BOSTON UNIVERSITY

SCHOOL OF MANAGEMENT

COURSE SYLLABUS

Branding
MK 854

Fall 2014

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Course Website:	SMGTools.bu.edu
Class Meetings:	Monday 6:00 to 9:00 PM
Office Hours:	By appointment
Classrooms:	SMG 324

Course Overview

Over the course of the past decade, firms have come to the realization that one of the most effective tools they have to deliver top-line returns and hedge against market risk is the brand. Consumers, too, want brands. At their best, brands allow consumers to reduce financial risk, simplify decision making, express identities, and gain meaning and satisfaction in life. Brands remain a fixture in contemporary society because they serve a fundamental purpose for consumers and firms.

But, as companies have rushed to acquire or build brand assets, they have also come to realize that the creation and capture of value through branding is difficult. Brands must be carefully crafted, astutely managed, and judiciously leveraged if they are to thrive. Strong brands require strong business models and internal cultures aligned with the logics of brand. The challenge becomes more complicated with time, as brand growth threatens to dilute brand equity and cultural change misaligns the brand.

Managing brands to achieve their potential is more difficult than ever. The marketing environment is always changing, but the pace of change has accelerated over the past decade. Consumers are increasingly diverse and empowered. Virtually every market has experienced heightened competition as a result of the entrance of global firms, private labels and mega-brands from related categories. Today's brandscape, enabled through social media and web-based technologies, has fundamentally changed the face of branding. Whereas marketers traditionally owned and managed what they thought of as their brand assets open source branding is now the norm. The rules change dramatically when a brand is embedded in a cultural conversation such that consumers gain an equal, if not greater, say than marketers in what the brand looks like and how it behaves. Amid the cultural conversation, most brands seem inauthentic; their presence intrusive and out of place. The technology that was supposed to empower marketers has empowered consumers instead. Power struggles between marketers and consumer brand authors challenge accepted branding truths and paradigms: where short-term brands can trump long-term icons, where marketing looks more like public relations, where brand building gives way to brand protection, and brand value is driven by risk, not returns.

In this course we establish unwavering foundations of brand discipline and explore the emergent landscape of open source branding to identify marketing strategies directed at the hunt for consumer engagement in this new world.

Learning Goals

This course about the art and science of branding draws together current theory and state-of-the-art practices to develop usable insights into the creation and stewardship of brands. The course employs a mix of cases, readings, discussions, lectures, guest speakers, and exercises/projects such that when you leave the course you will have:

- An appreciation of the strategic discipline of branding, and its role in creating shareholder value
- An understanding of brands as co-creations of marketers, consumers, and cultures, and of brand management as a collaborative process of meaning making
- Insight into the role of brands play in contemporary culture and consumers' lives and an ability to develop and leverage these consumer and cultural insights in the service of brand strategy
- A capacity to think creatively and precisely about the strategies and tactics involved in building, leveraging, defending, and sustaining strong brands, and to inform these strategies with appropriate data
- Fluency with basic and emergent branding principles and issues including brand (re)positioning, brand equity, brand relationships, brand loyalty, brand leverage, brand architecture, brand portfolio strategy, internal branding, brand stewardship, brand communities, branded entertainment, brand hijacking, social mission branding, brand crisis management, open source branding

Who Would Benefit from the Course

While this course has obvious relevance for those contemplating brand management careers in product or service markets, it is appropriate for a range of future professionals within for-profit and not-for-profit C2C and B2B worlds, and others who share a simple passion for branding. The course has relevance to the following job functions:

- Brand managers in product and service markets
- Advertising agency personnel and management consultants who will be involved in formulating branding strategy, and developing new or rejuvenating established brands
- Corporate executives with major brand stewardship responsibilities
- Entrepreneurs with a strong interest in consumer-driven brand-building activities
- Analysts in finance and venture capital worlds whose jobs involve the evaluation of brand strength and potential, and the capitalization of brand assets over time

Prerequisites

Prior coursework in core marketing at the MBA level is required as the course builds upon these fundamentals. Familiarity with the basic principles and skill sets developed in consumer behavior and market research is also recommended since the class and its projects consistently leverage this knowledge. It is for this reason that students derive most value from taking this course in their second year.

Class Materials

A collection of cases and readings is required. These are available ***only*** in electronic form, as delivered through two different web locations: (1) the SMGTools course website and (2) a special Branding MK854 site on Harvard Business School Publishing: https://cb.hbsp.harvard.edu/cbmp/access/29895530. The HBS Publishing site distributes HBS copyrighted cases. You must purchase all HBS Publishing products together and pay via credit card. There is no required textbook for the course. A *Branding Bookshelf* list is provided as an Appendix for those interested in furthering their understanding of branding. Useful readings are also listed in conjunction with the Team Assignments for this class.

SMGTools provides a vital link to the course. In addition to providing a storehouse for course materials, any announcements relevant to the course – guest speakers, changes to the syllabus, additional readings, etc.— will be posted in SMGTools. *You should check our class site regularly for updated assignments and new readings*.

Course Structure

The course is organized into five modules that collectively address the course objectives.

Module 1: Brands, Brand Equity and the Brand-Driven Firm
Our first module provides a basic understanding of branding: what a brand is, what functions brands serve, and when branding is relevant for customers and firms. Sessions expose students to the *brand equity chain*: the underlying conceptual framework for the course in which brand meanings create brand strength which in turn drive brand value in the form of profitability, growth in cash flows, and reduced firm risks. The module orients us within today's cultural branding paradigm where brand meanings are co-authored by companies, marketers, consumers, and cultures. We stress the role of the brand internally—as a foundation for corporate culture and business strategy— as a necessary complement to the externally-facing brand.

Module 2: Brand Meaning and Brand Relationships
Given the causal flow from customer value to shareholder value, most critical in the branding task is the decision regarding unique and resonant meanings to capture for the brand. Claimed meanings are expressed in the brand positioning statement: what some refer to as the brand essence, brand story, brand meaning map, or brand mantra. Cases allow us to explore the role of brand positioning within brand and company strategy, criteria for effective positionings, research techniques for identifying a relevant brand meaning foundation, and the challenges of repositioning brands over time.

The meaning a brand has for a given consumer can also be captured by the type and strength of relationship that person has with the brand. Lured by tech-enabled opportunities to use customer data to build customized and profitable relationships, companies have invested heavily in customer relationship management (CRM) systems that quantify the value of customers. But critics note that CRM has devolved into customer profitability management: an efficiency-driven, company-centric practice that provides little insight into why and in what ways people relate to brands. To optimize CRM capabilities for branding, managers must develop a deeper appreciation of relationship psychology and fundamentals. First, relationships take many forms and vary across multiple dimensions. Different relationships require different ways of relating and yet managers remain fixated on advancing the high-commitment, high-passion “marriage” ideal. Second, relationships are dynamic, two-sided phenomena that evolve with each interaction. As much as managers claim credit for profitable relationships, they rarely look inward to learn why relationships evolve as they do and sometimes break down. Cases in this module provide consumer insights into relationship portfolio dynamics toward the goal of building stronger brands.

Module 3: Brand Building 2.0
In this module we grapple with realities of the new environment that marketers confront when trying to build and protect their brands: a challenging environment characterized by the power of the social collective, parody and ridicule, hyper-criticism, and forced transparency. We consider a range of cultural branding strategies designed to confront these challenges including brand communities, consumer-generated advertising, branded entertainment, consumer culture creation, and social mission branding. Cases allow a deeper understanding of the core notions of authenticity, co-creation and cultural resonance that underlie strong contemporary brands.

Module 4: Brand Portfolio Strategy
In this module, we explore the strategic discipline of brand portfolio strategy: the totality of products and brands that a company brings to market and the branding structures that unify them. We will learn how to design brand architectures that optimize clarity, value, synergy, and differentiation across brands and maximize the flow of equity to the firm. We compare Branded House architectures with House of Brands designs and consider their relative benefits and trade-offs. We consider the growth of brand equity through brand leverage and extension, taking a close look at down-market branding moves made in search of new users and revenues and the challenges of taking the brand up-market or into new product terrains.

Module 5: Brand Stewardship
This closing module concerns the challenges that confront brands as they attempt to grow and stay relevant over time, and the skills that comprise or derail sound brand stewardship throughout this journey. We consider the inevitability of brand crises and how firms can prepare for and manage them. We consider the challenges of brand maturity and the repositioning strategies that can help realign the brand. We ponder the forces that dilute brand stewardship and the habits of mind that promote it. These sessions help students appreciate the complex and never-ending task of brand development, and the centers of gravity that protect brands across time.

My Teaching Philosophy

I love brands, and have been working with and studying them for decades. I have managed brands from the perspectives of a manager in consumer goods manufacturing, a consumer research supplier, an advertising agency executive, and marketing consultant. My academic research is all about consumers and their brands and particularly brand relationships (see the Fournier Branding Bookshelf later in this syllabus and also http://scholar.google.com/citations?user=k66lfdUAAAAJ&hl=en). My hope in your joining this class is that you share a similar passion for branding and a willingness to invest in the class. Our contract is simple: you put in your best efforts and I put in mine, and ours will be a great class.

I have some particular beliefs about teaching that affect my teaching and course design. First is my commitment to the *case teaching model of learning*. Through many years of experience in branding practice and ten years of teaching at the Harvard Business School, I have come to appreciate the unique power of cases in helping students internalize the principles that inform management action. As evidence of my commitment to cases as a venue for learning, you should note that I wrote the majority of the cases that we use in this class. I sought out these particular cases because I felt the decisions they presented were central issues facing brand managers.

I also have a strong belief that this class—like the brands that we study—is something we all *create together*. Take-aways, insights, and "lessons learned" are *the job of the student of the case method.* So remember: a good case class is as much your individual and collective responsibility as it is mine.

Lastly, the cases we use in this course are all grounded in *consumer behavior theory and data* and this indicates another bias I bring to the course. Strong brands are based on strong consumer insights and our cases and projects force you to start with this basic fact. Branding (and all of marketing) is an *applied discipline* that builds insights into strategies. Branding ideas come from the creative application of basic concepts from core social science disciplines: anthropology, sociology, and psychology for example. To do well in this course and in branding you must cultivate your skills as applied researchers who turn data and theories into insights that drive resonant branding ideas.

Grading and Course Requirements

Final grades are based on the designations and standards published in the BU student handbook, and are determined by performance perceptions for the main course requirements as follows:

Class Participation	20%
Final Exam	35%
Team Assignment: Brand Repositioning/Revitalization/Rebranding Case	15%
Team Assignment: Brand Relationship Strategy	15%
Team Assignment: Brand Portfolio Strategy	15%

Grades will be assigned based on BU standards, where an A is "excellent," B is "good" and C is "Satisfactory" or "Average." An average student is one who shows up, understands most of the material, contributes on occasion to class discussion, and performs adequately on assignments. If you hope to receive a higher letter grade, *your performance has to be above average.*

Class Participation (20% of your grade). Class participation is critical to the success of this course and includes:

Adequate preparation for each class session. You are expected to come to class prepared to engage in an informed conversation about class material. Discussion questions are provided for each class as a guide for your class preparation. These are for your use and are not collected or graded.

Regular and timely attendance. As a co-production, course success hinges critically upon your attendance. If you will miss a class you should inform the instructor in advance via e-mail upon learning of the absence, or, in the case of emergency, as soon as possible thereafter. In grading participation, absences are marked as "excused" or "unexcused." Unexcused absences, per the Student Handbook, include classes missed for personal reasons such as job interviews and personal commitments (e.g., travel, attending a wedding). Students bear the responsibility for making up work missed due to an unexcused absence; faculty should be consulted for assistance in make-up work for excused absences. One absence is generally expected. Absences beyond this risk missing a significant amount of course content, compromise learning, disadvantage student teams, and will adversely affect your participation grade. Classes also start on time so please be punctual. Arrivals past the five minute mark adversely affect participation grades.

Contributions to in-class discussions. In-class contributions are judged on whether they facilitate collective learning in the classroom. High quality contributions are efficient and relevant to the discussion and do not comprise repetition of case facts or previous commentary. Quality contributions help others learn through analysis, synthesis of points of view, clarification of ambiguities, and debate. Quality participants respect others and do not dominate the conversation.

Assigned Seats and Name Tags. To facilitate participation records, *seats will be assigned* in the first class. You *must bring your BU name card* to all classes so that the professor and other students can address you by name. If you do not have your name card, you may not receive participation credit that day.

No Cell Phones, Texting, Surfing or Gaming. We ask for the courtesy of your attention in the classroom. Cell phones must be turned off at the start of class sessions lest this negatively impact participation scores.

Participation Grades. Using the above criteria, class contributions are judged using the following scale: (3) *outstanding*, if this person were not contributing today the quality of the class discussion would have been significantly diminished; (2) *good*, helpful and on-target comments; (1) *attending* non-participant or one with non-value-add comments; (-1) *late or destructive* commentary or actions; (-2) *unexcused absences*.

Final Exam (35% of your grade). A final exam will test your knowledge of core branding concepts and your ability to apply these concepts to real world branding problems. The exam format includes a mix of short essay questions and analysis of contemporary business problems. The exam will be administered during our assigned slot in finals period. There is no rescheduling of exams so please plan accordingly. Given the comprehensive nature of the branding enterprise and the extent to which strategies build on fundamentals, the final exam is comprehensive.

Team Assignments (45% of your grade). You will execute three team assignments spaced over the course of the semester, each allowing you to delve into critical strategic issues facing brands: brand repositioning and revitalization, brand relationship strategy, and brand portfolio strategy. Teams will be randomly assigned, taking note of full and part-time student status. You will be asked to evaluate the contribution of team peers at the conclusion of each project. Each student will receive a final team project grade that is proportionate to their contribution, as assessed by other team members. These assignments are discussed below.

Team Assignments

Project due dates and deliverables for the three assignments are as follows; more detailed assignment briefs may be shared separately in class.

Project: Brand Repositioning, Revitalization and Rebranding (15% of the grade)
Due Dates: September 17 identification of brand case options and October 6 in-class presentations

Brand management is a long-term process that involves awareness of the unique challenges that confront the brand as it progresses across the different stages of its life. In other classes we consider how to “birth” resonant brands, how to nurture promising brands, and how to leverage brands for growth into adulthood, but what do we do with brands that have passed "middle age"? As brands mature, they can lose vitality and resonance that translates to declining share and sales. Mature brands can attract new users that dilute the very meanings that gave the brand life. Brands are often brought to profit by riding a trend only to find that they later are abandoned by it. If motivated, consumers can reposition our brands for us and take them into challenging new directions. The forces of culture are forever misaligning our brands, zapping brand meanings of their resonance, and making our brand positionings stale. Mountain Dew, Old Spice, J&B, Chrysler, Dove, Burberry's, Accenture, BMW, Samsung, JC Penney's, Macy's, Talbots, Ducati, Canadian Tire, Northeastern University, the Republican Party, Phillip Morris, and China: in almost every product category we can point to once prominent and admired brands that fell into (and sometimes recovered from) this state.

For obvious reasons, managers generally prefer to fix stagnant brands than introduce new ones and brand stewards draw from a portfolio of strategies to turn stale brands around. Sometimes management tweaks the marketing mix or brand elements in make-overs that breathe new life into stagnant brands. Sometimes, they attempt a radical repositioning, fundamentally changing the target audience, product, competitive set, and the very meanings of the brand. Sometimes a total rebranding is enacted and the old brand is abandoned. Brand revitalization may be chosen over brand repositioning or rebranding, with updated interpretations of the brand's central meanings and new cultural strategies to reinvigorate the brand. Whatever the "flavor", repositioning addresses a challenging and complex problem that risks diluting hard-won brand equity and alienating or perhaps losing core users in the chase for new opportunities for the brand. Brands often get embedded in a particular generation that eventually ages out of the franchise, and as managers at Harley-Davidson, Eileen Fischer, or J&B would tell you, courting two generations is "tough."

In this exercise, you will identify and present a case study in which a mature brand was repositioned (successfully or unsuccessfully) and in the telling and critique of the story of this brand at the cross-roads, deduct lessons and take-aways about revitalizing and repositioning brands. Why was the brand revitalized, repositioned or rebranded; what problem was management trying to solve? What was the repositioning strategy; what tactics brought the new brand alive? Was the effort sound and successful; why or why not? What lessons and take-ways does your case offer for repositioning brands?

Teams should identify two brand options and share them with the professor via email by **September 17** at 5pm so that assignments can be cleared.

The case analyses are due and presented in class on **October 6**. Cases should be prepared and presented in PowerPoint, with your presentations uploaded before class to the Course Resources folder, "Team Assignment: Brand Repositioning, Revitalization and Rebranding." Visual material should be leveraged to bring your case alive. Teams will have **17 minutes to present**; the class will engage **8 minutes of questions** with each team. Strict time limits apply. To ensure executability within the allotted time frame, teams should plan on 10-12 slides for the presentation. Final reports can contain additional slides up to a 20-slide limit. Teams may also include associated notes pages to amplify the points in and logic behind slides. Supplemental analytic tables or appendices are accepted *provided these are interpreted in and have inferences for the analysis presented in the report*.

Readings that may support your assignment are referenced below:

Aaker, David (1996), "Resisting Temptations to Change a Brand Position/Execution," *The Journal of Brand Management*, Vol 3, 251-258

Jacobs, Harrison (2014), "11 Major Rebranding Disasters and What You Can Learn from Them," *Business Insider*, April 4, http://www.businessinsider.com/rebranding-disasters-and-what-you-can-learn-from-them-2014-4

Keller, Kevin (2013), "Chapter 13: Managing Brands Over Time," *Strategic Brand Management*, NY: Prentice Hall

Wansink, Brian (2001), “Revitalizing Mature Packaged Goods,” *Journal of Product and Brand Management*, 19 (4), 228-242.

***Project**:* Brand Relationship Strategy (15% of the grade)
***Due Date**:* November 10, 2014

Lured by tech-enabled opportunities to use customer data to build customized and profitable relationships, companies have invested heavily in customer relationship management (CRM) systems that quantify the value of customers. But critics note that CRM has devolved into customer profitability management: an efficiency-driven, company-centric practice that moves people to higher tiers of profitability by managing costs-to-serve but provides little insight into why and in what ways people relate to brands. To optimize CRM capabilities for branding, managers must develop a deeper appreciation of relationship psychology and fundamentals. First, relationships are not all created equal and different relationships require different ways of relating. Despite the reality of “brand relationship portfolios”, managers remain fixated on advancing high-commitment, high-passion “marriages” and ignore other strategically critical relationships formed with the brand. Second, relationships are dynamic phenomena that evolve over time and with each interaction. CRM strategies must consider migration across the relationship portfolio: transitioning weaker to stronger relationships, diffusing or shifting negative relationships to more positive or neutral templates, and growing those relationship templates with strategic significance for the brand.

In this assignment, students will analyze relationship data for a category and set of brands, and develop a relationship strategy for a brand of their choosing. Strategies should include: (1) A summary and diagnosis of the brand’s current relationship portfolio, providing insights into its composition, strengths, weaknesses and opportunities; (2) Strategic recommendations for improving the portfolio over time, including a clear statement of prioritized strategic goals, persuasive rationale for strategic recommendations, and clear directional statement regarding where the relationship portfolio is headed; and (3) Two to three tactics for achieving the top two priority strategic goals.

Relationship strategies and the analyses that inform them should be prepared in PowerPoint and uploaded before class to the Course Resources folder, “Team Assignment: Brand Relationship Strategies”. Final reports should adhere to a 20-slide limit (using 16-font or higher). Teams may include associated notes pages to amplify the points in and logic behind their slides. Supplemental analytic tables/appendices are also accepted *provided these are interpreted in and have inferences for the recommendations and analyses in the report*.

Students may find the readings below useful in preparing their assignments:

Alvarez, Claudio and Susan Fournier (2012), “Brand Flings: When Great Brand Relationships are Not Built to Last,” in *Consumer-Brand Relationships: Theory and Practice,* S. Fournier, M. Breazeale, and M. Fetscherin (eds.), London: Routledge/Taylor & Francis Group, 74-96

Avery, Jill, Susan Fournier and John Wittenbraker (2014), “Unlock the Mysteries of your Customer Relationships,” *Harvard Business Review*, Spotlight on the Marketing Organization, July/August, 72-81.

Fournier, Susan (2009), “Lessons Learned about Consumers’ Relationships with their Brands,” in *Handbook of Brand Relationships*, Priester, MacInnis, and Park (eds.), N.Y: M.E. Sharp, 5-23

Fournier, Susan and Jill Avery (2011), “Putting the Relationship Back in CRM,” *Sloan Management Review,* 52 (3), 63-72

Fournier, Susan and Jill Avery (2011), "Managing Brands by Managing Brand Relationships," in *Perspectives on Brand Management*, M. Uncles (ed.), Prahan, Victoria: Tilde University Press, 225-248.

Miller, Felicia, Susan Fournier and Chris Allen (2012), "Exploring Relationship Analogues in the Brand Space," in *Consumer-Brand Relationships: Theory and Practice,* Fournier, Breazeale, and Fetscherin (eds.), London: Routledge/Taylor & Francis Group, 30-56

Project: Brand Portfolio Strategy (15% of the grade)
Due Date: December 12, 2014

One of the keys to managing brands is to consider them not only as individual performers, but as members of a holistic and integrated system where brands work to support one another. Brand Portfolio Strategy is the strategic discipline concerned with the totality of products and brands that a company brings to market and the architecture structures that unify those offerings. A sound brand portfolio aligns with and supports business goals and strategies and considers the perspective of customers because their view is the foundation for the strategy. This project engages a brand portfolio audit to design a brand portfolio that clarifies the strategic roles of different brands in the portfolio; jointly maximizes the value of individual brands and synergy across brands; identifies priority brands and candidates for deletion; considers the corporate brand connection and relationships among branding elements to improve the flow of equity to the firm; and optimizes clarity and differentiation across brands in the system.

As before, brand portfolio strategies and the analyses that inform them should be prepared in PowerPoint and uploaded before class to the Course Resources folder, "Team Assignment: Brand Portfolio Strategies". Final reports should adhere to a 20-slide limit (using 16-font or higher). Teams may include associated notes pages to amplify the points in and logic behind their slides. Supplemental analytic tables/appendices are also accepted *provided these are interpreted in and have inferences for the recommendations and analyses in the report*.

Students may find the readings below useful in preparing their assignments:

Aaker, David (1996), "Managing Brand Systems," in *Building Strong Brands*, ed. D. Aaker, NY: The Free Press, p. 240-267

Aaker, David (2004), "Chapter 1: What is Brand Portfolio Strategy," in *Brand Portfolio Strategy: Creating Relevance, Differentiation, Energy, Leverage and Clarity,* NY: The Free Press, 3-33

Aaker, David (2004), "Chapter 3: Inputs to Brand Portfolio Decisions," in *Brand Portfolio Strategy: Creating Relevance, Differentiation, Energy, Leverage and Clarity,* NY: The Free Press, 65-96

Aaker, David (2004), "Chapter 10: Toward Focus and Clarity," in *Brand Portfolio Strategy: Creating Relevance, Differentiation, Energy, Leverage and Clarity,* NY: The Free Press, 289-317

Aaker, David (2004), "Leveraging the Corporate Brand," *California Management Review*, 46 (3), 6-18

Ashkenas, Ron (2014), "Basecamp's Strategy Offers a Useful Reminder: Less is More," *Harvard Business Review Blog Network*, http://blogs.hbr.org/2014/basecamps-strategy-offers-a-useful-reminder-less-is-more/

Hill, Sam, Richard Ettenson and Dane Tyson (2005), "Achieving the Ideal Brand Portfolio," *Sloan Management Review*, Winter, 85-90

Kumar, Nirmalya (2003), "Kill a Brand, Keep a Customer," *Harvard Business Review*, December, 86-95

Timberlake, Cottin (2014), "P&G Plans to Shed 100 Brands to Focus on Top Performers," *Bloomberg Business Week*, August 1

MK854 Branding Fall 2014 Summary of Classes

Class	*Topic and Assignments*
Module 1: Brands, Brand Equity and the Brand-Driven Organization	
Class1 September 8	**The Power of Brands** **Case:** Introducing New Coke **Video Resources:** Pepsi and Coke Advertising (linked on SMGTools) **Readings**: The Brand Report Card, Keller 1999
Class 2 September 15	**Why Consumers Need Brands** **Cases**: Three Women and their Brands: Jean (BU Case #10-010 on SMGTools) Three Women and their Brands: The Case of Karen (BU Case #10-011 on SMGTools) Three Women and their Brands: The Case of Vicki (BU Case #10-012 on SMGTools)
Class 3 September 22	**Why Companies Want Brands. . . and When They Can Have Them** **Case**: Security Capital Pacific Trust (HBS 9-500-053) **Video:** Focus Group clips (5, linked on SMGTools)
Module 2: Brand Meaning and Brand Relationships	
Class 4 September 29	**Brand Positioning** **Case**: IKEA (HBS Case 9-504-094) **Readings**: Note on Brand Positioning, Fournier and Eng 2010
Class 5 October 6	**Brand Repositioning, Revitalization and Rebranding** **Deliverable: Student Case Presentations**
Class 6 October 14	**Brand Meaning Maps** **Case**: Repositioning the Irving Oil Master Brand (BU Case 101-11 linked on SMGTools) **Readings**: Mapping Consumers' Mental Models with ZMET, Christensen and Olson 2002 **Guest Speaker**: Ed Lebar, Partner BlackBar Consulting and former CEO BrandAsset Consulting
Class 7 October 20	**Brand Relationships** **Cases:** Relating to Peapod (HBS Case 9-123-456) Nancy Singer: Inside a Fired Customer's Relationship (HBS Case 9-314-076)
Module 3: Brand Building 2.0	
Class 8 October 27	**The Open-Source Brand** **Case:** Dove: Evolution of a Brand (HBS Case 9-508-047)
Class 9 November 3	**Brand Communities** **Case**: Building Brand Community on the Harley Posse Ride (HBS 9-501-015)
Class 10 November 10	**Branded Entertainment** **Case:** Launching the BMW Z3 (HBS Case 9-597-002) **Guest Speaker**: Fred Geyer, Partner, Prophet Brand Strategy **Deliverable: Brand Relationship Strategy Assignment Due**

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Summary of Classes (cont'd)

Class	*Topic and Assignments*
Module 4: Brand Architecture Strategy	
Class 11 November 17	**Brand Portfolio Strategy** **Case:** Black & Decker (A): Power Tools Division (HBS 9-595-057) **Guest Speaker:** Oscar Yuan, Partner and Director of Brand, Millward Brown Vermeer
Class 12 November 24	**Leveraging Brands Up- and Down-Market** **Cases**: Steinway: Going Downmarket through Sub-branding (BU Case) Porsche: The Cayenne Launch (HBS Case 9-511-069) VW Phaeton: The People's Luxury Car (BU Case 7-018) Moving the Hyundai Brand Up-Market (BU Case 7-019) **Readings:** Should You Take Your Brand to Where the Action Is?, Aaker 1997
Module 5: Brand Stewardship	
Class 13 December 1	**Managing the Brand through Crisis** **Cases:** James Burke: A Career in Business (A) HBS 9-389-177 and (B) HBS 9-390-030
Class 14 December 8	**Brand Stewardship** **Case**: Calvin Klein v. Warnaco Group, Inc. (HBS 9-503-011)
December 12	**Deliverable: Brand Portfolio Strategy Assignment Due**

MK854 BRANDING 2014

DETAILED CLASS SCHEDULE AND PREPARATION QUESTIONS

Class Assignment for 9/08/14
The Power of Branding

Case: Introducing New Coke (HBS 9-500-067)

Video Resources on SMGTools:
- Coca-Cola Historical Advertising
- Pepsi Historical Advertising
- The Pepsi Challenge and Coke's Response
- Pepsi Responds to New Coke

Readings:
- The Brand Report Card, Keller 2000

Case Preparation Questions
In April 1985, Coca-Cola Co. removed its flagship brand from store shelves and replaced it with what $4 million worth of consumer testing identified as a "better Coke." As an introduction to the art and practice of branding, we probe deep inside what has variously been called "Marketing's Chernobyl" and “the greatest marketing mistake ever made” for the lessons it offers today's brand stewards. What should managers learn about the discipline of branding from the rise and misstep of this great brand icon?

1. Is there equity in the Coca-Cola brand? What is it? How do you know?
2. What was Coca-Cola's strategy for building the world’s strongest brand?
3. What was Pepsi's branding strategy? Was Pepsi truly a threat to Coke?
4. Using Keller’s Brand Report Card template, critique Coca-Cola’s management of its brand.
5. Coca-Cola invested $4 million researching the re-formulation question, yet history proves they still got it very, very wrong. Keough claims that "all the time and money and skill poured into consumer research on the new Coke could not measure or reveal the deep and abiding emotional attachment to original Coca-Cola felt by so many people, the passion for original Coke...it is a wonderful American enigma, and you cannot measure it any more that you can measure love, pride or patriotism." Is Keogh right? What are the implications for the practice of brand management?
6. What does the New Coke case teach you about the meaning of the concept of “the brand”?
7. If hindsight is 20/20, what should we learn from Coca-Cola’s mistakes? Identify five lessons for effective brand stewardship that can be derived from this case.

Class Assignment for 9/15/14
Why Consumers Need Brands

Cases:
- Three Women and their Brands: The Case of Jean (BU Case 10-010 on SMGTools)
- Three Women and their Brands: The Case of Karen (BU Case 10-011 on SMGTools)
- Three Women and their Brands: The Case of Vicki (BU Case 10-012 on SMGTools)

Case Preparation Questions:
In this case we take an in-depth look at the connections that form between three women and the brands that they use. This case helps us to understand brands as consumer co-creations, and the symbolic roles that brands can play in consumers' personal and social lives.

1. What is the meaning of the Contadina Tomato Paste brand to Jean? How about Electrolux? Estee Lauder? How were these brand meanings created? Where did they come from, and how were they instilled in the brand?
2. List five brands you feel are particularly meaningful to Jean and offer an explanation for these brand attachments. Why is Jean connected to these particular brands?
3. What brands are meaningful to Karen and Vicki, and why are those brands meaningful, exactly?
4. Look closely at how Jean relates to the brands she uses. Drawing analogies to the types of relationships that people form with other people, describe the types of relationships that Jean forms with her brands. Are Jean’s core brand relationships different from Karen's or Vicki's? How so?
5. Whose brand relationships are strongest: Jean, Karen, or Vicki? Why do you say that? What makes you describe a certain brand relationship as strong?
6. If you had to predict which consumer-brand relationships would endure five years after these initial interviews, which would you select? Why those?
7. Think of the traditional marketing idea of brand loyalty. Have the stories of Jean, Karen, and Vicki disturbed your sense of this concept in any way? How?
8. Think about the traditional marketing idea of brand positioning. Have the stories of Jean, Karen, and Vicki disturbed your sense of this concept in any way? How?
9. Are these three women simply unique and unusual as concerns their brand relationships, or are there generalizable insights we can derive from this case?

Class Assignment for 9/22/14
Why Companies Want Brands… and When They Can Have Them

Case: Security Capital Pacific Trust: A Case for Branding (HBS Case 9-500-053)

Video Resources on SMGTools:
Focus group clips, arranged into five video segments and accessed through SMGTools, must be analyzed as part of case preparation

Class Preparation Questions:
Security Capital Pacific Trust (SCPT), an owner/operator in the apartment community rental business, is considering whether a branding strategy makes sense for the firm. Consumer data from focus groups and surveys illuminates the branding decision. By considering the branding question within this heretofore un-branded category, the case allows us to reflect on the fundamental question of when branding is appropriate, and the benefits that branding can accrue to consumers and to firms.

1. Should SCPT invest resources to build a brand? Why or why not?
2. Does it make sense from the consumer's point of view to brand Security Capital Pacific Trust? Analyze the focus group and survey data to identify consumer criteria that are relevant in the pursuit of a branding strategy. Would branding solve a "problem" for the SCPT consumer? What problems would it solve?
3. Does branding make sense from the point of view of SCPT? What benefits would accrue to SCPT if it were to brand its products and services?
4. Does branding make financial sense for the firm? What are the economics of the SCPT branding decision?
5. Can all commodities be branded, provided the marketing managers are creative enough? When does it *not* make sense to invest in branding, if ever?
6. Keller's (2000) Brand Report Card was designed to help managers identify strengths and weaknesses in brand stewardship activities such that reparations could be designed. In a similar spirit, develop a "Branding Readiness Checklist" that will help managers evaluate whether the timing is right for the pursuit of brand strategy at their firms. Using your measurement instrument and 1-10 rating scales for your facets, evaluate SCPT's performance to gauge whether they are ready to brand.
7. A successful brand campaign builds brand equity not just among consumers, but also inside the organization. Identify the core goals and components of an *internal branding program* that will build the SCPT brand inside.
8. Brands have multiple internal stakeholders: e.g., management, customer service, sales, marketing; development groups in non-profits; in arts organizations, performers and artists. Do all stakeholders need to be aligned around the same interpretation of the brand?

Class Assignment for 9/29/14
Brand Positioning

Case: IKEA Invades America (HBS Case 9-504-094)

Readings:
- Note on Brand Positioning, Fournier and Eng 2010

Class Preparation Questions:
Per Feldwick's (2004) brand equity chain, the creation of shareholder value starts with the capture of powerful cultural meanings for the brand. Brand positioning provides the strategic device whereby firms codify the resonant and differentiated meanings they seek to capture in their brands. Brand positioning is integrally linked to the company's business model in the case of a strong brand. It is enabled by a fully-integrated marketing plan that brings the positioning alive. *Everything* the brand does makes a statement about the positioning of the brand.

IKEA's marketplace success illustrates the advantages associated with establishing a culturally resonant position for the brand. Today's case enriches our understanding of the foundational strategic discipline of brand positioning and helps us ponder the notion of "differentiation" that lies at the core of the positioning exercise. Perhaps most importantly, the case demonstrates that positioning is a truly strategic endeavor that grounds the business model and corporate strategy. How was IKEA able to fashion a unique combination of benefits that ended up creating a distinctive brand experience for consumers worldwide? What is the brand positioning that has made IKEA a cult brand?

1. What is the IKEA positioning vis-à-vis its competitors; how does IKEA differentiate its brand in the competitive space?
2. What strategies/tactics are critical in the delivery of IKEA's positioning?
3. What is IKEA's business model? What role does the business model have in positioning strategy, if any?
4. Some industry observers have suggested that IKEA open smaller satellite stores across the U.S. (e.g., in shopping or strip malls, drive through, etc.). By offering a limited range of IKEA products, these "IKEA Lite" shops would presumably give consumers who do not otherwise have access to a full-size IKEA store the opportunity to experience the brand. Do you agree with this idea? Why or why not?
5. What lessons do you take away from the IKEA case concerning brand positioning strategy? Identify three principles or lessons learned.
6. IKEA's positioning has served them quite well. Is the IKEA brand positioning something that should be fixed and constant over time? When and why should a brand change its positioning, if at all?

Class Assignment for 10/14/14
Brand Meaning Maps

Case: Repositioning the Irving Oil Master Brand (BU Case 101-11 linked on SMGTools)

Readings: Mapping Consumers' Mental Models with ZMET, Christensen and Olson 2002

Guest Speaker: Ed Lebar, Founding Partner BlackBar Consulting and former CEO of BrandAsset Consulting, Young & Rubicam Brands

Class Preparation Questions:
In this session we transition our discussion of positioning to the workbench level and explore techniques for uncovering the resonant meanings that can serve as foundations for powerful brands. Getting at a brand's "meaning architecture" in order to formulate brand positioning is a challenging task that calls upon qualitative and quantitative analysis skills and a talent for extracting subtle insights from data. In the data-driven Irving Oil case we gain experience with one popular qualitative method for uncovering brand and category meanings that can feed a brand positioning: the Zaltman Metaphor Elicitation Technique (ZMET).

Your task is to grapple with and "make sense of" the Irving ZMET data so as to develop a deeper understanding of this retail gasoline brand from the consumer's point of view. Your analysis should yield a "meaning map" that captures core associations, themes, emotions, metaphors and meanings associated with the brand and category. Your map serves as a framework for the development of a positioning recommendation and suggests possible brand extension or program ideas that can bring that positioning alive. The case also includes standard Attitude, Awareness and Usage (A&U) tracking data for additional context to illuminate your ZMET findings. To help you with the ZMET analysis, consider the following analytic steps:

1. Create a concise summary of the central meaning conveyed in each image. What concept is being expressed in the first image? The second, etc.? Can you provide a "label" for the meanings underlying each image?
2. What are some of the central themes being expressed that are shared by several consumers? Do different images convey the same meanings? Can you group and somehow condense the elicited meanings? That is, can the meanings you identified be organized somehow, such that similar meanings are grouped together into the broader themes that encompass them?
3. What metaphors are being used to describe the purchase of gasoline? Why those metaphors?
4. Is there any structure to the themes you have identified? That is, does one theme result from another? Are any themes causes of another theme, or consequences of a theme?
5. Where do all the meanings lead to: what are the higher-order ideas or themes behind the things that people are saying about buying gas? Where do the meanings lead to when you "ladder up" from the functional benefits to the deeper psychological ideas that drive consumer behaviors in this space?
6. What do your metaphors and themes suggest about developing relationships with customers in this space? What kinds of relationships do they have with the category and brand?
7. Reflect on the meaning map you have developed from this analysis. How should the meaning map be "changed" to create a more satisfying consumer experience? Should select meanings be strengthened? Should new meanings be added? Are there meanings you want to dilute?
8. Develop a brand positioning statement that takes into account people's interpretations and experiences of gasoline. What resonant brand mantra can you propose for the Irving brand?
9. Provide a brand extension opportunity or marketing program idea that can bring your positioning alive.

Class Assignment for 10/20/14
Brand Relationships

Cases:
- Relating to Peapod (HBS Case 9-123-456)
- Nancy Singer: Inside a Fired Customer's Relationship (HBS Case 9-314-076)

Class Preparation Questions:
Lured by tech-enabled opportunities to use customer data to build customized and profitable relationships, companies have invested heavily in customer relationship management (CRM) systems that quantify the value of customers. Despite the vast resources spent on CRM over the past decade, many managers remain disappointed with their returns from CRM investments. Further, critics note that CRM has devolved into customer profitability management: an efficiency-driven, company-centric practice that provides little insight into why and in what ways people relate to brands. To optimize CRM capabilities for branding, managers must develop a deeper appreciation of relationship psychology and fundamentals. The cases in this module strive for two insights about the nature of relationships and the processes whereby they become weak or strong. First, relationships take many forms; they are not all created equal. Different relationships require different ways of relating. Managers cannot remain fixated on advancing loyal, passionate brand "marriages" as their only goal Second, relationships are dynamic, two-sided phenomena that evolve with each interaction. As much as managers claim credit for profitable relationships, they rarely look inward to learn why relationships evolve as they do and sometimes break down. In today's cases we explore the trajectories of select consumers' relationships with the Peapod and Filene's Basement brands. By developing insights into relationship portfolio dynamics, we advance our goal of building stronger brands.

1. What type of relationship does Beatrice have with Peapod? How do you know? Can you offer a metaphoric label to capture the essence of her relationship with the brand?
2. Compare Beatrice's relationship with Peapod at the beginning and later, in the 2nd and 3rd interviews. How has her relationship changed and why did it change?
3. Why does Beatrice leave Peapod?
4. Beatrice receives a "Come Back to Peapod" offer in the mail a month after leaving the service. The offer contains a coupon for $25 off her next order. Offer a prediction regarding Beatrice's response to the offer.
5. What types of relationships do Russell, Michele, and Virginie form with Peapod?
6. What should Peapod do to strengthen and manage Russell's and Michele's relationships?
7. Offer a prediction regarding Virginnie's Peapod relationship.
8. Map the upward trajectory of Norma's relationship with Filene's Basement. What were the critical inflection points that strengthened her relationship over time?
9. What type of relationship did Norma have with Filene's Basement and how do you know?
10. How valuable was Filene's Basement to Norma? What value did it provide in her life?
11. How valuable was Norma to Filene's Basement? What value did she provide to the retailer?
12. What are the rules of engagement, the Do's and Don'ts, in the Norma-Filene's relationship? Where did those rules come from?
13. Should Filene's Basement have fired Norma? Why or why not?
14. Is there anything Filene's could have done to save this relationship?
15. What responsibility does Filene's Basement bear for creating and/or encouraging Norma's "bad behavior"?
16. Based on these cases, identify three ways that firms can better manage CRM to create profitable relationships.

Class Assignment for 10/27/14
The Open Source Brand

Case: Dove: Evolution of a Brand (HBS Case 9-508-047)

Video Resource Links on SMGTools:

- Dove Campaign for Real Beauty
- CGA Dove Cream Oil Academy Awards 2007 consumer-generated commercials (5 ads)
- Dove Onslaught and Onslaught CGA Parody ad
- Dove Evolution and Evolution CGA Parody ad

Class Preparation Questions:
Social media and Web 2.0 technologies have fundamentally changed the face of branding. Whereas traditional marketers owned and managed what they thought of as their brand assets, open source branding is now the norm. Open source branding takes place when a brand is embedded in a cultural conversation such that consumers gain an equal, if not greater, say than marketers in what the brand looks like and how it behaves. A new branding landscape has developed in the context of these new technologies, one that is complex and challenging, and not as inviting as marketers initially thought. Despite marketers' desires to leverage Web 2.0 technologies to their advantage, the web was created not to sell branded products, but to link people together in collective conversational webs. As more branding activity moves online, marketers are confronted with the realization that brands are not always welcome in social media. Amid the cultural conversation, most brands seem inauthentic; their presence intrusive and out of place. Brands, as much as we might wish otherwise, are uninvited crashers in the Web 2.0 party. The technology that was supposed to empower marketers has empowered consumers instead.

The Dove case probes the experiences of a well-known first-mover into the new world of Open Source Branding and teaches valuable lessons about the balancing game that is played. As the Dove case supports so clearly, with open source branding, the very mechanisms that give your brand resonance put multi-billion dollar brand assets at risk. The Vegemite case and additional readings help us understand how the internet ups the ante on granting consumers control of the brand. These materials present a new spin on brand management, where risk has more prominence than returns logic and where brand protection supplants brand building goals.

1. Summarize Dove's evolution from a functional product brand to a brand with a point of view. What were the risks of this strategy? Was the evolution good for the brand? Sell the strategy to Unilever's Board.
2. Compare and contrast Dove's brand building philosophies in its early years and those in its "Master Brand Era." What drives brand success in these different models, and how do you variously measure it?
3. What role does the internet play in Dove's brand revitalization? Can Dove evolve its brand without these tools in the mix?
4. One of the hazards of open source branding is the risk of brand parody. Should Dove have "managed" the parodies that consumers created? How? Is parody ever good for the brand? Are all brands equally susceptible to parody?
5. Review the 2007 Superbowl consumer-generated Dove ads linked on SMGTools. Was Unilever's investment in CGA (consumer-generated advertising) at $2M/minute a good one? Develop a POV on CGA as a brand equity-building tool.
6. What lessons does Dove offer about granting consumers control of the brand? Articulate your POV and philosophy concerning the new branding dictum that "consumers own the brand."

Class Assignment for 11/03/14
Building Brand Communities

Case: Building Brand Community on the Harley Posse Ride (HBS 9-501-015)

Class Preparation Questions:
In 1983, Harley-Davidson Motor Company faced probable extinction. Twenty-five years later, the company boasted a Top-50 global brand valued at $7.8 billion. Central to the turnaround was Harley's commitment to building a brand community – a group of admiring consumers organized around the lifestyle of its brand. Community members bought more, remained loyal, and reduced marketing costs through grassroots evangelism. They co-created brand meanings rich in authenticity and inspired a pipeline of innovative products and services. Harley-Davidson showed that with dedicated support and commitment, brand communities could be cultivated to deliver powerful returns.

Inspired by Harley's success and enabled by Web 2.0 technologies, marketers from packaged goods to industrial equipment are busy trying to build communities around their brands. Their timing is good. In today's turbulent world people are hungry for a sense of connection and evidence of authenticity in the experiences they obtain. But while many aspire to Harley-style results, they have little understanding of what it takes to achieve them. Worse, companies subscribe to serious misconceptions about what brand communities are and how they work.

The Harley-Davidson case study light on how the world's strongest brand community was built and why it works. Leveraging ethnographic data collected on a 2,200-mile motorcycle ride, we get a first-hand look into Harley's community sub-culture and the dynamic social processes through which it thrives. The case opens on an interesting conundrum: although Harley-Davidson believes strongly in the community concept, declines in shareholder value have made management anxious about the return-on-investment for specific programs used to build the community brand. A new President and CEO are calling for "change and innovation." A first-ever CMO seeks aggressive programs to acquire new customers, especially women and youth. Mike Keefe, Director of Harley Owners' Group (H.O.G.), the 77-person-strong unit dedicated to community engagement, is under pressure. Should he terminate the Posse Ride to free up funds for "more effective programs"? Should H.O.G. change the brand community strategy that built the group to 1.1 million members worldwide? This case allows us to ponder: What are the most effective strategies for building the community-based brand?

1. Should H.O.G. continue to sponsor the Posse Ride? Why or why not?
2. What is a brand community? What are the pillars that define community and give community life?
3. Identify three strategies that H.O.G. pursued to create and capture value in its community brand.
4. What role does H.O.G. management play in the brand community?
5. The Director of HOG currently reports into the CEO of the corporation; a proposal suggests moving the group to the Marketing Department to enable innovative strategies for growth. Do you support this proposal? What organizational structure and reporting system is best for brand community management at Harley-Davidson?
6. Should Keefe work to grow the brand community to include more women and youth targets? Why or why not?
7. Is community an appropriate goal for all companies and brands? What are the necessary requirements for legitimately pursuing a community brand?
8. Are online communities different than off-line communities? Are management principles the same?

Class Assignment for 11/10/2014
Branded Entertainment

Case: Launching the BMW Z3 Roadster (HBS Case 9-597-002)

Video Resources on SMGTools:

- *GoldenEye* Film Clips, TV Commercials, Jay Leno Product Appearance
- *Tomorrow Never Dies* film clips (2)
- BMWfilms.com film shorts: *Ambush, Chosen, The Follow, Star, Powder Keg*

Guest Speaker: Fred Geyer, Partner, Prophet Brand Strategy, Design and Marketing Consulting

Class Preparation Questions:
James McDowell, Marketing VP at BMW North America, faced quite the challenge: to build excitement for a product that did not yet exist, a product that by all counts was to be the savior of the BMW brand. Previewed in the MGM Bond movie *Goldeneye* in November 1995, McDowell's "non-traditional campaign" for the Z3 Roadster and its James Bond connection became a "part of the cultural fabric" and generated much buzz. On the heels of this success, BMW pressed forward with a second Bond film placement (*Tomorrow Never Dies*). The BMWfilms.com campaign, an effort McDowell considered "the ultimate in non-traditional," comprised the third evolution of the strategy. The Z3 case allows us to critically examine the efforts of the lead user of the branded entertainment programs that took the marketing world by storm, and to contemplate the future directions for this strategy for managing a brand's relationship with culture in order to reinvigorate a tired brand.

1. What is the strategic role of the Z3 in the BMW brand portfolio?
2. What role does the Bond film placement play in BMW brand strategy?
3. Was Bond a good choice as a "celebrity spokesperson" for the BMW Z3 brand? Why or why not?
4. What were the core elements of the Z3 marketing plan? How did they work to build equity in the brand?
5. How should McDowell improve upon the *Goldeneye* placement; what should he push for in his second-round negotiations with Sortito? Did *Tomorrow Never Dies* live up to these goals?
6. Critique the BMW films.com strategy, particularly vis-à-vis the prior film placements. How does the BMW films.com branded entertainment campaign work to build the brand?
7. Peruse the Internet for additional Branded Entertainment strategies and critique them as brand equity building tools.

Class Assignment for 11/17/14
Brand Portfolio Strategy

Case: Black & Decker (A): Power Tools Division (HBS Case 9-595-057)

Guest Speaker: Oscar Yuan, Partner and Director of Brand, Millward Brown Vermeer

Class Preparation Questions:
Black & Decker –the founder of the power tools industry, the keeper of a great top-ten global brand name, and the current market share leader worldwide—was losing ground. Share had eroded to 9% in the $420MM tradesmen segment, where Makita Electric of Japan commanded a 52% share. With profits near zero, management was more than concerned. This is a case about a brand in turmoil, the habits of mind that got them there, and the branding strategies that got them out.

Central to success in today's case is informed decision making concerning the best brand architecture strategy for the power tools division. One of the keys to managing brands is to consider them not only as individual performers, but as members of a holistic and integrated system of brands that work to support one another. Our case helps us compare Branded House, House of Brands, Sub-branding, and Endorsed branding architectures and weigh the benefits and contextual factors that drive choice for each. Moving beyond the case to the broader context of brand portfolio strategy, we better understand the natural hierarchies that can structure a firm's brand offerings, and the strategic roles that individual brands can play in that architecture. Through an effective brand portfolio audit, we gain a renewed systems perspective on branding, where the goals are to create focus, synergy, and clarity within a portfolio of relevant yet differentiated brands.

1. What is the problem in the Black & Decker case?
2. What, if anything, do you learn from Black & Decker's consumer research that can inform brand strategy?
3. What are the pros and cons of the three proposed brand strategy alternatives for Black & Decker? Which do you recommend? Develop the argument you will use to convince the Chairman and CEO.
4. Provide Galli with an integrated brand plan for gaining leadership in the Tradesman segment.
5. Galli's objective is to gain corporate support for a program to challenge Makita for leadership in the Tradesmen segment. To gain support, the minimal share objective would have to be nearly 20% within three years, with major share take-away from Makita. How realistic is this goal? Would you revise it?
6. Map the brands in these multi-brand companies according to their strategic roles in the brand portfolio: BMW, Land Rover, and Boston University.
7. Using the university website, evaluate Boston University SMG's brand portfolio in terms of the clarity and synergy of its brands.
8. As of 2008, consumer goods giant Unilever housed 1,600 brands in its portfolio, boasting more brands than any other company in the world. The company had acquired or built big names like Lipton, Dove, Ragu, Bird's Eye, Sure, Snuggle, Obsession, Breyers, Suave, Vaseline, and Close-Up to drive growth. Does Unilever have too many brands? How would you now? Assuming there is need for adjustment, how can the company "rationalize its portfolio"? Develop a framework that specifies criteria to decide which brands to prioritize and delete.
9. If organizations are to manage their portfolios and effectively allocate resources, they need to prioritize or scale or tier them in some meaningful way. How will you decide what "tier-one" brands a company should focus on? What types of brands should comprise the second tier?

Class Assignment for 11/24/14
Brand Leverage and Extension: Leveraging Brands Up- and Down-market

Cases:

- Steinway & Sons: Accessing Downscale Markets through Sub-Branding (BU Case on SMGTools)
- Porsche: The Cayenne Launch (HBS 9-511-068)
- VW Phaeton: The Failure of the People's Luxury Car (BU Case on SMGTools)
- Moving the Hyundai Brand Up-market (BU Case linked on SMGTools)

Readings:

- Should You Take Your Brand to Where the Action Is?, Aaker 1997

Class Preparation Questions:
According to chief executives and financial officers, one of the main reasons to build a brand is to develop an asset base that can be leveraged for future profits and revenues. The cases and readings in this series allow us to examine the many important strategic issues surrounding brand growth through the leverage of established brand equity across product, market, and consumer boundaries. Specifically, we ponder the benefits, limits, risks, and challenges of vertical brand extensions that stretch the brand up and down the market status chain. When are these risks worth taking? When do they signal demise for the brand?

1. Reflect on Steinway's proposal to leverage its brand vertically down-market through sub-branding. What are the benefits of this down-market extension? What are the risks? Can these risks be managed? How?
2. Managers often explain down market extensions as "inescapable conclusions" that are forced by fierce price competition combined with growth mandates for their brands. Are there really no alternatives when confronted with this down-market magnet? What alternatives to down-market extensions can the premium brand pursue? Generate five alternatives in lieu of a down-market move for the Steinway brand.
3. What are the benefits and risks of the Porsche Cayenne extension? Is the extension worth it and how would a manager know?
4. How much and in what ways does the Cayenne launch change the meaning of the Porsche brand?
5. Should Wiedeking listen to the extremists in the Rennlist brand community? Why or why not?
6. Propose a marketing response to the Rennlist debacle. What advertising message would you run from corporate? Should Wiedeking engage with the Rennlist community? How?
7. Offer an explanation for the failure of the VW Phaeton. Why did VW's super-branding strategy fail?
8. The Hyundai case provides early-stage evidence of a successful campaign to move a brand up-market to a position of greater prestige. What explains the success of the Hyundai campaign? What did Hyundai see and do that Volkswagen missed with its Phaeton?

Class Assignment for 12/01/14
Managing the Brand through Crisis

Cases:
- James Burke: A Career in American Business (A) (HBS 9-389-177) and (B) (HBS 9-390-030)

Video Resources on SMGTools:
- JetBlue NBC Today Interview
- JetBlue Apology Video

Class Preparation Questions:
When you manage brands, you manage them for the long-haul and, unfortunately, this generally means that bad things will happen…even to good brands. We consider how a company can successfully manage a brand through the crisis events that likely befall it, whether at the hand of the company's own actions (e.g., Martha Stewart's illegal stock sales), lack of oversight (e.g., Mattel's lead paint poisonings), or pure bad luck (e.g.,Taco Bell employees' food contamination video prank). For our lessons we consider a crisis classic—the infamous Tylenol poisonings of the late 1980s—to gain insight into how the brand was able to navigate successfully through a situation that legitimately should have taken it down.

The Internet ups the ante on brand responsibility and equity consequences at the hands of consumers who seek retribution and retaliation against brands. Not everyone with a complaint posts graphic statements that go viral to a mass audience, but online complaining does happen every day in diverse forms and varying intensities in the era of Branding 2.0. We ponder what companies should do when customers strike back publicly using the internet, whether in reacting to negative publicity or in preventing it. Branding 2.0 is as much about protection as it is about building. We learn critical but basic lessons about crisis management that contemporary examples such as the Tiger Woods scandal and BP's Deep Water Horizon fiasco prove continue to elude most brands.

1. Plot the critical events in the Tylenol crisis timeline.
2. As the Tylenol (B) case points out, when Jim Burke flew to Washington to discuss the crisis with government officials, he was predisposed to recall the product. What are the reasons for and against recall at that time?
3. Why was J&J successful in reintroducing Tylenol in 1982?
4. Tylenol was again poisoned in 1986, and the competition responded more aggressively. Why did the brand survive yet again?
5. Compare the crisis response of JetBlue's CEO Neelman to that of James Burke at Tylenol. What crisis management lessons did Neelman learn and what did he fail to take to heart?
6. Are all brand crises the same? How can management usefully distinguish among crisis events to guide action and strategic response?
7. If crises are inherently unpredictable, can management prepare for them? How? How (if at all) could JetBlue or Dove or Porsche with its Cayenne launch prevent public complaining online?
8. Based on our cases and readings, identify three principles for effective crisis management. What are the 2-3 most important things management should do when crisis hits? What 2-3 pitfalls should management avoid?
9. How does brand management change if it is reframed in risk management (versus asset creation) terms?

Class Assignment for 12/08/14
Brand Stewardship

Case: Calvin Klein, Inc. v. Warnaco Group, Inc. (HBS Case 9-503-011)

Class Format: This session will utilize an in-class role play of the legal battle between Calvin Klein and Warnaco described in the case. *Students are **assigned roles** as branding expert witnesses for either Calvin or Warnaco as follows.* Those with last names A-L will represent Warnaco in the mick courtroom; those with last names M-Z will represent Calvin Klein. Students must develop arguments (a) in defense of their own brand leadership/decisions, and (b) critical of the activities/decisions of the opponent. Role plays will be conducted in class in which teams will present their arguments and evidence, sit for cross-examination by opposing counsel, and negotiate to settle the case.

Class Preparation Questions:
Our closing session brings us back to the start of the course, where we once again consider the stewardship practices that prevent or allow brands to thrive. For dramatic effect we enter the legal courtroom, where brand managers from two corporations actually sit on trail for actions deemed damaging to the equity of their brands.

In 2000, Calvin Klein, Inc. (CKI) filed suit against Warnaco Group, Inc. and Linda Wachner, its CEO, for breaching its jeanswear licensing and distribution contract and, in so doing diluting the equity of its brand. Two weeks later, Warnaco countered with its own suit, denying the major allegation of trademark dilution. The countersuit further claimed that CKI had, in fact, breached the license and eroded the brand through its own strategies and practices. The lawsuits were precedent-setting: this was the first time a licensed manufacturer/distributor had been charged with brand equity dilution or a corporation held accountable for advertising thought to weaken its brand. It was a case that would rewrite the rules of fashion licensing and distribution, and bring into the limelight the tensions between balancing revenue growth goals and preservation of brand equity. This case presents facts from the legal archives toward the goal of illuminating the qualities characteristic of true brand stewards, and the marketing strategies and decisions that constitute effective protection of the brand.

1. Using concepts and models from the brand course, explain why CKI is suing Warnaco.
2. Using concepts and models from the brand course, explain why Warnaco is suing CKI.
3. Is there equity in the Calvin Klein brand? What is it? Has it changed over time? Why?
4. What is the role of distribution strategy in defining, maintaining, and growing the premium fashion brand?
5. How do you evaluate CKI's strategies, systems, and decisions in terms of their stewardship and protection of their brand?
6. How do you evaluate Warnaco's strategies, systems, and decisions in terms of their stewardship and protection of their brand?
7. Who is the steward of the Calvin Klein brand?
8. Offer an out-of-court settlement to re-unite CKI and Warnaco around the brand.
9. How can the license agreement be revised to more explicitly consider branding goals?
10. Craft a Brand Dashboard to improve stewardship of the CK brand. Be specific and define your core metrics.
11. How can a company ensure brand stewardship? Propose three actionable ideas.

Fournier Publications on Branding

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