branding creates mental structures and helps consumers organize their knowledge about products and services in a way that clarifies their decision making and, in the process, provides value to the firm. *The key to branding is that consumers perceive differences among brands in a product category*. These differences can be related to attributes or benefits of the product or service itself, or they may be related to more intangible image considerations.

Whenever and wherever consumers are deciding between alternatives, brands can play an important decision-making role. *Accordingly, marketers can benefit from branding whenever consumers are in a choice situation*. Given the myriad choices consumers make each and every day—commercial and otherwise—it is no surprise how pervasive branding has become. Consider these two very diverse applications of branding:[18]

1. Bonnaroo Music and Arts Festival (Bonnaroo means "good times" in Creole), a 100-band jamboree with an eclectic mix of A-list musical stars, has been the top-grossing music festival in North America for years. Multiple revenue sources are generated through ticket sales (from $250 general admission to $18,500 luxury packages), 16 profit centers on-site (from concessions and merchandise to paid showers), licensing, media deals, and the Web. With all its success, festival organizers are exploring expanding the brand's "curatorial voice" to nonfestival settings such as television programming and mobile phone apps.



Bonnaroo Music and Arts Festival has become a strong brand by creating a unique musical experience with broad appeal.

Source: ZUMA Press/Newscom