

## CASE STUDY

Branding started by burning identity marks using hot iron. It was followed by engravings on wares. Invention of paper and the emergence of electronic media (radio, TV and the Internet) reshaped the whole art of branding over centuries



# THE EVOLUTION

From burning in identifying marks on livestock to Facebook pages, the art of branding has undergone changes through the ages. Here is a brief look back on to the development of branding followed by 16 interesting case studies

By **Toms Varghese**

Ardent fans of *Mad Men* can be forgiven if they believe that branding and advertising emerged during the first half of the 20th century. But history begs to differ. Branding existed from the time when people had things to sell or even further back in time when cattle and livestock were considered the mark of a man's wealth.

The term brand means 'an identifying mark burned on livestock or (especially in former times) criminals or slaves with a branding iron'. And it helped to identify or differentiate ones livestock from that of others, which resolved disputes and in some cases started new ones. Later in time when humans started trading goods and services, artisans and craftsmen used some markings or engravings on their wares to establish the identity of the maker. This helped people to

assure the quality of the products thousands of years ago.

### **Paper: The gamechanger**

People used pictorial signs on banners, carved barks to communicate about their stores and products in ancient times. Writing was also used to communicate as evidenced by the archaeological discoveries from Pompeii. But communication changed dramatically after the invention of paper.

Though ancient Egyptians invented papyrus, it was in China that paper was invented in 100BC. And later with the invention of block printing during the reign of the Sung Dynasty (960-1279) the stage was set for a media revolution. Ancient China used a wide variety of early forms of branding and advertising including printed wrappers, banners, painted lanterns, painted

pictures, and signboards, as well as printed advertisements.

Europe had to wait until Johannes Gutenberg invented the printing press in 1448 to enter the branding and advertising revolution already set in motion in China a few centuries ago. The first printed announcement in English, which could be considered an advertisement, came out in the early 15th century. The first newspaper ad appeared in a newspaper in London in 1625 and the first ad in the US appeared in the *Boston Newsletter* in 1704. Trademarks became a standard practice in the 1700s as it became crucial for businesses, traders and the government. The first copyright law was passed in England in the same century.

### **Industrialisation effect**

The Industrial Revolution which



# OF BRANDING

began in England in the late 1700s and reached the US in the next century paved the way for the modern industrialised world that we live in now. Mass production for a mass markets brought with it the need to differentiate one product from another and stimulate demand. This led to the inception of advertisement agencies, which started cropping up in England during the early 1800s. Some of the inventive ideas, such as men wearing placards, banners streaming from hand-held poles, and even umbrellas sporting signs, are still being used.

The US Civil War (1861-1865) opened up the market for packaged goods and these sealed products were marketed using proprietary names, uniquely decorative labels and packaging. This can be considered the beginning of the modern branding where a

personality was infused into a product and its manufacturer. The rise in literacy rates, and new technologies like photography, typewriting and telecommunications as well as the growing influence of newspapers all contributed to the success of brands.

## The Mad Men Age

The US prospered greatly during the first two decades of the 20th century. People's income had improved considerably enough to help them spend on goods, services and luxuries, way beyond their bare necessities. Graphic design, advertising, and marketing stimulated this 'consumer' economy. The growth of mass media, which then included radio, created a whole new crop of brand conscious people. Radio endorsements helped in prompting people to embrace the notion

that owning brands advertised on the medium would make their life happier.

The television era took branding and advertising to all new level. It not only revolutionised the way brands were marketed but how they were presented. The medium helped in creating a cohesive identity system for corporates. Businesses and brand creators used the power of visuals through creative programming that gave corporates unique identities. Advertising and branding became multi-billion dollar sector with the concept of brand branching out from corporate identities to areas like politics, art, culture and individuals too.

With the advent of the Internet and the wide reach of social media, the branding game has become all the more competitive and versatile.

## BRANDING CASE STUDIES

In 1899 National Biscuit Co (now Nabisco) hired N W Ayer to create a branding campaign for their product Uneeda biscuit. The agency suggested the brand name, the character (a little boy in a raincoat to suggest air-tight freshness and crispness), and the slogan "Lest you forget, we say it yet, Uneeda biscuit." This was the first multimillion-dollar ad campaign, which changed everyone's perception of the critical role of branding and advertising.

The pages that follow comprise case studies of 16 brand campaigns, each belonging to the categories in the Best Brands survey. These campaigns, old and new, showcase the creative use of media, visuals and copy to attract public attention and ensure brand retention.

## CASE STUDY



*The surreal airline iconography, stunning photography and witty headlines, of the Virgin Atlantic campaign put glamour back at the heart of air travel*

# VIRGIN ATLANTIC'S GOT IT RIGHT

## AIRLINES

2010 was a difficult year for the airline industry in general. Still recovering from the impact of the global economic meltdown, corporates and leisure travellers had cut down on travel spending. Like every other airline, Virgin Atlantic was also in a tight spot that year and in an effort to reinvigorate their business, the company unleashed a campaign with the very tongue-in-cheekiness that is the characteristic of Virgin.

The multi-channel campaign "Your airline's either got it or it hasn't", designed by RKCR/Y&R, was interpreted for different media formats such as TV, online and press and rolled out to 13 markets, with particular emphasis on the US, UK and Australia.

With the surreal airline iconography, stunning photography and witty headlines, the campaign put glamour back at the heart of air travel.

Changes in perception of the brand were then tracked in comparison to an earlier, award-winning campaign ("Still Red Hot") and to the brands of 23 other airlines. The global return on marketing investment from the campaign was estimated at £15.66 per £1 spent.

# 'THINK SMALL' WINS BIG

## AUTOMOBILE

Many marketing and advertising professionals like to call Volkswagen's "Think Small" campaign the gold standard. Created in 1960 by a legendary advertising group at Doyle Dane & Bernbach (DDB), the campaign designed for the US market set out to answer one question: How do you change peoples' perceptions not only about a product, but also about an entire group of people?

Americans always had a propensity to buy big American cars – and even 15 years after WWII ended, most Americans were still not buying small German cars. So what did this VW ad do? It played right into the audience's expectations. "You think I'm small? Yeah, I am." They never tried to be something they were not.

Volkswagen "Think small" ad had lots of white spaces, the car advertised was a miniscule, and worst part was everything was black and white. There were no punchlines, and the headlines lacked value content. A reader while flipping through magazines or newspapers filled with colourful content would stop suddenly when he finds a page which is nearly blank bearing a miniscule car image. The ads were brilliantly made such that it would pop out from the magazines and newspapers and differentiated itself from the other me too cars of that time.

That's the most important takeaway from this campaign: Don't try to sell your company, product, or service as something it's not. Consumers recognise and appreciate honesty.

*VW's 'Think Small' campaign played right into the audience's expectations and never tried to be something they were not*



CASE STUDY

# SINGLE IDEA, GLOBAL REACH

**BANKS**

In the early 2000s, HSBC was looking for a single branding idea that will speak to its clientele across the globe. And their quest was fulfilled by UK-based agency Lowe. The idea "World's local bank" was a huge success and it was expanded on later by JWT.

Throughout the decade of the 2000s, the idea of communicating the importance of HSBC's local knowledge of its customers across its markets was emphasised using variations of the theme in advertising, online and in-branch branding. The approach was also a key part of the group's overall business strategy as it sought to expand into new markets.

This communication strategy resulted in increased customer affinity to the brand and improved cut through of its advertising messages, as well as greater support and cohesion amongst staff and managers. It is estimated that the combination of HSBC's use of the "World's local bank" as both a brand idea and a business idea resulted in the generation of almost US\$70bn of incremental value to the business between 2002 and 2008.

Recent factory acquisition in China

Worldwide export of foodstuff

Regional treasury consolidation in UAE

Joint venture with Malaysian company

International Business Partner

**When your business crosses borders, it helps to have a strong partner in the region.**

With established presence in 14 countries in the MENA region and over 60 countries and territories worldwide, HSBC is the banking choice of leading regional and international businesses. Our award-winning expertise and tailored solutions in cash management, trade services, foreign exchange and cross-border payments will optimize your business operation.

To find out how HSBC can support your business in the region and beyond, visit [www.hsbc.com/business](http://www.hsbc.com/business)

**Business**  
[hsbc.com/business](http://hsbc.com/business)

**HSBC**   
The world's local bank

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*HSBC's use of the "World's local bank" as both a brand idea and a business idea resulted in the generation of almost US\$70bn of incremental value to the business between 2002 and 2008*



*Evian's Roller Babies was certified as the most viewed online ad of all time by the Guinness Book of World Records*

## ROLLER BABIES ROCK

### BOTTLED WATER

What's common between babies on roller skates and sparkling water? Apparently nothing. But this out-of-the-box combination in 2009 helped the French mineral water brand Evian to make its presence felt among the ever-growing digital-savvy population in the company's six target nations (France, USA, UK, Canada, Germany and Japan).

The aim was to push Evian's traditional position of being the water for babies in France and attracting the attention of a wide new audience. This campaign is an incredibly enthusiastic modern day musical comedy, involving the sharpest contemporary artists like Dan the Automator and Michael Gracey. It featured babies in an incredible acrobatic choreography

of roller skating, to the remix of one of the biggest hip hop tracks ever: Rapper's delight produced this time by Dan the Automator (Gorillaz, DJ Shadow, Kasabian). In order to maximise the campaign's virality, the Roller Babies film was placed on YouTube's homepage in Evian's target nations on July 3, 2009. It was supported by a targeted community management and PR push. Additional media included TV (France), a website, global events and teaser films.

The results were stupendous. Roller Babies became the most viewed ad of all time (43mn views) in just two months, certified by the Guinness Book of Records (October 2009). It also received unprecedented international media coverage for the brand – over 300mn views. The entire campaign got over 65mn hits online in just four months.

CASE STUDY

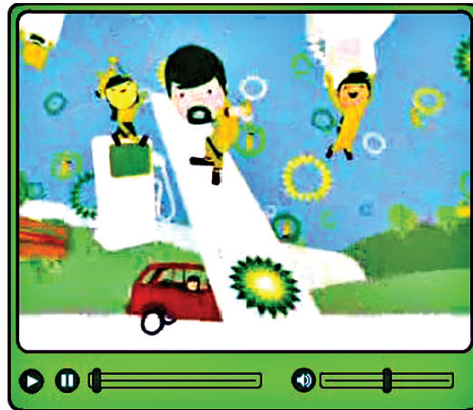
# MAKING FUEL STATIONS FUN

## FUEL STATIONS

People aren't mostly brand conscious when it comes to fuel stations. The choice is always based on pricing and proximity. In 2007, BP launched a US\$35mn worldwide campaign to present a diverse outlook towards its fuel stations. While most fuel station brands opt for the traditional 'macho' ads that draws parallels between their fuel or engine oils with unbridled masculinity, BP chose a cute approach that composed of catchy animation with babies.

The key to the campaign's mood is its use of bold, bright animation. The look suggests a sparkling clean-station experience. And along with the babies, it adds a warmth that's missing from most fuel-station imagery with the tagline "Gas stations, a little better, baby". The special touches in the ad includes a cranky, anthropomorphic gas pump wearing an eyepatch, and next to the fuel gauge, the babies' car also has gauges indicating bottle and diaper status.

The campaign was also aimed at cementing BP as the most 'green' among the massive oil companies in the world, an image that they have irretrievably lost after the Gulf of Mexico oil spill and the disastrous steps taken by the company to manage the fiasco. The ad also tried to showcase that BP service stations in the US have switched from plastic to paper bags at their convenience stores, and hand out trading cards with environmentally sensitive tips for kids.



1: Choose your messenger.



*In contrast to the 'macho' ads generally used by oil companies, by BP chose a cute approach that composed of catchy animation with babies*



### Blue Monday:

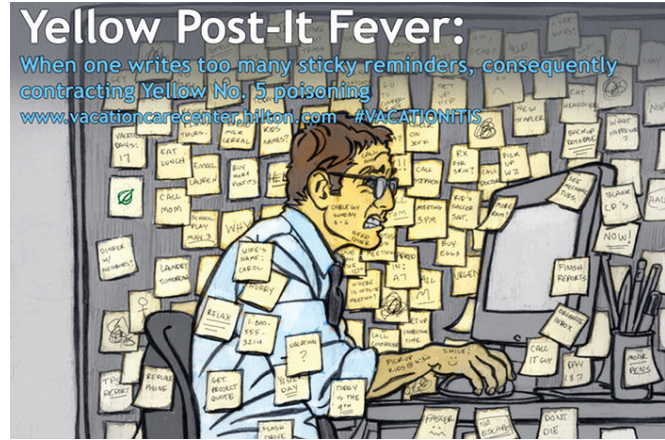
Saddest day in the UK each year due to gloomy weather, time elapsed since Christmas, New Year resolution failings, low motivational levels and personal debt  
[www.vacationcarecenter.hilton.com](http://www.vacationcarecenter.hilton.com) #VACATIONITIS



### Interpersonal Drone Disorder:

Making it through the work day in a zombie like manner  
[www.vacationcarecenter.hilton.com](http://www.vacationcarecenter.hilton.com) #VACATIONITIS

Hilton took out-of-the-box thinking to a new level with its innovative 'vacationitis' campaign, which was targeted at young professionals and leisure travellers



### Yellow Post-It Fever:

When one writes too many sticky reminders, consequently contracting Yellow No. 5 poisoning  
[www.vacationcarecenter.hilton.com](http://www.vacationcarecenter.hilton.com) #VACATIONITIS

## HILTON CURES 'VACATIONITIS'

**HOTEL** Hilton Hotels & Resorts was a brand always associated with business travel and young professionals. When the company decided to expand its customer base to include leisure travellers, the hotel chain unleashed a fun-filled campaign. They studied a survey about how the British workforce used their annual allowance, which revealed that the country's employees were experiencing a holiday deficit – a shift away from the traditional workweek and typical annual and seasonal vacations. This shift sparked the idea of 'vacationitis', defined by Hilton as "a fictitious disease affecting overstressed workers around the world, incapable of taking long- or short-term breaks."

The hotel worked with its internal and external partners to create a funny campaign that featured the tongue-in-cheek interactive microsite [www.vacationcarecenter.hilton.com](http://www.vacationcarecenter.hilton.com) promoting the Hilton Urgent Vacation Care Center. They also joined hands with the

satirical news organisation The Onion to develop cartoon illustrations that depicted the symptoms of 'vacationitis' among ailing working professionals. These socially shareable assets were downloadable on the website and then incorporated into an e-book distributed to key media contacts following the campaign launch.

They also got *The New York Times* on board to do an exclusive article on their partnership with The Onion.

The campaign was huge success. It helped to increase the brand's online presence: 'Vacationitis' helped the brand grow its Facebook 'likes' from roughly 500,000 in January 2013 to more than 1mn by April, and the brand added close to 7,000 subscribers to its VIP newsletter during that time period. Other highlights included more than 50,000 visits to the site and nearly 18,000 entrants to the 'Cure Vacationitis with Hilton' sweepstakes.



## CASE STUDY

## TESCO TILTS THE BALANCE

## HYPERMARKETS / SUPERMARKETS

Back in the early 1980s, UK based supermarket chain Tesco was a lack-luster No 2, still piling it high, and selling it cheap. It was perceived to be basic groceries that bore no comparison with the sophisticated lines that the market leader, Sainsbury's, stocked. Yet Tesco had set their sights on market leadership. They initiated a major programme to counteract their key weakness – quality.

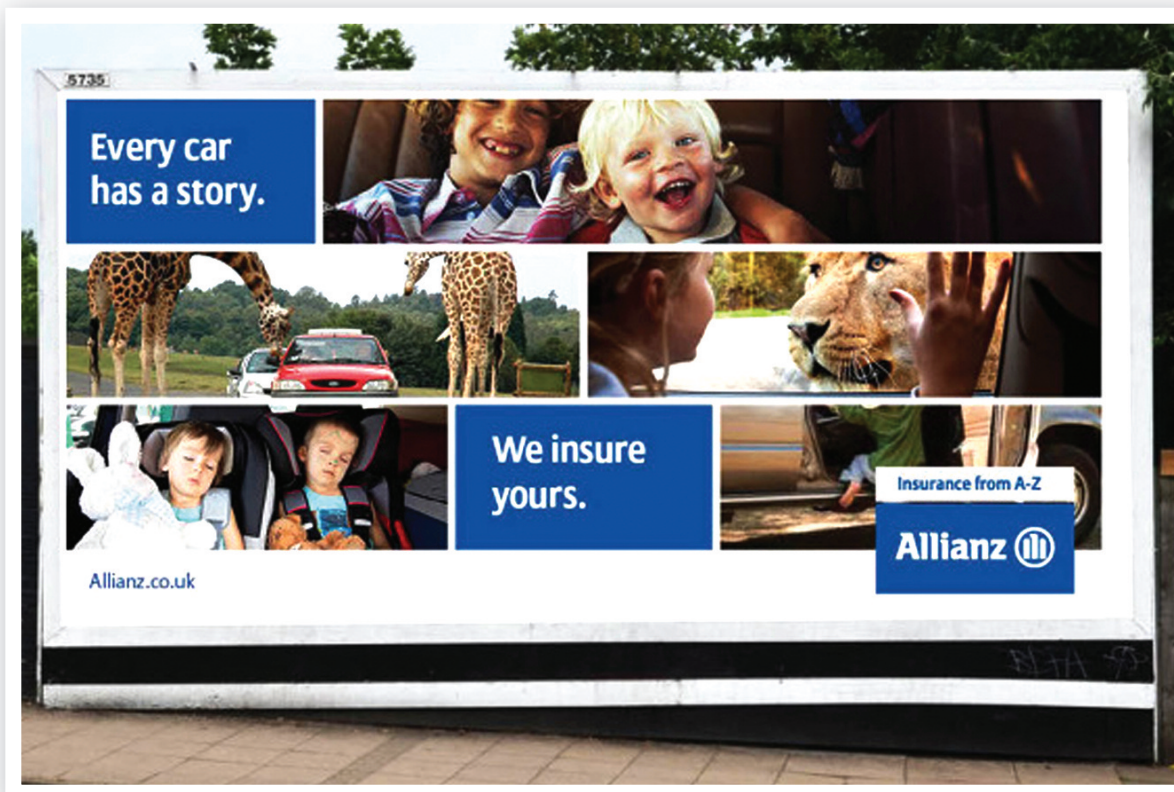
The first task was to persuade shoppers who did not shop at Tesco that it was a) credible and b) emotionally OK to shop there. That's when the brand launched its 'Every little helps' campaign. The first TV

campaign featuring Dudley Moore, raised awareness. The 'Every little helps' executions improved the image and attracted non-Tesco shoppers. Later, the 'Dotty' (Prunella Scales) campaign consolidated Tesco's leadership. The campaign focused on quality, value for money, Clubcard etc. The campaign was very impactful peaking at 89 per cent awareness and achieved significant improvement in quality image (which reflected the in-store changes).

The results speak for themselves. 'Every little helps' helped Tesco's attract 1.3mn new customers in the period from 1990-1995 whilst analysis of the 'Dotty' campaign shows that for every £1 invested a staggering £38 was created in incremental profit.



*'Every little helps' helped Tesco's attract 1.3mn new customers in the period from 1990-1995*



## LINKING STORYTELLING WITH INSURANCE

*Allianz's new campaign created by 18 Feet & Rising, which is called 'stories', comprises TV, digital and outdoor work*

**INSURANCE** This year, Allianz linked storytelling with insurance in a UK TV campaign that broke on March 23. The new campaign created by 18 Feet & Rising, which is called 'stories' comprises TV, digital and outdoor work.

The first TV spot, called 'quality time', features a dad driving his daughter home and the pair bonding while singing Culture Club's Karma Chameleon.

The endline is, "Every car has a story. We insure yours".

Nick Dudman, the branding marketing

manager at Allianz, said, "The campaign line, 'every story is unique, we insure yours' isn't just about the technical side of our business, it's about the emotional side too. We want to show our audience how it feels and what it's like, because we feel it too."

The work was created by Oli O'Neill and Behrad Taherparvar, and directed by Errol Morris through Moxie. MediaCom handled the media buying. This is 18 Feet & Rising's first campaign for Allianz since winning the brand's UK business in an AAR-run pitch in February. Grey London was incumbent on the account.

## CASE STUDY

## DE BEERS: A DIAMOND IS FOREVER

## JEWELLERY

"If you liked it, then you shoulda put a ring on it." This famous line in Beyonce's chart-topping hit Single Ladies was definitely inspired by the classic ad campaign from De Beers. Considered to be one of the most influential and shrewd pieces of advertising, the brand's tag line "A Diamond is Forever" launched in 1943 was ranked the most memorable slogan of the 20th century by AdAge in 1999. The campaign, which proposed (pun very much intended) the idea that no marriage would be complete without a diamond ring, wasn't just riding on the coattails of an existing industry. De Beers actually built the industry; they presented the idea that a diamond ring was a necessary luxury.

According to *The New York Times*, N W Ayer's game plan was to "create a situation where almost every person pledging marriage feels compelled to acquire a diamond engagement ring."

The woman behind the signature line is Frances Gerety, who wrote all of De Beers' ads from 1943 to 1968. She came up with it right before bed one night after forgetting to brainstorm it earlier for the next morning's meeting. When she reviewed what she'd scribbled down the night before, she thought it was "just OK" – and, after presenting it at the morning meeting, no one was particularly enthusiastic, but it was chosen any way. And the rest is history.

The slogan perfectly captured the sentiment De Beers was going for – that a diamond, like your relationship, is eternal – while also discouraging people from ever reselling their diamonds, as mass reselling would disrupt the market and reveal the alarmingly low intrinsic value of the stones themselves.

The lesson here? Marketing can make a relatively inexpensive product seem luxurious and essential.

Considered to be one of the most influential and shrewd pieces of advertising, the brand's tag line "A Diamond is Forever" launched in 1943 was ranked the most memorable slogan of the 20th century by AdAge in 1999

**And what of Love?**

There are girls' hearts and boys' hearts, speaking to each other daily above the trials and insecurity of our small universe. In the light of her engagement diamond, a girl's eyes keep a constant vigil . . . seeing recorded not only the loveliness of love but the hope of a future tender and rewarding, when growing trust and abiding peace will give their world rich meaning.

Your engagement diamond need not be costly, or of many carats, but because it will be cherished for generations it should be chosen with care.

Remember that color, cutting and clarity, as well as carat weight, contribute to a diamond's beauty and value. A trusted jeweler will

help you find a stone of fitting size and quality and style for what you wish to spend. Divided payments can usually be arranged.

*Girl in Love... painted for the De Beers Collection by Salvador Dalí*

1/4 carat (25 points) \$45 to \$185  
 1/2 carat (50 points) \$175 to \$455  
 1 carat (100 points) \$300 to \$1,100  
 2 carats (200 points) \$1,200 to \$3,300

In July, 1958, jewellers throughout the country were asked for the prices of their top-grade engagement diamonds (encouraged) in the weights indicated. The result is a range of prices, varying according to the quality offered. Exceptionally fine stones are higher priced. Add Federal Tax. Exact weights shown are infrequent.

**a Diamond is forever**

# STEVE JOBS: THE MASTER STRATEGIST

## MOBILE PHONE

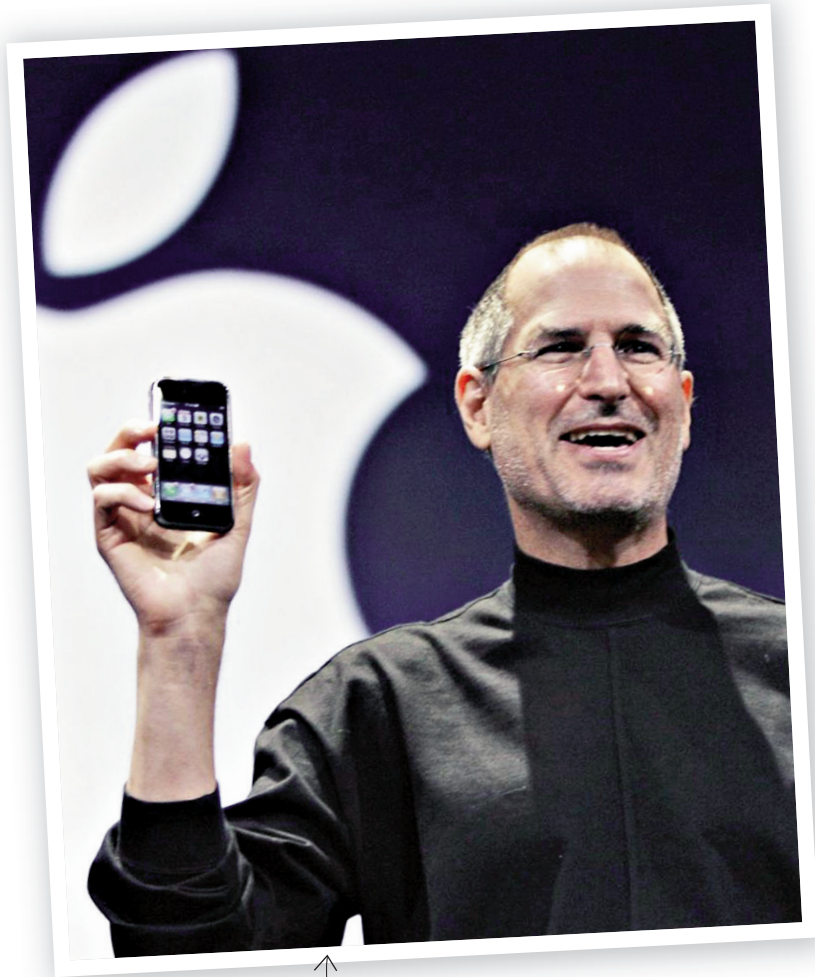
The late Steve Jobs was not just a master inventor and a shrewd businessman, he was also a marketing genius. After the stupendous success of the iPod, which revolutionised and disrupted the music industry, Jobs concentrated his energies on a new product that will club the qualities of an iPod and a touch sensitive wireless phone that can be used to surf the Internet. Well aware of the frenzy created by every new announcement from Apple, Jobs teased the arrival of this new product during the Macworld conference on January 2007, unleashing a media build-up for the next five months until the release of the iPhone.

Apple also supported the phone in a flurry of television, web-based and print ads designed to show off the disappearing and reappearing touch keypad. Jobs focused on this feature during his Macworld announcement, and subsequent Apple advertising efforts have showcased this feature repeatedly in initial "how-to" TV spots created by TBWA\Chiat\Day.

The first advertisement for iPhone, titled "Hello," aired during the 79th Academy Awards and took place on February 25, 2007, on ABC in the US. The ad featured clips from dozens of notable films and television shows over the last 70 years, showing iconic characters answering phones. The iPhone is shown at the end with the caption: "Hello. Coming in June."

One year after Jobs announced the company's industry-changing iPhone at the Macworld convention in San Francisco, the share price of Apple's stock has more than doubled to a January 9, 2008, value of US\$179.40, which was primarily propped up by the new product.

Apple's iPhone sold an astounding 4mn units in a year since its release on June 29, 2007. The hype sur-



*Well aware of the frenzy crated by any new announcement of Apple products, Steve Jobs teased the arrival of the new gadget during the Macworld conference on January 2007, unleashing a media build up for the next five months until the release of the iPhone*

rounding its release helped it become the fourth most popular handset in the US, and by the end of the October, 2007, Apple reported selling 1.12mn units. Additionally, it has become AT&T's most popular handset, commanding nearly 13 per cent of its overall sales. During Apple's 2008 Macworld keynote address Jobs announced that the iPhone had a 19.5 per cent share of the smart phone market in the same quarter. Consumer satisfaction with the iPhone has been significantly higher than its competitors, according to a 2008 ChangeWave survey. Till date 47.53mn iPhones have been sold worldwide.

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## CASE STUDY

# THERE'S MUCH MORE TO A NAME

### OMANI BRANDS

Entering a new market is a challenge for any company. And it becomes particularly daunting if it is a conservative one like Oman. After joining the World Trading Organisation (WTO), Oman formed the Telecom Regulatory Authority and announced the decision to float a second mobile licence in the country. The consortium led by Qatar-based Qtel won the coveted licence trumping the likes of Batelco, MTC and Vodafone/MSI. But the real challenge lay in attracting customers to its fold from the incumbent Omantel. For this, the company needed a brand identity that made it unique and at the same time appealed to the people of Oman.

The company's majority shareholder Qtel wanted a name that conveyed Gulf identity and something that will help the company overcome the 'liability of foreignness'. The name that was eventually selected Nawras, which is an indigenous bird with four different types unique to Oman. The company chairman had proposed this name during a breakfast meeting as the temporary name for the launch project, and subsequent market research showed that the name Nawras had a strong positive connotation in the local market context.

This proved to be a trump card for the new company, which soon grew to become Oman's largest private telecom operator. The distinctive Omani identity played a big role in helping the company acquire 45 per cent market share by 2008, within four years of operation. Though the company has been rebranded to Ooredoo last year, people still remember it as Nawras, which is a stellar example of creating a strong brand identity.

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*The name Nawras, with its distinctive Omani identity, helped the new company overcome the liability of foreignness' to a great extent*





By joining hands with Walt Disney, the Florida Hospital for Children turned healthcare visits into a kid-friendly experience

## WHAT WOULD DISNEY DO?

### PRIVATE CLINICS / HOSPITALS

Founded in 1908, Florida Hospital is one US's largest not-for-profit healthcare providers and the dominant player in its region. Facing declining market share and low surgical volumes, the hospital joined forces with Walt Disney Company to create a new children's hospital, Florida Hospital for Children. This combination of one of the world's leading children's brands and the region's leading healthcare provider was aimed at providing kids the most advanced clinical care in a setting that made going to the hospital a kid-friendly experience.

The hospital tasked Brown Parker De Marinis (bpld) to develop a strategic approach that would capture the imagination of the market and reflect the innovative nature of this historic partnership. The company asked the question "What Would Disney Do?" And the answer was simple: They would market their brand to kids and, through them, capture

the pocketbooks of the parents.

The new Disney-like franchise, Doc Fu and The Health Team, took Orlando by storm. Two-minute cartoons featuring The Health Team battling The Forces of Misery played in movie theaters throughout the city and on the hospital's closed-circuit TV network. Doc Fu made regular visits to kids in the hospital, at schools and even NBA games. Trading cards (educational), stickers and t-shirts were given to kids as giveaways. Rooms in the children's hospital were decorated with Disney characters.

The approach was not only well-received by kids, but showed physicians and parents that the brand understood this market. And the results have been nothing short of spectacular. Since the campaign's launch in 2011, brand preference and surgical volumes have skyrocketed. Brand preference increased from approximately five per cent to nearly 25 per cent, and surgical volumes jumped more than 20 per cent.

## CASE STUDY

# SOCIAL MEDIA ADVANTAGE

**RADIO** Being the first electronic media, radio has underwent several changes over the decades, evolving from its heavy rectangular shape to an app in smartphones. Rather than becoming obsolete in the age of TV and the Internet, the medium of radio has proved that it is here to stay.

Radio Italia is a national commercial radio station in Italy, playing some of the country's most popular names in music. Over the last several years, the station has been placing a growing emphasis on digital media and promotion. Examples of this range from live-streaming broadcasts worldwide on their website and across apps like iRadiotalia to expand their reach on social media.

Arianna Chiapponi, the station's manager of the Press Office and Social Media and her team built out the content strategy across many channels, with a focus on Facebook

and Twitter specifically. Working with experts from Facebook, they began to analyse data through Facebook Insights reports to help understand what content made the biggest impact on their audience. They effectively used the social media management system Hootsuite, which has been essential for keeping Radio Italia actively engaged online.

As a result Radio Italia is the most "liked" radio station on Facebook in Italy – a success recognised by Facebook in a case study. In May 2014, the station had the goal of gaining 300,000 Facebook Page followers in two months. With the help of Facebook Insights and Hootsuite's engagement and listening tools, they met their goal and became the first radio station ever to reach 2mn followers. As for Twitter, Radio Italia's hashtags often trend nationally and have even gained an international presence online.



Radio Italia's social media campaign helped it to become the first ever radio station to reach 2mn followers on Facebook



## SIGNATURE IMPACT

**TELECOM** There are many aspects that helps brand recognition: It could be a character, a celebrity, an emblem, a colour or a tune. Bharti Enterprises in India was establishing its telecom brand Airtel in the fiercely competitive market. They undertook many successful campaigns, but the in 2002, they took it to another level with an audio branding campaign when it signed on music maestro A R Rahman to write an exclusive tune for the Airtel brand and wove the entire ad campaign around the making of the jingle.

The dividends in terms of audio branding and brand recall were high. The tune became hugely popular and is the world's most downloaded mobile music with over 150mn downloads. All later commercials for Airtel tuned in to the Rahman cue for maximum effect.



*The signature tune composed by music maestro A R Rahman for Indian telecom company Airtel in 2002 became hugely popular and is the world's most downloaded mobile music with over 150mn downloads*



## CASE STUDY

## SAMSUNG'S 'SOLOMO' STRATEGY

## TELEVISION

If Japan dominated the global electronics market in the last century, the 21st century has been the age of Korean firms, so far, with Samsung leading the race both in television and mobile phone sectors offering cutting edge technology at cheaper prices. The growth was helped by Samsung's creative and relentless branding strategies.

With the Smart TV launch in fall 2012, Samsung faced the challenge of not only to create consumer demand for an entirely new TV category, but also to get consumers to experience the TV in person. Based on Samsung's consumer research, 86 per cent of people who bought a Samsung Smart TV first experienced the product at retailers.

In order to get customers to the stores, Samsung adopted the SoLoMo (Social, Local, Mobile) strategy. From early October through mid-November 2012, Samsung, through its agency Starcom Worldwide,

ran a social-mobile advertising campaign that targeted shoppers based on location.

They used mobile technology platform JiWire to deliver location-specific ads to consumers' mobile phones and added the Angry Birds game to demonstrate how motion and voice control work on the Smart TV. The ad encouraged users to visit local retail stores to experience Angry Birds on the Samsung Smart TV. The ads also incorporated check-in buttons so that consumers could share, with their friends and followers, their location and the experience of being in the store playing Angry Birds on the smart TV. By checking in, users could enter a sweepstakes to win a Samsung Smart TV.

Samsung hoped these calls to action would motivate consumers to share their experience. Measuring consumer engagement Starcom reported that the campaign results outperformed their expectations.



*Samsung clubbed the Angry Birds game to its branding strategy to successfully promote its Smart TV launch in 2012*

# ATTAINING BRAND NIRVANA

**Two things about the way we make our watches that haven't changed since we started.**

We've introduced a lot of technical innovations into the watchmaking world.

The world's first successful self-winding watch, for instance.

And the world's first officially certified wrist chronometer.

And the world's first watch that truly locked out water, even at great depths. (The famous Rolex Oyster.)

But it's what we haven't changed that makes a Rolex a Rolex: The two awesomely skilled hands of proud Swiss watchmakers are still our most valuable asset.


The fact is, we still make each Rolex the Old World way. Slowly. One at a time. By dedicated men who demand perfection.

The Oyster case is a good example of the care that's lavished on each Rolex.

Step 1 sees it hewn from one solid block of stainless steel, or gold, lest it contain any seams that might yield under pressure.

Not until after Step 162 (hand polishing) is it ready to receive the movement.

Now consider the winding crown. It's our own Rolex-



(invented by Rolex) makes it self-winding.

Then each one is submitted to one of the Swiss Institutes for Official Chronometer Tests for 15 days and nights of demanding trials. Only when it passes is it certified as a chronometer.

Still not satisfied, Rolex' own inspectors spare no mercy in a final barrage of tests.

Not until now is it ready to leave our hands.

The sum of all this pride and patience and craftsmanship is what makes a Rolex unique in all the world.


Which is why a man like Sir Francis Chichester was able to rely on one during his solo voyage around the world.

And why Grand Prix driver Jackie Stewart wouldn't race without one.

And why Rolex is the official timepiece of Pan American World Airways.

Truly, Rolex has earned the recognition it enjoys. And you'll start to share it as soon as you wear one.

**Owning one is almost as satisfying as making one.**



**ROLEX**

**OFFICIALLY CERTIFIED SWISS CHRONOMETER**

**The Rolex Oyster Day-Date:**  
a 30-jewel, self-winding chronometer (with day available in 18 languages) in 18 kt. gold, \$1,250. Also in 18 kt. white gold or platinum.

## WATCHES

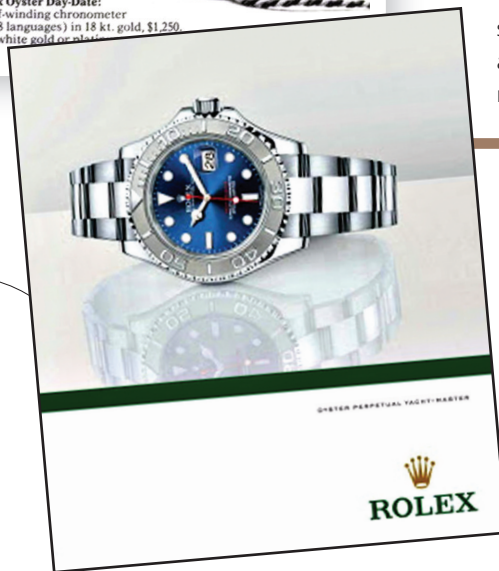
Every watch brand dreams of reaching anywhere close to

the iconic status Rolex and so far none has been able to do so. The 108-year brand is so etched in the minds of watch connoisseurs that it has attained a state of brand nirvana, where it almost does not require to do anything to promote itself.

Consider this example. When Rolex made its foray into the US market in 1970s, it launched an ad campaign which told a 446-word tale of the 162 steps involved in the making of the Rolex Oyster watch. The brand was attempting to instill sense of craftsmanship, quality and integrity by giving the whole story line among its targeted clientele.

Wealthy Americans whose tastes hovered above Timex during that time proved to be the perfect audience for Rolex's message of hand craftsmanship. Not many could afford a US\$1,250 watch in 1971, but those who did, bought. From a company that produced 10,000 watches year to one that hits that figure every five years, Rolex has grown to become synonymous to luxury watches in today's time. And its fame is evident in its 2013 campaign for the Rolex Oyster that just involves a picture of the watch and the brand name.

It may seem that by losing the lengthy copy of the 70s Rolex has abandoned its heritage for the sake of selling its logo. But it can also be seen as an example as to how the iconic brand just needs a name, and nothing else, to sell.



*Rolex entered the US market with its iconic Oyster watch in 1971 with an ad campaign (above) that consisted of a 446-word copy. 42 years later, the Rolex Oyster was advertised with just the image of the watch and the brand name, showing the legendary status attained by the brand over the years*