A Work Project, presented as part of the requirements for the Award of a Master Degree in Management from the NOVA – School of Business and Economics.

BUILD THE BRAND IDENTITY FOR THE NEW BRAND YOU ARE CREATING, AND EXPLAIN THE BRAND ELEMENTS YOU HAVE CHOSEN, LIAISING WITH THE POSITIONING CHOICES YOU HAVE MADE FOR THE BRAND.

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A Project carried out on the International Master in Management Program, under the supervision of:

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JANUARY 4th 2019

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Abstract

Branding is all about creating differences. Differences that will ultimately make consumers choose a brand over another. In a world overloaded by brands, the concept of brand identity has never been more important. Identity is much more than just deciding on the logo or name of a brand, it requires strategic planning and need to fit the current positioning of the brand. In this report, it is presented the brand identity for the new SBG's sangria brand as well as its elements: name, slogan, logo and packaging.

Keywords: Brand identity prism, Name, Logo and Packaging.

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1. Introduction

Nowadays, brands are everywhere. Every organization wants to have a brand. Surprisingly, even people, now, want to be managed like brands. From the old northern Scandinavian word "*brandr*", which means "to burn", a brand was seen as a distinguishing name or symbol, proof of ownership, which allowed consumers to differentiate products, that physically looked the same, from those of different suppliers (Khan & Muffi, 2007). By definition, a brand is "a name, term, sign, symbol, design or some combination of these elements, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors" (American Marketing Association, 2008). Brands were, therefore, born as a need for customers to differentiate products in the same category. While products make the buying decision very hard, brands simplify it (Kapferer, 2012).

Brands are valuable intangible assets and a source of sustainable competitive advantage. However, only recently companies have realized the importance of brands and that the value of a company should incorporate them. Companies have understood that its real value lies in the consumers' minds, a concept that was later called: brand equity (Kapferer, 2012). Strong brands have the power of improving consumers' perceptions of product performance, to rise prices, to increase margins and the power to generate brand loyalty (Kotler & Armstrong, 2012). However, brands are not easy to build or keep. It requires planning, commitment and creativity (Kotler & Keller, 2012). Several steps need to be taken. The first one is the need to position its products in the market in order to create preference over competitors. This is a decision made by the company on how they would like the brand to be similar or different from its competitors. After this, companies need to create a brand identity: how brand managers want the brand to be perceived, specifying what makes the brand unique and valuable (Kapferer, 2012). From this moment, brands can start creating a strategy, where they need to define brand elements and marketing communications plans. Finally, the last step relates to brand image: how the brand is actually perceived from the consumers. Many brand managers tend to ignore brand identity and brand positioning and immediately start elaborating marketing and communications plans, which is a big mistake. If a brand does not have a clear and established positioning and identity, it will be a brand like any other.

2. Brand identity

As mentioned before, brand identity is an aspirational concept - it is not what the brand is, but rather what the company wants the brand to be. It should be a stable concept and serve as an anchor for managers, but, it can sometimes be adjusted due to the gap between brand image and brand identity. As opposed to brand positioning, where, depending on locations and targets the company may need to create a different positioning, one brand only has one identity. It is unique (Kapferer, 2012). It can be seen as the DNA of a specific brand.

The concept of brand identity is recent - it was born as a need to face several market challenges. In fact, we live in a world where, when a brand innovates, it creates a new standard, forcing other brands to catch up, leading to an increasing number of "me too" products (Kapferer, 2012). Moreover, by using the same marketing studies on the same consumers, brands end up looking all the same. They lack identity. There is a constant pressure on brands to differentiate themselves. Brand identity appears as the solution for these companies, as by having a strong identity, brands will be able to distinguish themselves and to ultimately stand out from the crowd. Despite its recent roots, the perception of brand identity vital importance has rapidly gained worldwide recognition (Kapferer, 2012). It should answer the following questions: "(1) what is the brand's particular vision and aim?; (2) what makes it different?; (3) what need is the brand fulfilling?; (4) what is its permanent crusade?; (5) what are its values?; (6) what is its field of competence and legitimacy?; and (7) what are the signs that make the brand recognizable?" (Kapferer, 2012, p. 150).

Each company is using a different model of brand identity. For example, Unilever created its *Brand Key* model and Nestlé its *Brand identity Scheme* model (Kapferer, 2012). Nevertheless, one of the most prestigious and used models is the *Kapferer's identity prism* (see Exhibit 1).

2.1. Kapferer's brand identity prism

According to the latest model mentioned, brand identity should be represented by a hexagonal prism (Kapferer, 2012). It proposes that there are six elements - facets - a company needs to define in order to achieve success: physique, relationship, customer reflection, personality, culture, and self-image. These elements are all interconnected and form a well-structured entity (Kapferer, 2012). In the end, a well-built identity prism is one where there are few, strong and different words to each element.

The first element the author describes is the **physique**. Every brand has physical characteristics and qualities, but not all of them stay in the consumers' minds. A brand's physique can be objective (immediately comes to mind when thinking of the brand) and emerging (Kapferer, 2012). According to Kapferer (2012, p.158), "physique is both the brand's backbone and its tangible added value". So the question that remains is: what are the brand's most outstanding features? When building the physique element of *Dois Tons*, it is desirable that customers remember four things: the two traditional shades associated with sangria (red and white), the bottle shape aspect, the screw-cap opening and the logo (Bandeira et al., 2019).

The second element - **relationship**- means the counterpart given by the brand to its consumers/users (Kapferer, 2012). This is crucial for service companies as brands are at the heart of exchanges between the company and the consumer. The relationship between the consumer and the brand can have several functional (tangible) and emotional (intangible) benefits. Such benefits will define and influence the way brands can act and relate to its customers. For *Dois Tons*, functional benefits are related to ingredients, convenience and versatility (Bandeira et al., 2019). Additionally, emotionally, it is expected that *Dois Tons* will provide consumers a real but still funny sangria experience, while elevating one's meal's ritual (Bandeira et al., 2019).

The third element consists of **customer reflection**. Reflection is often mistaken for target. While the latest describes the brand's potential purchasers or users, reflecting the customer describes how the customer wishes to be seen as a result of using a brand. In other words, how customers wish to be portrayed, a result of all communication and advertising (Kapferer, 2012). Customers tend to associate certain brands to a certain type of buyer because of its communication. For *Dois Tons*, the projected/desired consumer type is everyone who likes to share great moments with their friends. People who have busy lives and therefore prefer to enjoy a quality hassle-free experience, with no stress (Bandeira et al., 2019).

If the brand was a person, what kind of person would it be? It comes with no surprise to say that every brand has a **personality.** In fact, the way brands communicate, the source of tone and style of advertising shows the type of person the brand is (Kapferer, 2012). This is especially true nowadays, where companies are trying to associate their brands with a specific spokesperson (e.g. Nespresso with George Clooney). However, personality is not the portrayal of the ideal customer, but rather the human personality traits relevant for that specific brand, based on its positioning (Kapferer, 2012). This concept is very important as it allows consumers to identify with the brand. As *Dois Tons* is a premium sangria, perfect to share with friends, the new brand is a friendly, funny and giving person. It is confident, it stands out from the crowd everywhere it goes. It is agile as it fits several occasions and palates. It is a trusty and reliable person, always ready to help its friends. It is an active, practical and curious person (Bandeira et al., 2019).

Not only do brands have personalities but they have a **culture** as well. They are an ideology too (Kapferer, 2012) and this is one of the most important facets of brand identity. Similar brands can have different cultures and this is what makes each one of them unique. It is the set of values feeding the brand inspiration. They are the core of the brand. The new strategic brand management acknowledges the need for meaningfulness, allowing brands to offer more than just products: to answer a deeper demand for meaning (Kapferer, 2012). *Dois Tons'* culture evolves around the philosophy of "enjoying little things in life". Life is what one makes of it and so is its sangria. The new brand believes everyone should have the right to decide which way to go, which ingredients to choose, which recipe to follow. *Dois Tons* puts its consumers at the heart of everything they do, reason why it offers several recipes adaptable to every palate, perfect for every meal and company. The new brand wants its consumers to spend time with friends, but to spend it the right way. It focuses on quality rather than price (Bandeira et al., 2019). Moreover, the new brand values its Portuguese roots and positions itself as an authentic product.

Finally, a brand communicates to its customers' **self-reflection**. While reflection is the target's external mirror - "they are…" - self-image is the target's internal mirror - "I am…"- (Kapferer, 2012). It is what brand managers expect consumers to feel when purchasing/using the brand. *Dois Tons* wants its consumers to feel they can make a great sangria while simultaneously spending time with their friends (Bandeira et al., 2019). Detailed expressions can be seen in the Group Report (Bandeira et al., 2019). A summarized version of *Dois Tons* identity prism can be seen in Exhibit 2.

3. Brand elements

By definition, brand elements are "trademarkable devices that serve to identify and differentiate a brand" (Keller, Apéria, & Georgson, 2012, p. 153). These can be: names, logos, symbols, websites, slogans, labels, packaging, jingles and spokespeople. Brand elements can play a number of roles. The latest can be useful to create strong, favorable and unique brand associations, and feelings and ultimately increase brand awareness (Kapferer, 2012). In other words, brand elements need to be strategically thought as they can increase brand equity. This is especially true for products with less tangible benefits. A strong logo, for instance, can help consumers understand a product's points of difference. Additionally, brand elements can be connected to the consumer purchasing behavior. If the latest is not very complex, meaning consumers do not examine much information while choosing between products, brand elements should be "easy to recall and inherently descriptive and persuasive" (Kotler & Armstrong, 2012, p. 250). Overall, brand elements are very important because they can act as the "mirror" of the brand as they reflect the brand identity. They are, in fact, the source of identity (Kapferer, 2012).

But, how can one choose what is the best brand element? There are six criteria to make this choice. The first three are brand building. The latter three are protective and can help increase brand equity (Kotler & Keller, 2012). Firstly, brand elements need to be **memorable**. This is a necessary condition for building brand equity as it allows to achieve a high level of brand awareness. More precisely, brand elements can be chosen to attract consumers' attention and to stay in their minds, ultimately influencing their purchase intention (Keller, Apéria, & Georgson, 2012). How easily do consumers recall or recognize the brand element, and when: at both purchase and consumption? (Kotler & Keller, 2012). Secondly, elements need to be **meaningful.** Brand elements should be able to communicate something that might not be obvious to the consumer. They should, after all, contribute to the formation of brand links. The meaning can be either descriptive (does it imply something about the product or category?) or persuasive (does it propose something about the particular benefits the product offers?) (Keller, Apéria, & Georgson, 2012). Moreover, firms need to ask themselves: how aesthetically attractive is the brand element? Is it appealing: visually, vocally and in other ways? (Kotler & Keller, 2012). Similarly, how much would consumers like the brand element, independently of the product or service? (Keller, Apéria, & Georgson, 2012). The **likability** of brand elements may also increase awareness and brand associations. The fourth criterion relates to the concept of **transferability** - of the product category and geographic scope. Firstly, can the brand element allow the introduction of new products in the same or different categories? In other words, can the brand element be used for a category extension, for instance? (Keller, Apéria, & Georgson, 2012). Secondly, does it contribute to a positive brand equity around different locations and segments? The latest depends on the cultural meaning and linguistic abilities of the element. For example, a meaningless name can be easily translated into other languages as it has no intrinsic meaning, capable of jeopardizing the success of a brand. (Keller, Apéria, & Georgson, 2012). The fifth criterion concerns the **adaptability** of the brand element. In other words, how adaptable and updatable is the brand element? Brand elements might have to be updated over time due to consumer and market changes so the more adjustable and malleable a brand element is, the easier it is to bring it up to date (Keller, Apéria, & Georgson, 2012). For example, logos or slogans can be changed in order to look more modern and up to date (e.g. EDP slogan and logo). The final, and probably, the most difficult-to-comply-with criterion concerns the **protectability** of the brand element, both in a legal and competitive scope (Kotler & Keller, 2012). Legally speaking, it is important for brand elements to be legally protectable internationally (e.g. patents) and to be legally registered (e.g. names). This concern is becoming more and more important as brands are losing more money for unauthorized use of patents or copyrights, for example (Keller, Apéria, & Georgson, 2012). On the other hand, competitively speaking, brands also need to be aware of the easiness to copy of their brand elements as the brand equity and individuality of the brand can disappear (Keller, Apéria, & Georgson, 2012).

After defining the six criteria for choosing brand elements, let's look at which brand elements were chosen for the new brand.

3.1. The name

Probably the most important of all brand elements, a good and strong **name** can add greatly to a product's success. It is, indeed, "one of the most powerful sources of identity" (Kapferer, 2012, p. 167). However, finding the best name can be a difficult task. Names should, not only follow the six brand elements criteria previously mentioned, but also some additional guidelines. Ideally, a good name should suggest something about the product's benefits and qualities. It should be easy to recognize, remember, pronounce and translate. For that, simple names work better as "simplicity reduces consumers' cognitive efforts to comprehend and process the brand name" (Keller, Apéria, & Georgson, 2012, p. 163). Similarly, short names can also be ideal as it "aids recall because they are easy to encode and store in memory" (Keller, Apéria, & Georgson, 2012, p. 163). An easy-to-pronounce name can be "critical to obtain valuable repeated word-of-mouth exposure" (Keller, Apéria, & Georgson, 2012, p. 163) which will ultimately help brands create strong and valuable memories. In fact, a hard-to-pronounce name will require much more initial marketing efforts as consumers will need to be educated on the proper way to pronounce it. Moreover, ideally, the name should be unique and interesting. According to Keller et al. (2012), several steps need to be taken when deciding on a brand's name: (1) define objectives (e.g. target market); (2) generate names (brainstorming); (3) match names against the defined objectives; (4) check if the six criteria apply; (5) research on actual and potential consumers; and finally (6) select and register the chosen name to avoid future conflicts. Moreover, according to the Instituto da Vinha e do Vinho (2017), sangria names must not contain the following: (1) denominations of origin and geographical locations; (2) "castas" names; (3) references to the exploration entity (e.g. Quinta da…); and (4) any references traditionally associated with a reserve or bottle dispenser ("garrafeira"). For all the above mentioned reasons, when deciding the name of the new SBG's sangria brand, *Dois Tons* was the chosen name (Bandeira et al., 2019). Why *Dois Tons*? Because it is easy to pronounce and immediately stands for the two shades most associated with sangria. Even though the name presents some limitations regarding its translation to foreign languages it is believed that as the product will mainly be available off-trade, tourists will not be the main target and it is believed that a Portuguese name would represent its Portuguese culture, making it an authentic product. Most importantly, as *Dois Tons* has not been registered yet it would allow SBG to do it and to create a **website** under its name.

3.2. The logo

Logos are useful elements to support the brand's positioning and add personality. They can "reinforce and embellish the brand meaning" (Keller, Apéria, & Georgson, 2012, p. 171). According to a study made with more than 150 consumers, impressions on brand names alone or with logos would vary, meaning that logos are a powerful tool in the generation of impressions able to change the consumers' perceptions of a specific company (Schechter, 1993). There are two types of logos: word marks like *Coca-Cola* and abstract logos such as the *Mercedes* star (Keller, Apéria, & Georgson, 2012). **Symbols** are the name given to non-word mark logos. For *Dois Tons*, a proposal logo was designed (see Exhibit

3). As the latest is a premium brand, the logo should reflect that, reason why the color chosen was black and the type of logo used was a word mark (Bandeira et al., 2019).

3.3. The slogan

"**Slogans** are short phrases that communicate descriptive or persuasive information about a brand. They often appear in advertising but can play an important role on packaging and in other aspects of marketing" (Keller, Apéria, & Georgson, 2012, p. 178). They are informative and can help consumers understand what the brand is and what makes it unique (Kotler & Keller, 2012). They can help companies explain to its consumers the meaning of the brand in a summarized way. Slogans have several benefits. Not only they are an effective tool to build brand equity by improving brand awareness as well as they help to strengthen the brand positioning and desired points of difference. Moreover, slogans are possibly the easiest brand element to change. Remembering *Dois Tons* positioning statement, it is important to highlight the large number of possibilities that everyone can do with the product. For that, the chosen slogan was: "A tua sangria, a tua escolha" (Bandeira et al., 2019).

3.4. The packaging

Packaging is not what it used to be a few years ago. It is not just the package that holds and protects the product. Referred by many as the "fifth P" of the marketing mix, nowadays, a good packaging can be seen as a powerful marketing tool, capable of influencing consumer's purchasing behavior (Kotler & Keller, 2012). This is especially important as nowadays consumers are constantly exposed to brands - on average, a supermarket shopper may be exposed to 20 000 products in less than 30 minutes (Keller, Apéria, & Georgson, 2012). Brands fight for shelf space which reinforces the importance of new and innovative packaging as a way of attracting consumers' attention and to stand out from competitors. A new and innovative packaging can even be a source of competitive advantage, even if temporarily (Keller, Apéria, & Georgson, 2012). For all these reasons, packaging has been seen as a very cost-effective way of building brand equity. Packaging, now, must perform many tasks: from protecting the product, attracting attention, identifying the brand, describing the product, to making the sale and therefore its aesthetic and functional components need to be carefully chosen (Keller et al., 2012). Those relate to: size, shape, material, color, text and graphics. According to Bandeira et al. (2019), 68% of sangria consumers mentioned glass bottles as their first preference over plastic, bag in box or tetra pack (see Exhibit 4). Moreover, sangria is seen as a drink to share as 94% of respondents affirmed to only drink sangria in company (see Exhibit 5) (Bandeira et al., 2019). This leads to the conclusion that *Dois Tons* should focus on big size glass bottles. However, not all current glass bottles allow for consumers to "save it to drink later". That said, *Dois Tons* bottle should come with a screw cap (see Exhibit 6) allowing consumers to close the bottle and save it to drink later. As the target segment values practicality, the screw cap seems to be a much reasonable option than cork stoppers. Regarding color, bordeaux or red and yellow or white were the colors associated to sangria, mentioned by 24 and 13 interviewees out of 30, respectively (Bandeira et al., 2019). Color is really important as it can immediately define a category (Keller et al., 2012). Therefore, it was decided to incorporate these colors in the labeling through the use of iconic fruit images. Finally, according to Instituto da Vinha e do Vinho (2017), there are several labeling laws regarding sangria. A sangria label must have: the brand name, the product, bottler designation, product origin, nominal volume and alcoholic percentage. A proposed label for the brut edition was designed featuring all the above-mentioned requirements (see Exhibit 7) and the complete packaging for the three editions can be found on Exhibit 8.

4. Conclusion

To sum up, when launching a new brand it is vital to create a strong and extraordinary brand identity. In order to express that identity to consumers, brand elements need to be carefully chosen as they will be the "visible" part of the brand. *Dois Tons* identity is unique and the brand elements proposed reflect the brand positioning and were planned in accordance to the needs and preferences of our desired target segments. As different brand elements present different strengths and weaknesses, it is desired for brands to mix elements as to maximize brand equity. All of them need to be consistent as it will impact the cohesiveness of the brand identity (Keller et al., 2012).

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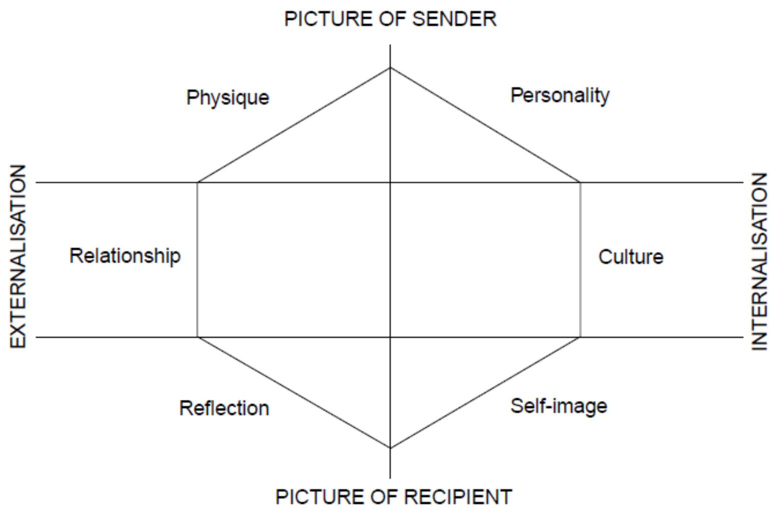
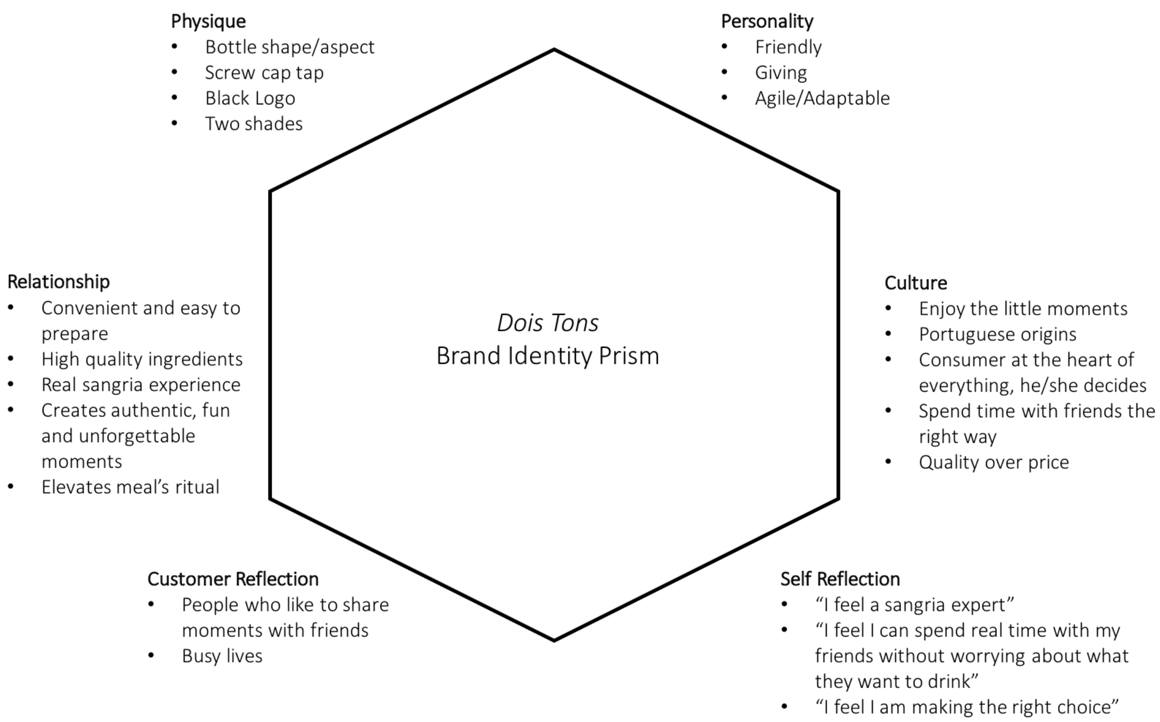
6. Exhibits

Exhibit 1. Kapferer's Brand identity Prism



Source: Kapferer (2012, p.158)

Exhibit 2. *Dois Tons* identity Prism



Source: Group Report (Bandeira et al., 2019).

Exhibit 3. The new Logo

DOIS
TONS

Source: Group Report (Bandeira et al., 2019).

Exhibit 4. Consumers' preferences over four different types of packaging

Ordene os tipos de embalagem de sangria de acordo com a sua preferência				
	1º	2º	3º	4º
Garrafa de vidro	68%	16%	6%	10%
Garrafa de plástico	21%	45%	20%	15%
Bag in box	5%	22%	37%	36%
Tetra pack	6%	17%	37%	39%

Source: Survey results in the Group Report (Bandeira et al., 2019).

Exhibit 5. Consumers' preferences over drinking sangria

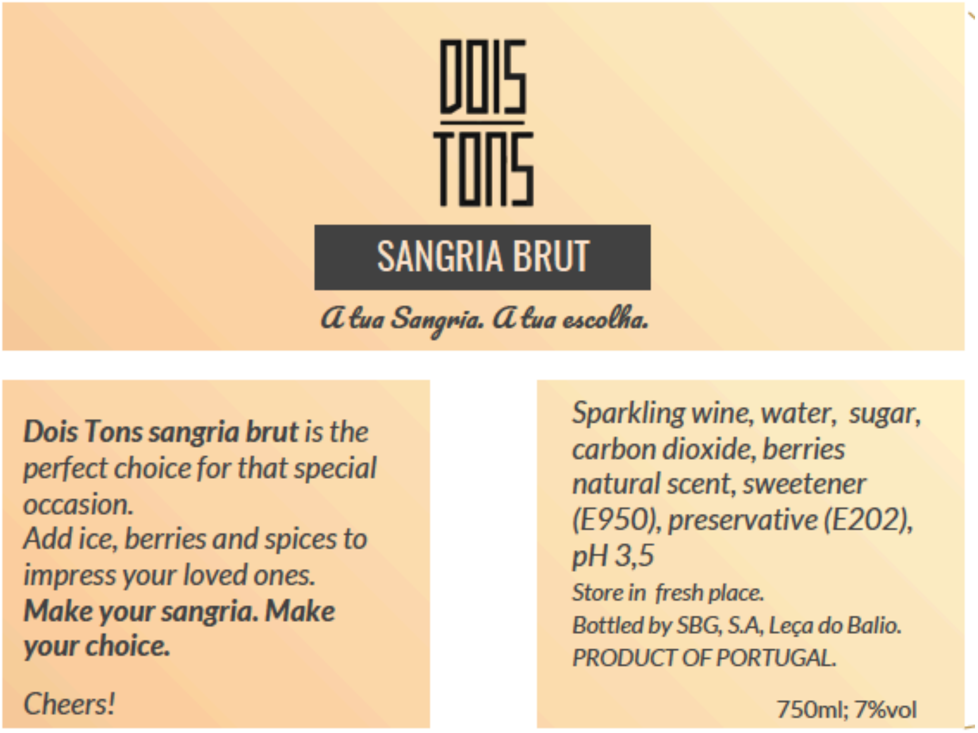
Costumo beber sangria...		
sozinho(a)	1	0%
acompanhado(a)	390	94%
tanto sozinho(a) como acompanhado(a)	25	6%

Source: Survey results in the Group Report (Bandeira et al., 2019).

Exhibit 6. Screw cap

Source: Cgtrader, Available online at: https://www.cgtrader.com/3d-models/household/other/screw-cap

Exhibit 7. Proposed *Dois Tons* Brut Label



Source: Group Report (Bandeira et al., 2019).

Exhibit 8. *Dois Tons* packaging

Source: Group Report (Bandeira et al., 2019).